



RFL SOCIAL COMMITTEE

SUMMER EVENT ★ JULY 18TH

COCKTAILS
in the
COURTYARD

by PAMELA HUGHES

It was a wonderful evening celebrating old and new friends. A special thanks to our Social Committee and Chairperson Pamela Hughes and Rhode Island Spirits for supplying our signature drink, enjoyed by everyone.

We hope you will join us at our next scheduled event- RFL Community Yard Sale

September 11, 2021 9am- 2pm at the Main Entrance on Exchange Court. Browse, Sell, Enjoy music by SU CASA

GATHER UP ALL YOUR CLUTTER AND UNWANTED STUFF, AND SET UP A SPOT BY THE FRONT ENTRANCE.



Karen (409), Mike & Annie (202)



Robert (206), Karen (409), Cathy (RI Spirits)



Alex, Jola & Domenico (507)



Adrian & Jo-Anne (305), Christine (606)



Karen (409), Ari (303)



Bobbi (310), Pamela (301)



Gretchen & Karl (307)



Serge & Irene (308), Judith (502)



Claudia (408), Mary (401)



Jennifer & Elliot (403)



Joan (504), Mary & Jack (401)



Roland (505), Gretchen (307), Margaret (402)



Jo-Anne (305), David (310)



SEPTEMBER 10TH THRU 19TH

www.pawtucketartsfestival.org

HIGHLIGHTS INCLUDE:

LORRAINE MILLS FEST

Saturday 9/11 and Sunday 9/12

580 Mineral Spring Ave

Lorraine Mills Fest is a two-day event with a variety of food trucks featuring Pizza, Asian, Mexican AND Desserts! Sip from a brewery and distillery. Shop Art and Crafts from studios and residents of the mills. **LIVE performances and demos!**

RIVER BEND EAST SONGWRITERS FESTIVAL

Saturday 9/11 from noon to 5 pm

Slater Mill, 67 Roosevelt Ave

A musical celebration of original and traditional songs at Slater Mill National Historic Landmark. Established singer-songwriters will be performing and free tours of the museum will be provided.

ARTIST GALLERY RECEPTION; JOAN HAUSRATH

Sunday, 9/12 from 1-2:30 pm

Gallery 175, Blackstone Valley Tourist Center 175 Roosevelt Ave

On exhibit in Gallery 175 is artwork by Pawtucket printmaker and Riverfront Lofts resident Joan Hausrath. Titled *Looking Back*, the exhibition features prints created over the last 20 years and includes work from several series inspired by nature, a fascination with archaeology, and the artist's world travels.

The retrospective runs through September 30 and is open daily 9 am to 5 pm

WINDOWS ON PAWTUCKET

Sunday, 9/12 from 2 pm

The storefront public art gallery will delight all that walk, bike, or drive by with its unique, original artwork, on display starting September 12. Tours will be given by the artists themselves and will be shown throughout the year. Please come and see the breadth of talent and diversity in expression by the artists of the Blackstone Valley and entire state of RI.

BLACKSTONE BLOCK PARTY

Tuesday, 9/14 from 4 to 8 pm

Parking Lot at 80 Fountain St

Makers, creators, business people, residents, friends and family gather for a summertime Block Party in the heart of Pawtucket's Art District. Come for food, drink, and activities after work. Have fun!

RHODE ISLAND PHIL, POPS IN THE PARK

Sunday, 9/19 from 5:30 to 7 pm

Slater Memorial Park

The return of the Rhode Island Philharmonic Orchestra for their annual, legendary performance at Slater Memorial Park, with fireworks to follow at dusk.

RIVERFRONT LOFTS resident profile

JOAN HAUSRATH

- Designed and tends to the perennial bed tucked in at the northeast corner of the gravel lot
- Chairs the Riverfront Lofts Property Committee;
- Has a 13-year history of service on our Executive Board;
- Is an original resident of Riverfront Lofts.

All of these contributions and more come from one RFL resident, Joan Hausrath. We don't have the space in this profile to list even a representative view of all she does for our community though we will not let that stop us from thanking Joan here.

She, along with RFL community members Amanda Chase, Linda Cohen and Pamela Hughes formed XOS (Exchange Street Open Studios) which, for several years, organized open studio events here at Riverfront Lofts during the Pawtucket Arts Festival bringing stylish settings for artists to show their work while connecting the arts focus of RFL with the annual Pawtucket festival. Recently XOS commissioned the mural on the side of 189 Exchange Street.

After completing her Bachelors and earning an MFA in Studio Art with a major in printmaking from Bowling Green (OH) State University, she went on to earn an MA in Art History at Ohio State University, after which she made a career of teaching the often collaborative art of printmaking at Bridgewater State University in Massachusetts. You can see Joan's work on display through September 30 at Gallery 175 in the Pawtucket Visitor Center.



Not every community is fortunate, as we at Riverfront Lofts are, to have a strong community member like Joan Hausrath so it's high time we said **WE APPRECIATE YOU, JOAN!**

SPEAKING OF MONUMENTS:

Whose History in Pawtucket?

by JUDITH TOLNICK CHAMPA

AMERICAN ARITHMETIC
*Native Americans make up less than
 1 percent of the population of America.
 0.8 percent of 100 percent.*

*O, mine efficient country.
 I do not remember the days before America—
 I do not remember the days when we were all here.*

—EXCERPT FROM **POSTCOLONIAL LOVE POEM** BY NATALIE DIAZ

THE FIRST EUROPEAN SETTLERS OF RHODE ISLAND intruded into a continental population established thousands of years earlier. As elsewhere, interaction between the newcomers and the local Native Americans was extensive and profound in effect; colonization *would fundamentally change Indigenous peoples' lives, land, and culture.* (Keith W. Stokes and Theresa Guzmán Stokes, **A Matter of Truth**, 2021).

In the last several years there has been vigorous reckoning with some versions of American history we constructed and long maintained, learned, and taught. We've asked such questions as, Are there peoples whose history has been ignored, distorted, erased, and if so, why? What are the assumptions and biases that inform a particular historical narrative? Who benefits from one version rather than another? Many organizations, institutions, and communities, the state of Rhode Island among them, are examining the versions of history upon which their programs and policies have been predicated, and taking actions that reflect an altered understanding.

Regarding Native American history, a local example of new recognition and respect is the town council of Warren's Land Acknowledgement, the first such in New England, and written with the approval of the Pokanoket National Council. Land Acknowledgements, increasingly common, are formal tributes written by non-Native Americans to recognize Indigenous tribes as first occupants of the land beneath the feet of those delivering these statements. The Acknowledgements are related to the Grounds Acknowledgements that open Native cultural events, moving remembrances and blessings that pay homage to ancestors, elders, and the Earth itself.

Another development emerging from the reassessment of our self-fashioned histories is the reevaluation of our monuments. Monument Lab, in Philadelphia, deploys its team of artists-curators-historians-urbanists to help communities examine their extant or proposed commemorative sculptures, those physical statement[s] of power and presence and collective memory, typically sited in highly visible urban settings. From another direction the Mellon Foundation's Monuments Project, begun in 2020, is a \$250 million commitment to recalibrate the assumed center of our national narratives to include those who have often been denied historical recognition.

Our shifting national perspectives are illuminated by deliberations and debates surrounding the erection, removal or maintenance of commemorative sculptures. Older sculptures of colonizers, warriors, secessionists, slaveholders, and sculptures reflecting now-contested or discredited ways of being have been pulled down, modified, or reclaimed, eliciting passionate public comment pro and con, and media coverage. An example of creative reclamation stands at the grand Huntington Avenue entrance of the Boston Museum of Fine Arts. In the shadow of Cyrus Dallin's 1909 equestrian bronze of a Plains Indian, **Appeal to the Great Spirit**, a highly romanticized if not, as one critic wrote, *false trope of the "vanishing race"* is an



installation commissioned from Elizabeth James-Perry of the Aquinnah Wampanoag. **Raven Reshapes Boston: A Native Corn Garden at the MFA** addresses and comments upon Dallin's work. In dramatic contrast, Frédéric Auguste Bartholdi's 1893 bronze cast of Columbus in Providence was removed in 2020 after being repeatedly spray painted.

In its **Ordinance for Special Committee on Commemorative Works** (2020), the City of Providence has separated out from public art generally those works intended to express or reflect collective memory. In her essay "Taking Our Commemorative Landscape Seriously," Stephanie Fortunato, director of the city's Department of Art, Culture + Tourism, asks, *Who decides what should be commemorated and memorialized in public space?* Providence has made a fine start responding, with its newly conceived special committee evaluating proposals submitted for city properties. Its work is based on a substantial brief composed by its City Archivist, and concludes with a public hearing guaranteed for every work under consideration.

Like many others I have been grappling with these issues as I ponder the nearby river of Pawtucket—originally the Kittacuck, or "great tidal river"—and its historic role in enmeshing the lives of the new settlers with those of long settled Natives. Today, a few yards from the river, at the intersection of Exchange Street and Roosevelt Avenue, carved plinths are in place to receive a metal sculpture by Peruko Ccopacatty memorializing the purported first white settler to this region, 17th-century Anglican clergyman William Blackstone. The figure is shown holding an open bible and seated on a bull, as lore has it that Blackstone tamed a bull which he rode in old age. (And it appears, at least to me, to sport a chupalla, the sombrero-like Chilean cowboy hat.)

The plinths were readied, although no organized community platform for face-to-face public discourse had yet occurred for this project. Raymond Two Hawks Watson, Providence Cultural Equity Initiative founder, in conversation with me, urged comity and dialogue in considering the Blackstone colonizer as the subject of a commemorative sculpture. He rued the failure of the sculpture's sponsors (who now call themselves the William Blackstone Monument Committee) to engage with First Nation leaders, and the many diverse communities of Pawtucket. Rather, the small, all-male group continues *operating within their own space of perspication*, a history that diverges from the Native. Guidance from Providence's Ordinance would be a valuable assist to Pawtucket.

In an email to me, John McNiff, colonial history expert, wrote, *There is a ton of folklore surrounding this man [William Blackstone], for example, calling him a hermit (who lived at a busy crossroads). Saying he had the largest library (it was big, but by no means the largest) and so on. But there are few traces of him in the historical record. Even Roger Williams only refers to him as the old man of Pawtucket, rather than use his name. ... What is interesting about Blackstone is that the record of him is so thin. We know about the time period, we know about the place, but we know very little about him.*

Any contemplation of monuments and history would suggest that examining and discussing the criteria for choosing William Blackstone to be memorialized—a settler already remembered by a river, a boulevard, and many other civic and geographic features—is the right path forward.

With special thanks to Elaine Cali from JTC.

RFL AROUND THE CORNER —

Did you know...

by KAREN RAND ANDERSON

PREVIOUSLY HIGHLIGHTED IN THE LAST ISSUE:

BLACKSTONE CAFÉ 65 Blackstone Ave. • **RI SPIRITS** 59 Blackstone Ave. www.rhodeislandsprits.com • **TRACY GLOVER STUDIO** 59 Blackstone Ave. www.tracygloverstudio.com • **BURBAGE THEATER CO** 59 Blackstone Ave. www.burbagetheatre.org • **HARVEST KITCHEN CAFÉ** 2 Bayley St. www.farmfreshri.org/programs/harvest-kitchen/ • **THE GUILD BREWERY** 461 Main St. www.theguildri.com

HERE ARE A FEW MINI-PROFILES OF MORE PLACES TO DISCOVER IN DOWNTOWN PAWTUCKET. (*Did you know that Pawtucket has "affectionately" been known as The Bucket? Has to do with its past sketchiness, but things are changing around here...*)

Walk over to Main St. to check out **STILL ON MAIN**, built as the W.T. Grant Department Store shopping arcade in 1934 by William Still. Still on Main opened as a community-based mall "for the people, by the people" in 2019, a number of months prior to the pandemic, and is now resurfacing. It houses a collaborative group of food spots, shops and business incubator spaces, including **Flying Shuttles Studio**, a weaving studio which supports the creative endeavors of artists with intellectual and developmental disabilities. With over a dozen interesting and tasty things to discover in this historic and entrepreneurial venue, a few to note are **EP Kitchen** which features Latin-fusion Cubano cuisine, specializing in Argentinian empanadas; **The Vine Juice Bar**, **Sroya's Sweetsensations Bakery**, and the new nearly open **Paninis on Main**. Also housed in the building are a tattoo shop, recording studio, dessert bar, gaming lounge, and a film studio among other things. Who knew?

150 Main. St.

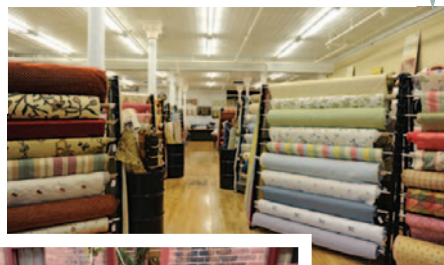
www.stillonmain.shop

Down on the corner of Main and Roosevelt, stop in to browse (and buy) at our local bookstore, **STILLWATER BOOKS**. It's sunny, welcoming and comfortable. It opened in 2018, and has a huge inventory of new and used books, including those by Rhode Island authors, and it hosts book and poetry readings.

175 Main St.

www.stillwaterbooksri.com

Also at 175 Main St. is **GALLERY 175**, located in the Blackstone Valley Visitor Center. Curated by RFL's **Joan Hausrath**, the gallery features the work of established



and emerging artists in southern New England, and has hosted numerous shows. gallery175.com/about.html While visiting the Gallery, check out what the **Visitor's Center** has to offer, including the gigantic map of the entire Blackstone Valley Heritage Corridor on the floor. Also find maps, brochures, historical facts about the area, and a 20-minute video.

blackstonevalleytourismcouncil.org

Across the street and a few doors from **Still on Main** is **ARTÉE FABRICS AND HOME**, a true find for anyone with a penchant for fabric. This store is one of 13 located in 9 different states, and is stocked with gorgeous fabrics and trim.

230 Main St.

www.artefabricsandhome.com

On your downtown walkabout, stop at **BAKE MY DAY** for terrific baked goods and a dose of happiness. You can't miss it, as owner **Stacey** has painted it in bright shades of pink and it's adorable.

23 Broad St. 401-374-2747

and on Facebook at **Bake My Day**

For flowers, go no further than out the front door of RFL, across the parking lot and through the courtyard to **SMALL PLEASURES**, where Michael will be glad to craft you the most gorgeous flower arrangements. From the FB page: "Small Pleasures Florist is a full service floral boutique that sets the benchmark in design and service." Absolutely true. (Just ask **Pamela**; she gets hers delivered every week!)

163 Exchange St. 401-723-6545

Instagram & FaceBook at

@smallpleasuresflorist



ROOF ANCHORS SECURE WORKERS IN MID-AIR

by KARL MACHATA

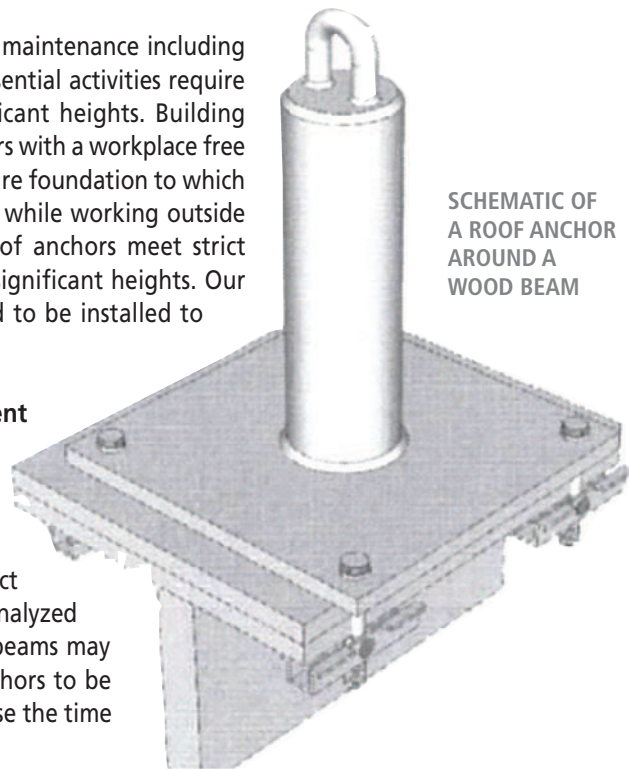
THE LEBANON (*next to the Blackstone River*) and **VESTA** (*toward Route 95*) **BUILDINGS** which comprise **RIVERFRONT LOFTS** are both over 100 years old.

OLDER BUILDINGS LIKE OURS require regular maintenance including window washing and brick repointing. These two essential activities require contractors to work outside the buildings at significant heights. Building owners are required to provide workers and contractors with a workplace free from recognized hazards. Roof anchors provide a secure foundation to which contractors can connect their fall protection systems while working outside buildings. OSHA regulations now mandate that roof anchors meet strict criteria to ensure working safety when working at significant heights. Our buildings do not have roof anchors now. They need to be installed to ensure regular maintenance on our buildings.

RFLCA has been working with **First Realty Management** for over three years on this project. Roof anchors are routinely installed in new buildings where they are anchored around steel I-beams. Our building uses large wooden beams for support which add much charm to our buildings but complicates this project significantly. Beams in the top-floor units need to be analyzed for their integrity and load-bearing capacity. Some beams may need additional structural supports for the roof anchors to be installed. Our wonderful high ceilings will also increase the time and cost of the roof anchor installation.

The estimated cost of installing roof anchors on our buildings will probably exceed \$100,000. Current estimates varied from \$50,000 to \$130,000. Without roof anchors, contractors cannot perform the maintenance our buildings require. The funds for this project will be coming from a special assessment. Contractors are currently very busy and understaffed. We have obtained three bids on this important maintenance project and are obtaining other estimates.

It is essential to repoint or tuck point brick structures on average every 10-15 years. Without performing this essential maintenance our buildings will deteriorate and become structurally unsound. To protect all of our individual assets it is mandatory that we repoint our buildings properly and in a timely fashion. Mortar analysis is required in our buildings in order to use a mortar compatible with our historic masonry. We have delayed repointing because of the safety concerns of our subcontractors. Installing roof anchors will be a one-time expense that will allow us to safely repoint our buildings periodically.



SCHEMATIC OF
A ROOF ANCHOR
AROUND A
WOOD BEAM

Turn over for more diagrams of Roof Anchors ➡

ROOF OUTLINE SHOWING
THE LOCATIONS OF THE
ROOF ANCHORS



A 3D DRAWING
OF A ROOF ANCHOR

