NPS Form 10-900
(Rev. Aug. 2002)

OMB No. 1024-0018
(Expires Jan. 2005)

United States Department of the Interior
National Park Service

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 *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 BENJAMIN ABORN JACKSON HOUSE

other names/site number "THE MANOR"

2. Location

street & number 115 NAYATT ROAD not for publication ____
city or town Barrington vicinity ___
state Rhode Island code RI county Bristol code 001 zip code 02806

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.)

Signature of certifying official Date

State or Federal Agency or Tribal government

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is: Signature of Keeper Date of Action

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

BENJAMIN ABORN JACKSON HOUSE, BARRINGTON, RI
Name of Property

BRISTOL, RI
County and State

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)

- X building(s)
- ☒ district
- ☐ site
- X structure
- ☐ object

Number of Resources within Property

Contributing	Noncontributing	
1		buildings
		sites
	1	structures
		objects
1	1	Total

Name of related multiple property listing
(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

0

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
LATE 20th CENTURY

Materials
(Enter categories from instructions)
foundation STONE
roof SLATE
walls BRICK
other BRICK (chimneys), MARBLE (trim), WOOD (trim), IRON (gates)

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

SEE Continuation Sheets

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 a 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.

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance
1910-1957

Significant Dates

1882 Jackson purchase of lot

1910 – Design of house

Significant Person
Isham, Norman Morrison, architect

Cultural Affiliation

Architect/Builder
isham, Norman Morrison, architect

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

9. Major Bibliographical References

(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 67) 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 # _____

Primary Location of Additional Data

☒ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☒ Local government
☐ University
☒ Other – Rhode Island Historical Society, Redwood Library
Name of repository: Barrington Preservation Society Museum

10. Geographical Data

Acreage of Property **3.8 acres**

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing
1	19	305952	4621867
2			
3			
4			

X 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 ELIZABETH S. WARREN, PRESERVATION CONSULTANT
organization _____ date January 8, 2008

street & number 18 HOMESTEAD AVENUE telephone 401-433-4592

city or town BARRINGTON state RI zip code 02806

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 the SHPO or FPO.)
name CHARLES A. ADAMS and EIKO ADAMS

street & number 115 NAYATT ROAD telephone 401-245-2717

city or town BARRINGTON state RI z ip code 02806

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. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Keeper, National Register of Historic Places, 1849 “C” Street NW, Washington, DC 20240.

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DESCRIPTION:

The Benjamin Jackson House, designed by architect Norman M. Isham, is an imposing Neo-Georgian brick house set on 3.8 acres of land, that slopes southerly from Nayatt Road to Narragansett Bay (A.P.5, lot 45). Built originally as a summer house, the property formerly included about 10.4 acres, but nearly half of the land to the east of the house was sold in 1920 and after Jackson's death in 1921 to establish the current lot size (Deed Book 28:142-146). The Jackson house is bound on the north by Nayatt Road, on the east by 123 Nayatt Road, on the south by 215 feet of shoreline on Narragansett Bay and on the west by 107 Nayatt Road. From its superb siting on the crest of a 40-foot hill, aligned to cast the prevailing southwest wind, the Jackson House has a panoramic view of Narragansett Bay and the Bay Islands. On a clear day, one can see the Newport Bridge on Aquidneck Island, Prudence and Patience Islands, the Warwick Neck, Conanicut and Bullocks Point Lighthouses, and a never ending variety of ships, sailboats and watercraft that ply the Bay.

This section of Barrington, called Nayatt Point or simply "Nayatt," was promoted for development as a summer resort beginning in the 1850s. Nayatt Point is bound on the south by Narragansett Bay and on the west by the Providence River. The Nayatt Point Lighthouse, begun in 1828 is located at the point, a short distance west of the Jackson house. The East Passage, a major shipping lane from Newport to Providence, is located ½ mile west of this lighthouse, now deactivated. To the east, the fairways and wetlands of the Rhode Island Country Club form a natural barrier to residential development. Nayatt Point today is an exclusive enclave of large Victorian and turn-of-the century waterfront homes on deep waterfront lots mixed with contemporary houses.

The Jackson house, called "The Manor" by the Jacksons, designed in 1910 and constructed by 1913, remains almost unaltered on the exterior. It is in excellent condition as the result of meticulous restoration of the balustrade, urns and windows, total replacement of the slate roof and relining of copper gutters by the current owner, who purchased the estate in 2003.

A 20-room house, strongly reminiscent of a Tidewater Maryland or Virginia 18th-century river manor, it is set back about 280-feet from Nayatt Road (photo 1). A linear north-to-south drive, leading from elaborate brick and iron gates added by a previous owner in 1992, has replaced the . original curving entrance drive (add'l info photo H-1). This 2 ½-story, flank-gable roof, brick structure, with a 9-bay asymmetrical North façade, has an L- shaped plan with a lower-roofed servants wing appended at a right angle on the east end. The steeply pitched, 12/12, slate roof has four dormers capped with broken ogee pediments on the North façade. An offset, lower, gabled, main entrance bay has a porte-cochere with a balustrade of turned balusters that meet plain

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blocked panels with urns and flame finials at the corners (photo 2). Palladian windows are incorporated into the design at both the second and third floor levels similar to the second floor window at the 1786-88 John Brown House in Providence. Original windows with 6/6 sash and marble sills and lintels, are also similar in design, but not material, to the John Brown House. Two chimneys are incorporated into the brick west end wall; two more chimneys are incorporated into the main body of the house, one is incorporated into the brick east end of the kitchen and one into the brick north end of the servants' wing for a total of six chimneys. The house has a total of 15 fireplaces with 13 original mantels, each displaying a different decorative treatment.

The South façade, a more complex design than the North façade, has two graceful, elliptical, projecting bays, rising a full two stories, that flank the center entry. Isham probably based this uncommon design on the Thomas Lloyd Halsey House (1825), attributed to architect John Holden Greene at 140 Prospect Street in Providence. A 5-bay porch with clustered Ionic columns at the corners is topped by a balustrade and Palladian window, similar to the North façade; six dormers are also similar to the North façade (photo 3). This elevation, facing Narragansett Bay, was titled "The Front" by Isham in a photograph, dating from ca. 1913 (add'l info, photo H-2). On the southeast corner of the main section is a one-story Loggia with marble columns. A one-story garage has been added to this hillside site with a flat roof that forms an extension to the terrace outside the Loggia.

The Jackson House interior plan has a main section based on a classic, Georgian, 4-room, center hall plan. The first floor plan is modified as the fourth "room" on the ground floor is a warren of circulation and service spaces. From the principal north entrance, one enters into a Vestibule that opens into a 14-foot wide Hall that gives access to rooms on each side. To the right is the original Library, now a smaller Living Room. Next is the main Living Room/ Music Room. Double doors open to a Vestibule leading to the porch and terrace (add'l info, photo H-3). To the left is the Dining Room, bounded on the north by the west-to east corridor that leads to the Kitchen and the former Servants wing. North of the corridor, a small block of rooms contains an original Coat Room, Lavatory, Elevator, and Butler's Pantry. The corridor opens to the Kitchen that has witnessed several renovations, including removal of the brick wall with a stained glass window that served as the north wall of the Loggia. The kitchen opens to the former servants wing with a Sitting Room on the north and between a Lavatory, back stairs and Ice-room. A hallway on the south leads to the back porch and stairs to service parking on a lower level.

Before we describe the complex interior detailing of the main rooms of this extraordinary house, the following quote from Norman Isham's unpublished monograph on "The Architecture of John Holden Greene" helps explain what philosophy drove Isham in his own work:

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> *"Each architect has a liking for certain forms. He will use them over and over again, varying them slightly but still employing them in a way which can be recognized as his. They are like his handwriting. McIntire, Bulfinch, Thornton, Greene had each a way of managing cornices, windows and doors; columns, pilasters, and capitals; stairways and mantles. These all are alike and still they differ."* (Isham Collection, Box 8, Folder 4-8-30, monograph on John Holden Greene, n.d. Rhode Island Historical Society).

The Main Hall: Entrance into the Main Hall from the principal entrance is through a low-ceiling vestibule flanked by the staircase and a closet, a device used by Colonial Revival architects to increase the drama of arrival into the spacious hall and allow more space for a significant window on the stair landing. This important, 14-foot wide, central hall has four elaborate doorways. Like the 1786-1788 John Brown House in Providence, Isham used large, Georgian, broken-scroll pediments over the entablature of each door frame. Unlike the Brown mansion, the entablatures are plain and have carved scallop shells in the center void of each pediment, reflecting the seaside location of this mansion (photo 4). The wallpaper is a very close simulation of the original large-scale floral paper shown in a ca. 1913 photograph (add'l info photo H-3).

The Southwest Living Room/Music Room: This 16.0 ft. x 19 ft room with a pair of elegant bay windows has an elaborate, unaltered, two-stage overmantel (add'l info, photo H-4). Single engaged and fluted Corinthian pilasters support a large broken scroll pediment with a decorated center urn. The Ionic entablature with bold modillions, is based on Asher Benjamin's Plate XV in *The Architect or Practical House Carpenter* (1830). Delicate floral swags decorate each side of the "eared" center panel (photo 5). The fireplace surround has a second lower mantel with a smaller-scale dentiled frieze over a row of egg and dart molding and flat-scrolled ornaments on the outside edges. A dark lattice-type wallpaper has been removed from the walls, which are now painted.

The Northwest Living Room/Library: This smaller 14 ft. x 16 ft. room has a more simple two-stage overmantel, consisting of an Ionic entablature with a cushion molding and delicate swags that frame a center panel. What is unusual in the fireplace mantel which repeats use of an Ionic entablature plus a Greek key frieze over a wide cushion molding. This beautiful cushion molding displays an overall pattern of inter-twined oak leaves, reminiscent of the work of architect Samuel McIntire in Salem, Massachusetts (photo 6).

The Dining Room: The 16 ft x 20 ft Dining room with the second pair of elliptical bay windows is the largest of the principal rooms. Here Isham is more inventive in the design of the fireplace design. Two, 12-pane glass china-cabinets over the fireplace mantel, display simple elliptical

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fanlights topped by a fluted keystone and trimmed with delicate fruit swags on each side of the cabinets. Classical Ionic pilasters support the Ionic entablature of the lower fireplace mantel. In addition, identical corner cupboards on the west wall, set at a 45-degree angle, have Ionic pilasters that support a steeply-angled broken-scroll pediment centered on a flame finial. Isham's small sketch of these cupboards appears on the "Cross Section" plate of his 1910 drawings in the lower left corner; the only difference is that the design called for 12 panes of glass and the cupboards were built with only 9, topped with Gothic tracery (photo 7). The rather high paneled wainscoting is original; wallpaper has been removed from the walls.

The Loggia: The Loggia is a glass-enclosed summer dining area/ conservatory, accessed directly from the kitchen through a wide opening with two steps. The tiled floor is an extension of the terrace. 1910 plans for the Loggia show two doors opening from each side of the Dining Room fireplace (now closed) plus a narrow door from the "Servants Passage" (now part of the Kitchen) on the north wall of this space. These plans for an open porch also show "Winter glazing" with a center door in the first group of glazed panels and a second door in the south extension of the Loggia, framed by Doric columns and opening onto the terrace. By 1913, these panels had become permanent when the Loggia became a glass-enclosed conservatory (photo 8). Use of Gothic arches in the glazed panels is evocative of the Palladian window in the 1781 Nightingale-Brown house in Providence or architect John Holden Greene's facade window for the 1816 First Unitarian Church also in Providence.

The Kitchen and Servants Wing: The Kitchen has undergone several renovations. The walls of the "Servants Passage" on both sides have been removed to open up the Kitchen. A stained glass window on the south wall over the door to the Loggia is now found in the rear hall. Other small changes are the conversion of the Servants Sitting Room to a fire-placed Family Room and removal of a Kitchen Pantry. The original Ice Room with direct access to the outside is now used for wine storage. The south end porch and steps to the ground-level service area remain unchanged.

The Main Staircase: Access to the second and third floors is by a two magnificent two-run open- string staircases (photo 9). Two intermediate landings between the first and second floors and the second and third floors are lighted by Palladian windows on the north side. Each step with scrolled trim on the paneled riser end supports three twisted balusters of three different profiles (photo 10). This design is adopted from prototypes found in the great early 18th-century houses of Newport, Providence and other Atlantic seaboard settlements. The balusters have been painted since the time of construction.

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The second floor was designed with four bedrooms of nearly equal size, each measuring about 14.0 ft x 16.5 feet in width. The two south-facing bedrooms in the Main Section have elliptical south walls with three windows opening to the Bay. In contrast to the first floor, all four bedrooms have one-story mantles with different Georgian, Federal or Adamesque applied ornamentation, clearly reflecting Isham's knowledge of 18th century to early 19th-century pattern books. Mantels found in the Southwest Chamber/Master Bedroom, the Southeast Chamber, and the East Chamber have been selected to show Isham's fascination with elaborate detail. The Southwest Chamber/Master Bedroom: the mantel displays a Doric cornice with modillions over Ionic pilasters that support tied bundles of wheat in the impost (photo 11). The architrave is divided into three sections, adorned with a central flower basket and delicate swags in the side panels. The Southeast Chamber: this mantel exhibits a bolder Doric cornice and clustered Ionic fluted pilasters ; a single floral garland fills the center of the architrave (photo 12). The East Chamber: this mantel repeats the Doric entablature, but has paired Corinthian pilasters that support slender imposts with elongated urns (photo 13).

Second floor service area are clustered on the north side of the West to East Passage/Hall. These include a Linen Room with twenty glazed awning-type windows, designed to hold assorted sheets and towels, over counters and drawers. A modern washer and dryer have been installed on the east wall of this space. Next to this is the Sewing Room, now a Library, Children's Playroom and two more bathrooms. The second floor plan has been altered by the addition of bathrooms and closets, deemed necessary for contemporary living. Originally the Front Hall on this floor had a double door (now walled over) that opened to a small 10 ft x 14 ft Sitting Room on the south side overlooking the Bay. Light from Palladian windows on both north and south elevations would have flooded this intimate space, used by Mrs. Jackson for a study. In 1981, it was converted into an opulent bathroom with a reproduction Palladian-arched vanity and modern fixtures. The original, leaded-glass chandelier survives. At the same time, the Northwest Chamber was divided into a Master Bathroom, which retains the original fireplace on the west wall and an elaborate mural. Walk-in closets fill the remaining space.

The Servants Passage to the former Servants Wing, which held three chambers, has been reconfigured with skillful addition of a curving hall that leads to a single 18 ft x 16 ft Den made out of two servants bedrooms. The stunning paneling in this Den was purchased in London and removed from a branch of Barclay's Bank. The third Servants Room on the southeast corner of the mansion now serves as a smaller Guest Bedroom and has a simple one-stage mantel.
.
The third floor plan was designed for two more bedrooms and a "Hospital" on the south side. On the north side a small Sitting Room occupied the northwest corner and a Trunk Room occupied the space over the Linen and Sewing Rooms on the floor below. One stage fireplaces in the

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Sitting Room, Southwest Bedroom and "Hospital" have simpler and different ornamentation than is found on the second Floor. There are no changes to this floor except that the "Hospital" is now used for a childrens' bedroom.

Access to the full Attic is from a staircase at the east end of the Passage/Hall and access to the unfinished space over the Servants Wing is off of this passage. The Attic is used for HVAC systems and for storage.

Landscape Feature: On the north side, the deep setback of the Benjamin Jackson House permits development of formal gardens with low boxwood hedges, centered around the driveway. The divided oval in front of the porte-cochere is filled with pink roses. Today the approach to the mansion is lined with flower beds, shrubbery and low-level lighting fixtures.

On the south side, extending about 20 feet from the south wall of the mansion, Isham designed an original stone terrace with a brick wall, running from the Conservatory on the south to the north end of the mansion. Central steps lead to a second grass terrace with mortared fieldstone walls and a second set of central steps down to the gently sloping unobstructed lawn.

The Great Lawn extends for almost 600 feet to meet Narragansett Bay (photo 14). This lawn is subject to hurricane damage and erosion The owner has extensively planted rosa rugosa and native grasses to strengthen the site. A private sandy beach extends for approximately 200 feet along the rocky shoreline.

Non-Contributing Structure: An Entrance Gate, built in 1992 for former owner Roger A. Cournoyer, is centrally located about 10 feet from Nayatt Road. Eight, square, brick columns with corbelled caps are arranged in a staggered curve, four to each side of the drive, supporting a double-leaf cast iron gate. The columns range from 7 ½ feet to 5 ½ feet in height in the middle; the iron screens also vary in width. Two large iron lanterns are attached to the main piers. .

List of photographs
Benjamin A. Jackson House
Bristol County, Rhode Island

Photographers:	Davison Bolster
Date:	August, 2007
And	Elizabeth S. Warren
Date:	October, 2007

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Negatives filed at: Rhode Island Historical Preservation & Heritage Commission
150 Benefit Street, Providence, Rhode Island, 02903

Photo	***Location/Description***
1.	View of North façade with main entrance porte-cochere and Palladian windows, looking southeast. Elizabeth S. Warren, October 2007 (Roll D-13).
2	Detail of Porte-cochere balustrade, Palladian window and dormers on North façade, looking south. Elizabeth S. Warren, October 2007 (Roll C-17).
3	View of South "Front," with Porch, Loggia, Servants wing and rubblestone terrace, looking north. Elizabeth S. Warren, October, 2007 (Roll D-4).
4.	Detail of Hall door to Southwest Living Room with large broken-scroll pediment, filled with a scallop shell, looking west. Davison Bolster, August 2007 (Roll B-00).
5.	Detail of Southwest Living Room two-stage mantel, showing Corinthian pilaster, delicate garlands and "eared" center panel, looking west. Davison Bolster. August 2007 (Roll-B-4).
6.	Detail of Northwest Living Room/Library, showing classic Ionic entablature with Greek key frieze and a cushion molding of inter-twined oak leaves, looking west. Davison Bolster, August 2997 (Roll B-0A).
7.	Dining Room Corner Cupboard, showing Ionic pilasters supporting a broken-scroll pediment with flame finial and glass door with Gothic arches. Davison Bolster, August, 2007 (Roll B-7A).
8.	View of Loggia on corner of southeast façade, showing Gothic arches in the glazed panels, looking northwest. Davison Bolster, August, 2007 (Roll A-9A).
9. .	View of Main Hall Staircase, showing location of first floor two-run open-string stair with an intermediate landing, looking north (Davison Bolster, August 2007 (Roll B-32A).

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10. Detail of Main Staircase, showing triple twisted balusters and paneled and scrolled riser ends of the first floor stair run, looking west. Davison Bolster, (Roll B-11A).

11. Detail of Southwest Chamber/Master Bedroom, showing Doric entablature, Ionic pilasters supporting an impost with delicate bundle of wheat. Davison Bolster, August 2007 (Roll B-19A).

12. Detail of Southeast Chamber, showing Doric entablature with a single garland of roses filling the center of the architrave. Davison Bolster, August, 2007 (B-27A).

13. Detail of East Chamber, showing Doric entablature with paired, fluted Corinthian pilasters, supporting paired urns. Davison Bolster, August, 2007 (Roll B-23A).

14. View from shore across the Great Lawn to the South Façade, showing the Lower Terrace with mature planting, looking north. Davison Bolster, August 2007 (Roll A-4).

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SIGNIFICANCE:

The Benjamin Jackson House achieves significance as a survivor of the development of Nayatt Point as an exclusive summer resort, before the post-World War II suburbanization of Barrington and as an architectural masterpiece, designed by Norman Morrison Isham, recognized as a leading historical architect and pioneer authority on late 17th century to early 19th century New England architecture. It is eligible for listing in the National Register of Historic Places under Criterion A in the area of Community Planning and Development and under Criterion C in the area of Architecture as the work of a master architect.

The Jackson House's Period of Significance is from 1910 to 1957. With the exception of minor alterations for modern bathrooms, remodeling of servants' rooms for family use and realignment of the main driveway, the setting, materials, workmanship, feeling and association exhibit a remarkable degree of integrity.

Historical Background:

The history of Nayatt Point is intimately related to Barrington's settlement period and development in the late 19th century. Barrington is built upon two peninsulas, east of the Providence River that extend south to Narragansett Bay. The western peninsula called Popanomscut or Phebe's Neck occupies two-thirds and the eastern peninsula called Chachucust one-third of the town's acreage. The river and the bay meet at a sharp bend in the coast, about eight miles south of Providence, that forms Nayatt Point. "Nahet"or "Nayatt" means "Point" in the Algonquin language. Before European settlement, Popanonscut was well known to the Wampanoags, who camped along "Mussachuck" or "Meadow" creek, which forms the natural north bound of Nayatt. The Point rises to fifty feet in height and has a forty-foot bluff overlooking the Providence River on the west and Narragansett Bay on the south. The east bound is Middle Highway, formerly a private farm lane called "Poke Bottom" (Bicknell, 1898:1,7).

Barrington is part of the low New England seaboard geological plain of moderate to well drained gravel, sand, silt and clay soil, left by glacial meltwater, approximately 11,000 years ago. When the glacier retreated sand and clay were deposited in an area about one square mile in size around a small glacial lake at the east end of Mussachuck Creek. These clay beds are a significant factor in the early development of Nayatt Point.

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In 1746, after years of controversy, the Massachusetts towns of Bristol, Little Compton, Tiverton, the northwest part of Attleboro, known as Attleboro Gore (now Cumberland) and portions of Barrington and Swansea were transferred to Rhode Island. Barrington was incorporated into the town of Warren. Not until 1770 did the Rhode Island General Assembly set off Barrington from Warren with its present-day boundaries (Adams, 1993: 6,7).

Through the seventeenth and eighteenth centuries, Barrington was a sparsely settled agricultural community with wharves, warehouses and shipyards along the east border formed by the Warren River. Brickmaking began about 1720 when Matthew Watson began hand production of bricks at the head of Mussachuck Creek. Watson's brick house was located on the north side of Nayatt Road, a short distance east of Nayatt Point. Production was suspended with Watson's death in 1803. By the early 1840s there were no public roads to Nayatt, which had only three houses plus the 1828 Light House.

Then in 1847, Nathaniel Potter, a Providence contractor, re-discovered large deposits of clay in the area and started the Nayatt Company brickworks, building a canal, lock, gates and tow path along Mussachuck Creek. This brick company evolved into the famous Narragansett Brick Co. which produced over 67 million bricks in 1897, supplying bricks for over 100 major buildings in Providence. By 1851, a network of roads composed of Cooke Street (later Washington Road), Middle Highway, Rumstick Road and Nayatt Road made Nayatt Point accessible (Walling, Henry F., 1851). The opening of the Providence, Warren & Bristol Railroad in 1855 was intended to assist the brick industry with construction of a "Nayatt" Station on Middle Highway. Railroad service, with three stations in Barrington, instead opened the door for development of Barrington as a locale for country or seasonal retreats and later as a highly desirable suburb, only eight miles from metropolitan Providence.

Nayatt as a Summer Resort

Delighted with Nayatt, Potter bought the original farmhouse plus many acres of land and promoted opening the Bay House Hotel on the northwest corner of Nayatt Road and Washington Road. Potter, with proprietors Benjamin and Anna Viall, laid out roads, planted elms and built a wharf at the west end of Mussachuck Creek for the daily Bay steamer *"Canonchet"* to facilitate travel to Nayatt. After Benjamin Viall's death, Nayatt was platted in 1869 for 122 lots, ranging from 50 x 100 feet to 120 x 490 feet in size (Cushing, S.B., 1869: Plat). Only part of this street layout survives, including Glen Road, Cedar Avenue, Elm Street and Maple Avenue, originally lined with a dual row of trees (renamed Sycamore Street then Nayatt Road). If this plat with its three circles had been built up, Nayatt could have become another summer playground, like Oak Bluffs on Martha's Vineyard.

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Instead, Providence industrialists Lewis Dexter and Lucian Sharpe bought large lots of land from Mrs. Viall in 1869 and 1870 to build spacious, reverse image, Italianate, summer cottages along Sycamore Avenue (Nayatt Road). Davis Ballou, Charles Owen, and Joseph Starkweather followed, building large Victorian houses and helping to develop Nayatt as an exclusive summer retreat (Merriman, 1952:1). The old Bay House Hotel was sold in 1900 to Sharpe's son-in-law Senator Jesse Metcalf (Deed Book 17:199,200). Metcalf sold off the block-long barn, stables, laundry and bowling alley near the corner of Cedar Avenue and Elm Lane. Metcalf, like Nathaniel Potter, promoted Nayatt to his friends and business associates and in 1882 sold Benjamin Jackson a 200-foot x 953- foot deep waterfront lot on the south side of Nayatt Road (Deed Book 13:37). Jackson, who was living across the street at 116 Nayatt Road, wanted to secure an unobstructed view of the water (Everts & Richards, 1895). Henry Steere had already built a 3-story wooden replica of the 1781 Nightingale-Brown House in Providence in 1886 on the northeast corner of Nayatt Road and Washington Road, across the street from the hotel. It is significant that the Dexter, Sharpe, Steere houses and the Bay House hotel are all demolished and that the Jackson House of 1913 survives, witness to this "gilded age."

Benjamin Aborn Jackson (2/8/1848 – 3/31/1921) was born in Providence. At the age of 16 he became a clerk in the banking firm of B. M. Jackson & Company. After B. M. Jackson's death in 1869, Jackson continued as a partner until the company became W. Brown, Jackson & Company, forerunner of the Providence Banking Company; Jackson served as its treasurer until 1903. Other banking interests included acting as president of the Globe National Bank and as a director of the Weybosset National Bank. Of interest to the development of Barrington, Jackson acted as a director of the Union Railroad Company in 1875 and as president of the Rhode Island Suburban Railroad in 1908. He also served as president and director of the Pawtucket Street Railway Company, the Providence Cable Tramway Company and the United Traction and Electric Co. These trolley car companies provided cheap mass transit from metropolitan Providence to the suburbs and transformed people's business and social life. Jackson was joined in his interest in trolley transportation by his Nayatt neighbor Henry Steere, who was also a director of the Rhode Island Suburban Railroad.

Jackson married Lucy Anna Greene, daughter of Henry L.Greene of Riverpoint, Rhode Island. Their three children were Henry Greene (b. 6/12/1883), Donald (b.7/16/1886) and Lucy Aborn (b.12/17/1891). Active in social and civic circles, Jackson was a member of the Hope Club, the Squantum Club and the Union League Club of New York. He also served as a trustee for the Rhode Island College (*Representative Men and Old Families of Rhode Island…,* 1906:1092).

To understand the closely interwoven connections that existed between Jackson, Sharpe, Metcalf and Steere, neighbors at Nayatt, it is helpful to examine briefly their business and social

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connections. Lucian Sharpe was born in Providence (3/20/1830, d.10/17/1899). After an apprenticeship with Joseph R. Brown, repairer of watches and clocks, he became a partner in 1853. The firm expanded into manufacture of scales and measuring instruments, then made a connection with the Wilcox & Gibbs Sewing Machine Company. This led to the incorporation in 1868 of Brown & Sharpe as a machine tool business. From a company with 300 employees in 1872, occupying 6,600 square feet of floor space, Brown & Sharpe grew in 25 years to employ 2000 men. Brown & Sharpe became the largest machine tool company in the world. Lucian Sharpe was also president of the *Providence Journal Company* from 1886 until his death. His banking affiliations included acting as a director of the National Bank of North America, as a director of the Rhode Island Hospital Trust Company and as a director of the Providence Gas Company. Sharpe married Louisa Dexter (1831-1901), daughter of Lewis and Mary Angell Dexter of Smithfield (Ibid. 1906:692). In 1870, Sharpe built a large Italianate summer house on the south side of Nayatt Road, across the street from the Bay House Hotel.

Jesse Mercalf (3/4/1827–12/20/1899) began his career as a cotton buyer with Stephen T. Olney just before the Civil War, which caused cessation of the cotton business. Prophetically, Metcalf with Henry J. Steere had built the Wanskuck Mill in 1862 to manufacture woolen goods with Metcalf, Olney and Steere holding the stock. In 1870 they shipped the first case of worsted goods for men's wear made in America. By 1898 Metcalf's empire included the Steere Mill in Providence, Geneva Mill in North Providence, Mohegan Mill and Oakland Mill in Burrillville. Metcalf's associations included acting as a director of the Bank of North America and the Providence Gas Company (both with Sharpe) and as a director of the New York, N. E. Railroad and as both a director and later president of the Union Railroad (with B. A. Jackson). Metcalf first married Helen Adelia Rowe (1830-1895) of Providence and had five children. In her memory he gave both the land and money to build the Rhode Island School of Design.

(Ibid, 1906:792). Jesse and Helen's son Jesse Houghton Metcalf (1860-1942) married Louisa Dexter Sharpe (1866-1959), daughter of Lucian Sharpe and Louisa Dexter (Jones, R.O., Correspondence, 2007:2). In 1900, Jesse H. Metcalf bought the old Bay House Hotel across the street from Henry Steere. Metcalf resided at Nayatt into the early 1900s and paid taxes until 1906

Henry J. Steere (1830-d.10/28/1889) began a long banking career as a clerk in the Merchants Bank. He later became a director in the Northern Globe National Bank, led by Benjamin Jackson, who was president. In 1869 Steere joined the firm of Olney & Metcalf, owners of the Wanskuck Company. After Olney's death, Steere became the treasurer and the business was re-organized as Metcalf & Steere. Like Metcalf, Steere served on several bank boards and on the board of the Providence, Washington Insurance Company. A bachelor, he built the Beneficent Congregational Chapel in Providence as a memorial to his father. Steere was an ardent collector of antiques, books, statuary and Americana (Ibid, 1906:908) He hired Stone, Carpenter and

Willson, architects, to build a replica in wood of the 3-story, wood, Nightingale-Brown House of 1781, on the northeast corner of Nayatt Road and Washington Road. Completed in 1886, the Steere House with McKim, Mead & White's H.A.C. Taylor House (1884-1886) in Newport were landmark Colonial Revival houses in America, crucial to the introduction of this style in Rhode Island (Woodward, W.M., correspondence, 2007:4).

The existence of the Steere House (demolished in the 1950s) probably influenced Benjamin Jackson's choice of Norman Morrison Isham as his architect, as Isham had entered the firm of Stone, Carpenter & Willson at the time of the construction of this splendid mansion. By 1908, both Stone and Willson were dead and Isham, who had worked under Willson, was probably Rhode Island's most mature Colonial Revival architect (Ibid. Correspondence, 2007:4). Jackson gave Isham a free hand to design the most elaborate Colonial Revival mansion that money could buy. No cost was spared on materials and the execution of details. It is significant that the design for the Jackson house represents Isham at the apex of his career as a private architect.

The Career of Norman Morrison Isham:

Norman Morrison Isham (b. 11/12/1864, d. 1/1/1943) was the son of Dr. Henry and Frances Elizabeth Isham. Isham graduated from Brown University in 1886 , then returned to earn a Master of Art degree in 1890. After college, he was employed in 1886 by Stone, Carpenter and Willson, architects; he joined the firm of Martin & Hall as head draftsman in 1894. From 1899 to 1903, Isham and Benjamin Wright (1871-1982) operated an architectural office at 1013 Banigan Building in Providence; Isham worked alone from 1903 to 1912. From 1912 to 1920 and again from 1923 to1933, Isham headed the architectural department at the Rhode Island School of Design.

In 1895 Isham co-authored with Albert F. Brown (1869-1909) *Early Houses of Rhode Island*, called by John Hutchins Cady "the most valuable historic architectural treatise that has yet appeared in America" (Isham Collection, MSS508, Folder 6-9-11, Obituaries, 1943). This was followed by *Early Connecticut Homes* in 1900 and established Isham's reputation as a major historical architectural expert. During his 57-year career, Isham was recognized for an incredible number of measured drawings, connected with restoration work; as an author of historical studies; as a lecturer in architectural history at Brown University and the Rhode Island School of Design and as a private architect (Jordy, 1982: 218).

The search for influences on Isham's design for the Benjamin Jackson House led toThe Norman Isham Collection at the Rhode Island Historical Society. Original plans for the Jackson House, dated April 18, 1910, are in this collection. Records state that the first house burned and was promptly rebuilt. Over the next three years, Isham supervised the construction. His workbooks

for 1911 show visits to the site on June 27, August 7 and August 14 and additional visits on April 10, 1912 and 1913 (Isham Collection, Box 3, Office Workbook 3, 1911, and Workbook 4, 1913, Rhode Island Historical Society). The existence of twenty photographs of the Jackson House, taken about 1913, documents Isham's recognition of the importance of this commission (Isham Collection, Graphics, Box 164, folder 57).

The Isham Collection also contains Isham's research on the work of John Holden Greene (1777-1850), who was a leading master builder/architect in the early 19^{h} century. For over twenty years, Isham lived across the street from 154 Power Street, which Greene designed for himself. Greene's influence on Isham's personal design work cannot be under-estimated. An unpublished monograph titled "*The Architecture of John Holden Greene,"* gives a vivid picture of how intimately Isham knew Greene's work. In the chapter titled "Details," Isham describes fifteen buildings designed by Greene. Isham concluded that Greene was strongly influenced by Asher Banjamin's books and probably also used Battey Langley's *"Gothic Architecture*," William Pain's *"Builder's Treasure"* and possibly Langley's *" Builder's Jewel"* (Isham Collection, Manuscripts, Box 8, Folder 4-8-30).

The Jackson House interiors demonstrate Greene's influence on Isham. Like Greene, Isham is not so much an original architect, but a decorator, using early pattern books as sources to embellish beautifully proportioned spaces and woodwork. In addition to his own library, Isham had access to collections at the Athenaeum, John Carter Brown and the Providence Public Library. The Cary Collection of English and Continental pattern books of furniture and ornamentation at Redwood Library in Newport also has several pattern books that Isham may have had access to or owned. Isham used his comprehensive knowledge of these pattern books to create individual designs for each of the Jackson House rooms.

The elaborate Living Room mantel or "chimney-piece" with an open scrolled pediment is an adaptation of Plate XXXVI, Figure B, in William Pain's *Practical Builder* (1774) and the vertical floral element with a rose may be based on Plate XLVI in Langley's *Gothic Architecture* (1742). The garland with nuts and leaves, appears on Plate LXXXI in Langley's *The City and Country Builder's and Workman's Treasury of Designs…*(1770). The *Treasury…*is also a source for the truncated half-Corinthian capital in the pilasters, based on Plate X, and the delicate bell-flower garland, based on Plate XVII. A source for the Library wide cushion molding, decorated with oak leaves and bound by ribbons can be found on page 94 of James Gibbs *A Book of Architecture…*(1728). The Southwest/ Master Bedroom mantel or "chimney-piece" also illustrates how Isham took inspiration from several sources to create an original composition. The Ionic entablature is based on Plate 21 from Asher Benjamin's *The American Builder's Companion* (1827); the delicate bell flower swag comes from Plate XVII in Langley's *Treasury of Designs*

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It is significant that the Jackson House is " the last and by far the most elaborate of a group of private residences, designed and built between 1902 and 1913, the only period in his 57-year professional career when he devoted himself almost exclusively to designing new houses…Its scale and elaboration make it an anomalous project in his career, not to mention an unusual valediction for his new designs: never again would he design a new house" (Woodward, W. M., correspondence, 2007:3). Woodward also noted that in contrast to residential designs in the mode of 17th-century houses, which interested Isham early in his work, the Jackson House is only one of three Neo-Georgian houses that Isham designed. The earlier Neo-Georgian houses include the Nickerson House of 1903 at 71 Princeton Avenue and the Marvel House (1904) at 281 Olney Street in Providence. Isham also designed the Bronson House (1910-11), a "Greene-revivalist" house at 140 Morris Avenue in Providence at the same period that he created the Jackson House. After completion of the Jackson House, Isham began to "focus his scholarly attention on the more elaborate buildings of the 18th century" (Ibid: correspondence, 2007:4).

Isham's early historic preservation work, while teaching at RISD included collaboration with William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities (SPNEA). In 1914, Isham undertook restoration of the Brick Market or "Old City Hall" in Newport; his work was published as a special report by SPNEA. Then in 1917, Isham's report on the changes to Newport's Colony House became the basis for its restoration by the State from 1926-1932. Other projects of this period included restoration of the Stephen Hopkins House in Providence, Trinity Church and Redwood Library in Newport. In 1936, he oversaw restoration of Bishop Berkeley's Whitehall in Middletown and in 1939 University Hall at Brown University.

Isham's last project was the 1940-41 restoration of the 17th-century Thomas Clemence House in Johnston, now owned by Historic New England, formerly SPNEA. The project is noted for a careful documentation of changes to the house, photographs of the restoration, and a set of measured drawings , made for the Historic American Buildings Survey (HABS). In her definitive article *"Historic Preservation in Rhode Island,"* Antoinette F. Downing, who was Isham's student at RISD, wrote: Isham "had major influence in developing a philosophy and direction for historic preservation in Rhode Island." (Downing, A. F., 1976: 13, 14). In 1943, John Hutchins Cady wrote "With the death of Mr. Norman Morrison Isham, America lost one of its most distinguished architects, as well as an archaeologist and historian, whose interpretation of colonial architecture has been of the utmost value and will be to posterity." (Isham Collection, MSS508, Folder 6-9-11, Obituaries, 1943).

Nomination of the Benjamin Jackson House of 1913 to the National Register of Historic Places would be a tribute to the skill, scholarship and career of Norman Morrison Isham and a fitting

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recognition of the high quality of both the design and execution of this extraordinary Neo-Georgian manor. It would also recognize the Jackson House as a witness to the development of Nayatt Point as an important summer resort for Rhode Island's leading industrialists, their families and servants in the period from 1860 to1920. After 1920, with the onset of the Great Depression followed by four years of World War II, the social network and lifestyles at Nayatt changed. The need for great mansions, staffed by a butler, cook, servants and a chauffeur, built on spacious lots, diminished. Then, in 1926, Barrington passed its first zoning ordinance, which allowed for small 7,000–10,000 square foot lots. Townwide subdivision of old farms and large lots increased dramatically as owners took advantage of rising land values. Contrary to this trend, Nayatt Point and nearby Rumstick Point became firmly established as sites for large suburban and country homes (Adams, 1993:37). Today, Nayatt, controlled by a minimum lot size of 40,000 square feet, is still a preferred location for architect-designed houses and additions, designed to maximize the natural beauty of the setting and ever-present water. The Jackson House survives as tangible evidence of an earlier "gilded age" and is a key Nayatt and Rhode Island landmark.

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GEOGRAPHICAL DATA

Verbal boundary Description

The boundaries of the Banjamin Aborn Jackson House are shown on the Barrington Assesor's Plat 5, Lot 45.

Boundary Justification

The boundaries of the Jackson House encompass all of the 200 foot by 953 foot lot purchased by Benjamin A. Jackson from Jesse Metcalf in 1882 (Deed Book 13, page 37). The size of Jackson Waterfront acerage was increased to about 10.4 acres by further purchase of 385 foot frontage to the east in 1906 in two deeds from the heirs of Edmund D. L. and Elizabeth G. Parker (Deed Book 19, Pages 288-290). This land was decreased to its present size by sale of a part of the Parker land in 1920 to Henry and Mary K. Buker (Book 28, page 142) and sale by the heirs of Benjamin Jackson in 1929 to G. Howard and Olive B. Smith (Book 334, page 136). The current Lot 445 has 215 frontage on Nayatt Road and 900 foot depth to Narragansett Bay; the depth of this lot has been affected by erosion due to the hurricanes of 1938 and 1954.

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