

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

AUG 25 2005

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lewis-Card-Perry House

other names/site number Captain Card House

2. Location

street & number 12 Margin Street not for publication

city or town Westerly vicinity

state Rhode Island code RI county Washington code 009 zip code 02891

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Frederick C. Williamson 13 July 05
Signature of certifying official/Title Date

Rhode Island Historical Preservation and Heritage Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register See continuation sheet
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register See continuation sheet.
- removed from the National Register. See continuation sheet.
- other (explain)

Edson H. Beall Signature of the Keeper
10-4-05 Date of Action

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5. Classification

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

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box.)

- buildings
- district
- site
- structure
- object

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

Contributing	Noncontributing
2	buildings
	sites
3	structures
	objects
5	total

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

Number of contributing resources previously listed in the National Register
N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Colonial Revival

Materials
(Enter categories from instructions.)

foundation STONE: granite
walls WOOD: clapboard
WOOD: shingle
roof WOOD: shingle
other _____

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets.)

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Areas of Significance

(Enter categories from instructions.)

- Architecture
- Landscape Architecture
- _____
- _____
- _____
- _____

Period of Significance

- 1927-1942
- ca 1700
- _____

Significant Dates

- 1929
- _____
- _____

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Isham, Norman M., Architect (1864-1943)
Manning, Warren and Arthur Shurcliff, Landscape Architects

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of repository

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10. Geographical Data

Acreeage of Property approximately 1 acre

UTM References

(Place additional references on a continuation sheet.)

1	1	9	2	6	1	0	4	0	4	5	8	3	4	0	0
	Zone		Easting						Northing						
2															

3															
	Zone		Easting						Northing						
4															

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Joan and Richard Youngken

organization _____ date 6 February 2005

street & number 38 Sea View Avenue telephone 401 789-5805

city or town Wakefield state Rhode Island zip code 02879

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(check with the SHPO or FPO for any additional items)

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend 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. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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DESCRIPTION

The Lewis-Card-Perry House is a small, west-facing, one-and-one-half-story, gable-roof house, three bays by five bays, with a large, center chimney and a center door in the gable flank. A small kitchen ell extends from the north gable end, set back from the plane of the façade. The house was extensively and artfully restored in the early 20th century using salvaged building parts from period houses nearby. Though it has the appearance of an 18th-century house, the Lewis-Card-Perry House is actually a product of the early 20th-century collaboration of one of the state's first preservation scholars, Norman Isham, and his clients, Harvey and Lydia Perry.

The Lewis-Card-Perry House is set on a stone foundation. The house is a simple, boxy structure, its center door flanked by two, irregularly spaced windows on each side. The walls are covered with painted shingles and clapboards; the roof is clad in cedar shingles. The house has plain trim: a simple box cornice and flat boards surrounding the door and windows. The windows have six-over-nine sash, with a fixed upper sash and movable lower sash. The center door is a solid wood plank with iron strap hinges. A large, stone, center chimney rises from the ridgeline of the roof.

On the interior, the house appears to have a standard, center-chimney, five-room plan. The great, stone chimney is set at the center of the house. A small hall, with a tiny closet, and a single-run stair are tucked between the center door and the chimney. From the hall, there are doors to the rooms on either side of the chimney. Across the back of the house are three additional rooms. The largest of these, in the center position, has been reduced in size by the installation of a modern bathroom.

Throughout the house, 18th-century materials are in evidence—most of the doors are two panels; old iron hardware, including butterfly hinges, and wooden latches with leather drawstrings are used. Most of the floors are wide boards. The woodwork throughout the house is stained reddish brown.

Hall and stair:

The walls of the front hall are sheathed in wide, beveled, vertical boards from the early 18th-century Kenyon House, of Hopkinton, Rhode Island. The corner posts are exposed. The narrow stair to the attic is enclosed by a paneled wall and a door.

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Northwest room (front, left side):

The northwest room is entered from the front hall. Its ceiling and walls are plastered, except for the south (fireplace) wall, which is lined with bevel-edged wood panels. Some of these panels are from the c1715 Copp House, of Stonington, Connecticut; the others were reproduced to match. The panels are topped by a flat cornice board and a half-round molding. The paneling is fitted around the fireplace opening, which has an arched lintel stone and an iron crane.

There is a wooden baseboard and a chair rail. Two-panel interior shutters are fitted to a channel-way at the windows. The summer beam is boxed and trimmed with half-round molding. There are doorways on the north and east sides of the room, leading to the modern kitchen ell and to the rooms at the back of the house.

There is a round-arch cupboard in the northwest corner. It is decorated with carved, stylized mayflowers and fitted with open shelves.

Southwest room (front, right side)

The heavy framing members of this room are all exposed, including the girts, plates and the tapered corner posts. The framing elements (except for the front plate) were salvaged from the c1715 Copp House, of Stonington, Connecticut. The walls of the room are sheathed to the girts with vertical, beveled, tongue-and-groove boards, salvaged from the Swan House, of North Stonington, Connecticut. The great, chamfered summer beam is exposed. The garret floor joists are exposed and the space between them is plastered and painted. The summer and these joists were taken from the Minor House, of North Stonington, Connecticut.

The fireplace is large and deep; it has a heavy, plain lintel. The fireplace is outfitted for cooking—there is a beehive oven on the right side and an iron crane. The southeast corner is fitted out as a cupboard, with a cabinet below and plain shelves above. A doorway on the east wall leads to the southeast room.

Southeast room (rear, right)

This small room has vertical, wide board sheathing of tulip poplar on the walls from the floor to the boxed plates. The wide boards of the floors and the paneling were taken from the Kenyon House, in Hopkinton, Rhode Island. At the ceiling, the exposed garret floor joists have beveled edges with plaster in the space between the joists. There is a small, built-in clothes cupboard.

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East room (rear, center)

The center room of the three lining the back of the house is now a small chamber, its size reduced by the installation of a closet in the southeast corner and a modern bathroom in the northeast corner. There is a small fireplace with an iron crane on the west wall; the fireplace wall is lined with beveled panels. The other three walls have a paneled wainscot with plaster above. The wainscot is topped by a molded rail; on the back wall, the rail has a channel for the paneled interior shutters. The ceiling is plastered.

Northeast room (rear, left)

This small room has a wainscot of raised panels with plaster walls above. The ceiling is plastered. As in the center room, the molded rail at the top of the wainscot is fitted with a channel for the four-panel interior shutters.

Kitchen addition (north end)

A modern kitchen has been added to the Lewis-Card-Perry House. It is reached through a door from the northwest room or from outside by a small covered entryway at the back of the house. The kitchen is fitted with modern cabinetry and appliances.

Cellar

In the cellar, the frame members and chimney base are visible. Some of the floor joists are in original condition; some have newer timbers sistered to them. The massive stone chimney base does not display fireplace hearth brackets.

Attic

The massive, stone chimney is visible in the attic; it is parged. Some of the attic floors have wide boards, and a small room has been partitioned off in the north gable end.

Original appearance

The original configuration of the Lewis-Card-Perry House is not known. It is possible that this was a two-room plan, the central chimney separating the two small chambers, or even a single-room house with an end chimney.

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By the 19th century, the house almost certainly had been expanded into at least two rooms, with additional space added behind the chimney, along the rear of the house. The exact progression, however, will probably not be decipherable in the future.

When restoration/reconstruction of the house began in the late 1920s, only part of the 19th-century house remained to guide Isham and the Perrys in their work. The southern end of the house had been demolished so that the large central chimney now formed the south wall. The interior was much changed since original construction in the early 1700s and was in a state of advanced disrepair.

Together, Isham and the Perrys reconstructed the southern end of the house, adding the two full rooms they thought had once existed. Little is known of the interior finishes prior to the Perrys' reconstruction; it is possible that some elements of the house may remain from its earliest incarnation, but not likely. The reconstruction/restoration was thorough: the southern end of the house (including the present southeast and southwest rooms) was added and the ceiling, wall, and floor finishes one sees today all date from the early 20th century.

Landscape

The Lewis-Card-Perry House is set on a long, narrow, L-shaped lot on the banks of the Pawcatuck River. The house is set at an oblique angle to Margin Street, which runs parallel to the riverbank here. There is a stone bulkhead and a stair at the stone river wall, as well as the remains of a stone pier. A narrow green verge, lined with large trees, separates the river wall from Margin Street. Across Margin Street, the house lot rises quickly in elevation to a high point at the back of the lot. Terraces have been created to accommodate the rise.

There is a lawn at the front of the house divided from Margin Street by a picket fence. A low, stone wall marks the southern edge of the lot. The northern (and northeastern) edges of the lot are not marked—there are several other houses here along Margin Street which are historically associated with members of the Perry family, and the small row of houses from the intersection with Beach and Main Street once had more of the character of family compound.

There is a narrow, curving footpath from Margin Street to the front door of the house. To its south is a polygonal, wooden gazebo and just east of the gazebo, a small well house and well sweep. At the northeast corner of the house are a small garden pool and a shed.

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South and east of the house (where the lot narrows) is a walled garden surrounded on three sides by a low, stone wall. In the corner of the walled garden is a wooden pergola. At the back of lot (at the corner of the ell) is a gable-roofed, board-and-batten carriage house.

The lot is dotted with large specimen trees, both evergreen and deciduous.

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PHOTOGRAPH LIST

Photograph information numbers 1 through 5 applies to all photographs:

- 1) Lewis-Card-Perry House
- 2) Washington County, Rhode Island
- 3) M. Joan Youngken, photographer
- 4) January 2005
- 5) Negative located at Rhode Island Historical Preservation & Heritage Commission, Providence, Rhode Island

6) Exterior view of house looking northeast (131:19)

7) Photograph 1

6) Exterior view of southwest corner of house looking north (132:4)

7) Photograph 2

6) Exterior view of east end of house looking west (131:14)

7) Photograph 3

6) Exterior view of east end of house looking south (131:5)

7) Photograph 4

6) View of house looking northeast from Margin Street (132:24)

7) Photograph 5

6) Interior view of house, hall/keeping room (95:14)

7) Photograph 6

6) Interior view of house, parlor (95:24)

7) Photograph 7

6) Interior view of house, corner post and molding (95:10)

7) Photograph 8

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6) Interior view of house, wall paneling and door (95:9)

7) Photograph 9

6) Interior view of house, vestibule with stair (95:11)

7) Photograph 10

6) Exterior view of carriage house looking south (132:13)

7) Photograph 11

6) View of pergola and stone wall, looking east (132:16)

7) Photograph 12

6) View of garden pool, looking north (132:18)

7) Photograph 13

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SIGNIFICANCE

The Lewis-Card-Perry House is significant as a representative example of the work of noted restoration architect and scholar Norman Morrison Isham (1864-1943) in the genre of the Colonial Revival movement in the first quarter of the 20th century. The house is architecturally important as an intact product of the architect, the craftsmen he employed, and the collaborative interest of his clients, Harvey Chace and Lydia Sharpless Perry, as well as that of the landscape architects who embellished the setting in the Colonial Revival taste. The Lewis-Card-Perry House represents one of the best documented restoration collaborations between a professional restoration architect and clients with antiquarian tastes.

The Lewis-Card-Perry House was probably built in the early 18th century, perhaps as early as 1700, for John Lewis. Charles Perry purchased the house from the heirs of Captain William Card in 1919. By this time, the south end had fallen into disrepair and been demolished (1905). Charles Perry remodeled the house in 1920, adding a bathroom and large closet to the rear, and undertook repair of floors and walls. In 1929, the house passed by bequest to Perry's son, Harvey C. Perry, who, with his wife Lydia S. Perry, engaged preservation architect Norman Morrison Isham to restore the north end and reconstruct the south end on its original foundation.

Landscape architects Warren H. Manning and Arthur A. Shurcliff are known to have worked on the layout of a garden for several adjoining properties owned by other Perry family members; their work may have extended into the setting for the Lewis-Card-Perry House. Ten years after the completion of the project, Harvey C. Perry commissioned the landscape architectural firm of Warren Manning Associates to design an additional garden pool for the house.

Harvey Chace Perry (1881-1978), son of Charles Perry of Westerly, was a life-long participant in the cultural and business life of the Westerly community. He was a member of the Westerly Friends Meeting, and was active in the historical society, library, hospital, YMCA, and mental health clinic. Following his attendance at Harvard College, he acquired and operated the Campbell Grain Company in Pawcatuck, Connecticut. He was a director of the Washington Trust Company, among the fourth generation of his family to serve as chief executive officer, officer or director. Lydia Sharpless Perry (1885-1932), a graduate of Bryn Mawr College, a teacher, and an active participant in public and civic affairs, shared with her husband an interest in the restoration of colonial houses. Both were antiquarians and active members of the Westerly Historical Society. In 1926, they acquired and began the restoration of the John Randall House in nearby North Stonington, Connecticut. Already familiar with the work of Norman Isham through his treatises on early architecture and his work on the Babcock-Smith House in Westerly, the Perrys engaged him in the restoration of the Randall House,

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now known as Randall's Ordinary. In 1929, as they began work on the Lewis-Card-Perry House, the Perrys once more turned to Isham for guidance.

By the late 1920s, Isham's reputation as a preservation architect was firmly established in Rhode Island and Connecticut. His early work was that of scholar and architect. In 1895 he published *Early Rhode Island Houses* with Albert F. Brown, followed by *Early Connecticut Houses* in 1900. His academic study and teaching of colonial architecture was accompanied by restoration of some of the most significant extant colonial architecture in Rhode Island and Connecticut. His projects included—in addition to the Babcock-Smith and Randall Houses mentioned above—Old Narragansett Church and Smith's Castle in Wickford; Trinity Church and the Colony House in Newport; the Eleazer Arnold House in Lincoln; and the Henry Whitfield House and Hyland House in Guilford, Connecticut, all listed in the National Register of Historic Places.

The Colonial Revival context in which Isham and other like-minded members of his generation worked had a number of aspects. Begun in the mid-nineteenth century, with the approach of the American centennial, the Colonial Revival movement initially celebrated the homes and work places of America's founding fathers, particularly their domestic spaces. It was around the hearth, with spinning wheel and cradle nearby, that our forebears internalized the values which fortified them for the struggle for freedom and independence. The domestic hearth was an almost sacred space, its hardware and utensils icons of a romanticized era long since gone. The movement also included interest in the landscapes of colonial village greens, farms, and gardens

Over time there was increasing attention in the Colonial Revival movement to the appreciation of seventeenth- and eighteenth-century buildings as cultural artifacts significant for their intrinsic features as well as, or instead of, their often highly romanticized associational values. The methodical analysis of the structure, form, and materials of Colonial buildings became important in developing an informed understanding of the buildings themselves and the lives of the people who occupied them. This tended to emphasize the importance of authenticity and the objective perception of Colonial architecture. Still the nostalgic associations of the Colonial did not pass away entirely, and the analytical and the romantic approaches to interpretation remained as parallel strains.

Norman M. Isham holds a particularly significant place in the evolution and practice of Colonial architectural studies and historic preservation. His *Early Rhode Island Houses* is a groundbreaking achievement in the systematic recording and analysis of Colonial domestic architecture. The book's preface makes clear the scope and intent of the work:

The present book is the result of much observation and study... As far as the book goes...we claim for it considerable accuracy...the drawings are veritable historical data....We have thus personally examined...every house described in the text....We

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hope that this work...will promote the collection of scientific data about the oldest houses in the original New England colonies, so that the vague descriptions of too many of our town histories may be supplemented by accurate measured drawings.

Isham's emphasis on "scientific" documentation as the basis for interpretation of Colonial architecture set a new direction for the philosophy of preservation and restoration.

Soon after acquiring the Lewis-Card-Perry House, Harvey and Lydia Perry began a thorough restoration, working within the Colonial Revival framework and Norman Isham's guidance and design collaboration. Striving for authenticity, they analyzed the extant structure and examined historical photographs to determine as near as possible an earlier configuration. After determining an approximate date of construction (c1700), they set about collecting architectural elements and fragments which would provide the appropriate detail for a reconstruction of the c1700 south end, or hall, of the house and a restoration of the c1730 north end, or parlor, using structural members and interior finishes from the contemporary c1715 Copp House in Stonington, the early 18th century Miner House in North Stonington, the c1730 Swan House in North Stonington, and the early 18th century Kenyon House in Hopkinton, among others. A total of 13 buildings yielded materials salvaged and purchased for the reconstruction of the Lewis-Card-Perry House. Whenever possible, appropriate building materials, including wooden interior sheathing, wainscoting and paneling, and chimney brick and stone were incorporated into the house. Where appropriate materials could not be obtained, new work matched the old as closely as possible. The skill of Isham's work crew and master carpenter, Joseph Bullock of Wickford, Rhode Island, is evident throughout the work.

The setting and landscape design of the Lewis-Card-Perry House may be associated with noted landscape architects Warren H. Manning and Arthur A. Shurcliff. Manning's association with the Perry family began in the early 20th century with a commission for the design of Westerly's Wilcox Park under the leadership of Charles Perry. In 1903, Perry commissioned Manning to design landscape improvements for his own home at 4 Margin Street; in the 1930s he engaged Shurcliff and expanded the program to include Perry houses at 2 and 8 Margin Street and perhaps the Lewis-Card-Perry House at 12 Margin Street, creating an extensive family compound. Several landscape features dating from the early and mid-20th century remain at the Lewis-Card-Perry House: a wooden polygonal gazebo, a well box and sweep, picket fences, stone walls and a stone-walled garden with pergola in the Colonial Revival taste. A stone garden pool was designed in 1940 for Harvey C. Perry and his second wife, Julianna Tatum, MD, by Arthur Sylvester of Warren H. Manning Associates.

Period of Significance and Integrity

The period of significance for the Lewis-Card-Perry House reflects its significance as an intact project created by Norman Isham and his clients Harvey and Lydia Perry during the late 1920s, 1930s, and the early 1940s.

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Some of the materials of the house may be original to the early version of the house, before the Perrys' acquisition in 1927. But most of the house's materials date from the later period of significance. Much of the material, including structural members, decorative finishes, bricks, nails, and hardware, was salvaged from other period houses in the region. Where appropriate period materials were not available, careful reproductions were made by Isham and his team. Most of the window sashes, for example, are reproductions created during Isham's work here.

All of the building materials moved here from other houses during the period 1927–42, all of the materials created here for the house during those years, and all of the materials found in place when the Perrys began their work in 1927 should be regarded as "original"--here meaning that these materials document the 20th century significance of the house. From this perspective, the Lewis-Card-Perry House is remarkably well preserved. Few changes have taken place since 1942. The addition of a kitchen and a bathroom has not significantly altered the historic materials or spaces.

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MAJOR BIBLIOGRAPHICAL REFERENCES

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

**NATIONAL REGISTER OF HISTORIC PLACES
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Lewis-Card-Perry House	Westerly	Washington County, RI
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Westerly, Town of: Tax Assessor's Records, in the office of the Tax Assessor, Westerly, RI.

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Lewis-Card-Perry House

Westerly

Washington County, RI

Name of Property

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GEOGRAPHICAL DATA

Verbal Boundary Description

The property is described as Plat 76 Lot 48 in the Westerly Tax Assessor's records.

Verbal Boundary Justification

The nominated property includes the entire parcel associated with the Lewis-Card-Perry House during its period of significance.