

Providence

A Citywide Survey of Historic Resources

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With a Foreword by
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RHODE ISLAND HISTORICAL PRESERVATION COMMISSION 1986

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FOREWORD

Providence citizens, always conservative, have shown an abiding interest in preserving the city's heritage. And a review of what this city has retained from its past explains that interest. An old city laid out on both sides of a river that once widened into a cove, Providence first spread up a steep hill on the East Side. Here Benefit Street still boasts an unbroken row of eighteenth-century houses; here are the early Republican mansions of some of Providence's richest early merchants. Here stand the First Baptist Meeting House of 1775, St. John's Episcopal Church of 1810, and the First Congregational Church of 1816. Here along the waterfront are the town's brick Market House (1772) and the early nineteenth-century warehouses. Up the hill are Brown University's buildings: the College Edifice of 1770, Hope College of 1822, Manning Chapel of 1834, and buildings that have been added through the years.

Across the river on the West Side, along Westminster Street and Weybosset Street, which follows the line of an old Indian trail, still stand buildings like the domed Beneficent Congregational Church, begun in 1809 and enlarged in 1836; Grace Church of 1846; and Providence's splendid Arcade of 1828. Providence's downtown is compact and relatively intact, filled with nineteenth- and early twentieth-century business and commercial buildings, many of which are designed by important local or often nationally known architects. Around the city, new neighborhoods, growing up along expanding roads and streetcar lines like Broadway and Elmwood Avenue, began to fill up in the nineteenth and twentieth centuries with mansions built in parklike grounds by rich industrialists, textile manufacturers, or merchants — or with the rows of multiple-family houses needed for a rapidly expanding worker population. This book, *Providence: A Citywide Survey of Historical Resources,* contains important, detailed information about well known buildings and historic areas as well as about less often noticed residential expansion, such as the twentieth-century developments along Blackstone Boulevard or Freeman Parkway, where housing was carefully sited along landscaped parkways.

It is clear that a city worth preserving has been passed down from the town's founders and those who followed. Some of the deterioration that has occurred during comparatively recent years also makes clear by contrast that the effort needed to restore and keep this city is even more worth doing.

In newly settled America, in vastly open land, thoughts of preservation came slowly — first shown in sporadic record keeping and occasional efforts to save some structure as a memorial or shrine. Providence typically followed the national pattern, still developing but not yet preserving. By 1822, interest in historical and antiquarian matters had led to the formation of the Rhode Island Historical Society. In 1844, the Society built its headquarters "Cabinet" building still standing at 68 Waterman Street, and here the Society collected historical records and published scholarly articles. An interest in preserving historic buildings was also evidenced by its unusual try to save the Newport home of Wil-



Fig. 1: Thomas Street, view to the northeast from North Main Street.

liam Coddington, the first colonial governor, and its successful appeal in the 1830s to Yale College not to raze Whitehall, the 1730s home of Bishop George Berkeley. During these mid-nineteenth-century years, Providence architect Thomas A. Tefft began to look at the city's colonial buildings with a fresh vision. In 1850 he wrote

> These early structures require preservation both for their architectural values and for their historical associations, and there is scarcely a building of this period where you can find a clumsy or inappropriate ornament while in no case is the convenience of the internal arrangement sacrificed to external appearance.

When Tefft was commissioned in 1851 to enlarge Providence's colonial State House, he added a fore-tower that reflected elements of the original building.

Philadelphia's Centennial Exposition of 1876 for the first time focused national attention on the historical, architectural, commercial, and industrial achievements made during the country's first hundred years of independence. Each state was asked to identify and mark Revolutionary War and Indian sites and places associated with key local historic events. The Rhode Island General Assembly responded by passing a resolution calling for identification and marking of sites, a program in which the Rhode Island Historical Society played a leading role. The new interest in the colonial past resulted in publications identifying and describing picturesque buildings and scenes, like those depicted in Edwin Whitefield's *Homes of Our Forefathers in Connecticut and Rhode Island,* published in 1882. Soon, *The American Architect and Building News,* founded in 1876 to show the work of contemporary architects, began publishing articles and measured drawings of colonial and Federal buildings; among these, architectural renderings and measured drawings of Providence's John Brown House appeared in 1886. Such drawings called attention to the buildings of colonial America and helped to spark a return to colonial models. From the 1880s into the early twentieth century, a full-scale Colonial Revival period emerged, for which Providence was notable, especially for a number of boxy, red-brick buildings with white trim that reflected a local building style of the early nineteenth century.

Norman Morrison Isham, one of the leading restoration architects in America, was one of Providence's pioneers in historic preservation. A graduate of Brown University, he entered the firm of Stone, Carpenter & Willson in 1886 and opened his own office in 1892. In 1895, he published with Albert P. Brown the landmark *Early Rhode Island Houses,* which included framing studies, measured drawings, and hypothetical restorations. His interest in the structure of these early buildings remained lifelong, in the course of which he was involved in most of the important restorations, not only in the state, but in New England as well.

By the turn of the century, a real preservation movement was beginning to develop. The patriotic societies that were being formed in the late 1880s and early 1890s — the Daughters of the American Revolution, the National Society of the Colonial Dames in America, the Sons of the American Revolution, as well as various local social organizations — often worked toward saving a particular building, sometimes for sentimental reasons. For instance, in Providence, when the Old Sabin Tavern on South Main Street (the place where the Revolutionary War plot to burn the British schooner *Gaspee* was hatched) was demolished in 1889, its owner, William Richard Talbot, installed parts of the "Gaspee Room" woodwork and the stairs in his residence at 209 Williams Street. Here in 1892 Mrs. Talbot organized the Gaspee Chapter of the Daughters of the American Revolution, and here the salvaged stair hall, paneling, and parlor mantelpiece remain as memorials to this Revolutionary War event. With the organization of the Esek Hopkins Chapter in 1919, the D. A. R. assumed the custodianship of the 1756 Esek Hopkins House on Admiral Street. The Providence Chapter of the Colonial Dames (organized in 1892), assumed custodianship of the state-owned Stephen Hopkins House in 1927, when it was moved to 15 Hopkins Street. By this time, authenticity of restoration had become an important preservation consideration. The Colonial Dames chose Norman Isham to supervise the restoration and furnishing, and he carefully retained original features of the house, restored early detail, but installed a new front door which, while typical of the 1740 period, was more elaborate than the original.

During the first years of the twentieth century, interest in saving and restoring colonial buildings began to include period furnishings as well. In Providence, when Marsden Perry bought John Brown's great 1786 mansion on Power Street in 1902, he was already collecting American furniture in competition with Charles Pendleton, who lived in the 1799 Edward Dexter House at 72 Waterman Street. Perry's collection has since been dispersed, but Pendleton bequeathed his collection in 1904 to the Rhode Island School of Design, where it is displayed in a building designed especially to emulate the Providence characteristics of early Republican building style. In 1913, New York's Metropolitan Museum of Art began installing period rooms to display early American decorative arts, and Isham was placed in charge of the New England section. While these period rooms heightened the American awareness of early design and preservation, acquisition of such rooms meant removal from their original buildings and often resulted in the loss of the buildings they came from. In Providence, two rooms from the Allen House on Wickenden Street, now demolished, went to the Metropolitan Museum, while Joseph Russell's brick mansion of 1772, still standing at 118 North Main Street, lost its stair hall and two of its major rooms to museums in Brooklyn, Minneapolis, and Denver in the 1920s.

The federal government became involved with historic preservation with the passage of the Antiquities Act in 1906. The act protected historic and prehistoric sites on federal lands. The Historic Sites Act passed in 1936 declared for the first time a national policy for the protection of privately owned historic sites, buildings, and objects of national significance. In Providence, the First Baptist Meeting House (1775), the Brick Market (1772), and Brown's University Hall (1770) were cited as eligible for National Landmark designation. In addition, some fifty Providence buildings were included in the Historic American Buildings Survey catalogue published in 1942. It is also worth noting here that most all of the structures included in the early lists were built before 1820. For architectural historians and for much of the public, concentration on colonial and early Republican buildings had almost precluded serious interest in the splendid Victorian and classically inspired buildings that were giving form to our cities during the late nineteenth and early twentieth centuries.

At the same time that early period architecture was receiving some attention, hundreds of historic buildings were being lost in the name of progress. Modern architecture and drastic changes in technology — the elevator, skeleton framing, curtain walls, and the use of glass and concrete — called into question the whole inherited classical and Beaux-Arts vocabulary for decorative design. Sleek and spare new buildings battled "the dead hand of the past," and "less is more" imbued the thinking and work of early twentieth-century architects and theorists. In Providence, when the elaborate terra-cotta 1906 Providence Journal Building was covered with aluminum panels in the mid-1950s, this change was praised as an "improvement" to the original building. Now, some thirty years later, the metal sheathing has been removed, returning the building to its original Beaux-Arts splendor that today is considered a triumph for preservation and city renewal.

It was at this time that the urban renewal and highway-construction programs were planned. Most called for clearance, and new building reflected the belief that old buildings no longer met the needs of a modern world. Parts of Federal Hill, Mount Hope, and Fox Point, including cherished landmarks, disappeared. In 1956, a threat to a long established residential area on the East Side precipitated a landmark federal-city-private citizens cooperative effort to preserve and restore the buildings of College Hill.

Between 1948 and 1955, Brown University demolished four blocks of well maintained, cherished early buildings to clear a site for new dormitories. This demolition was the catalyst for the formation of the Providence Preservation Society, which was "dedicated to the principle of making the evidence of the past an asset for the future." The Society joined with the Providence Redevelopment Agency (then considering clearance for most of North Benefit Street) to apply instead for a pilot grant to explore "ways to protect the architecture of College Hill." The grant was awarded in 1957, and the final report, *College Hill: A Demonstration Study of Historic Area Renewal,* won the American Institute of Architects award for excellence in 1960. A classic, full-scale, city planning study, it incorporated in addition presevation-oriented studies that included a resume of Providence historic architecture, a comprehensive building survey, an analysis of the social and architectural character of the study area, and further recommended a restoration program that respected buildings of all periods as a continuum of history. One result of the study was the designation of the College Hill Historic District and the creation of the city's Historic District Commission to regulate changes to buildings within the district. The Providence Preservation Society maintained a leadership role in developing many of the programs recommended in the study, including the successful encouragement of private restoration efforts that have now resulted in the renovation of most of the College Hill Study Area; promoting public awareness through educational and advisory programs, house tours, street festivals, and gala social events; and designation in 1964 as preferred codeveloper in the restoration of the South Main Street portion of the East Side renewal project.

In 1966, a new era for historic preservation in all America was ushered in with the passage of the National Historic Preservation Act and the requirement that each state establish an historic preservation office to implement the national program. Legislation creating the Rhode Island Historical Preservation Commission was passed in 1968. The Commission has conducted surveys to identify historic properties throughout Providence and has prepared seven neighborhood reports in addition to this citywide book. To date, the Commission has nominated nineteen historic districts and eighty-two individual properties in Providence for listing in the National Register of Historic Places and the state register. In Providence, the range of these recognized historic properties has been very broad — from College Hill and the entire central business district, to the Victorian mansions of Broadway and Elmwood, to workers' houses on Smith Hill and mills along the Woonasquatucket, Moshassuck, and West Rivers. The Commission also awarded matching grants to restoration projects from 1971 until federal funding was discontinued in 1983. Restoration was assisted for key landmarks such as the Arcade, City Hall, and Bradley House at Providence College. Since 1976, federal tax benefits for rehabilitation of historic, income-producing buildings have been administered by the Commission to 144 projects valued at $107.8 million in Providence alone.

In all these activities, the Historical Preservation Commission has worked with public officials as well as with private organizations and individuals. The legal presence of the new Commission helped to solidify and broaden the successful private citizen-city- (and now state) - federal working relationship which had already been well established on the East Side as a spin-off from the College Hill Study. From the first, the state Commission has cooperated effectively with the Preservation Society, the emerging preservation-oriented neighborhood organizations, and the city administration. The Commission's architectural survey program and National Register nominations have shown that Providence's significant architectural and historical legacy are not solely encompassed within the bounds of College Hill. Looking outside College Hill, one is soon aware that Downtown and the surrounding neighborhoods — among them the West Side, Elmwood, Smith Hill, and South Providence — had been solidly built, and many of their buildings reflect the city's greatest period of economic growth.

Since about 1975, awareness of historic preservation in Providence has expanded rapidly. Mayor Vincent A. Cianci, elected in 1974, made historic preservation part of his administration's program to revitalize Downtown and improve the neighborhoods. Using federal funds, the city established programs for rehabilitation of buildings, began the restoration of City Hall, and assisted in funding the historical surveys on which this book is based. Encouraged by a neighborhood conference sponsored in 1975 by the city, the Rhode Island Historical Preservation Commission, and the state Department of Community Affairs, a number of neighborhood organizations became actively concerned with encouraging rehabilitation of historic buildings as part of their overall strategy for upgrading deteriorated areas.

People Acting through Community Effort (P. A. C. E.) had worked for years to solve community problems in South Providence and Elmwood. Following the conference, a group from P. A. C. E. organized an urban homesteading program to help potential homeowners acquire and renovate abandoned, often burned-out properties throughout the city. Calling itself S. W. A. P. (Stop Wasting Abandoned Property), the organization has returned some five hundred build-

ings that are now occupied by their owners to useful life over the past eleven years; included is S. W. A. P.'s own headquarters at 349 Pine Street. In addition to the buildings it has saved, S. W. A. P. has demonstrated that rundown neighborhoods can be saved with dedicated persistence, hard work, and a supportive city administration.

Another important neighborhood group, organized in 1975, is the Elmwood Foundation for Architectural and Historical Preservation; its members, recognizing that their neighborhood contains many outstanding Victorian houses, began using historic preservation as a means of publicizing the neighborhood's potential and encouraging owners to renovate their property. In 1977, the Elmwood Foundation was approved to participate in the federal Neighborhood Housing Services program of the Department of Housing and Urban Development. This program assured the Foundation of local, city, and business support for purchase and restoration of neighborhood buildings and also spurred city improvements, including the Trinity Square Gateway Project. On their own, Foundation members cleaned up the long-neglected Grace Church Cemetery and restored the Gate Lodge, which now serves as the Foundation's headquarters. In 1985, to promote purchase and renovation of Elmwood houses, the Foundation and the Housing Services joined forces to establish Choice Housing Information Center for Elmwood (C. H. O. I. C. E.), a neighborhood real-estate program to promote Elmwood properties.

After 1975, other neighborhood activists included historic preservation in their programs as well, notably in the Broadway historic district and Downtown. The Providence Preservation Society has been a catalyst and source of assistance to neighborhood groups. Through programs such as City Awareness, New Uses for Old Buildings, and neighborhood projects, the Society has broadened its vision from College Hill to become an effective advocate for historic preservation throughout the city. Establishment of the Providence Preservation Society Revolving Fund, Inc. in 1980 enabled the organization to purchase, restore, and sell historic buildings in key locations in order to stimulate and bolster neighborhood improvement. To date this program has been targeted to the Broadway Armory Historic District, where more than fifty projects have been undertaken in this historic neighborhood surrounding the Cranston Street Armory of 1907. Here under the watchful eye of the West Broadway Home Owners Association, the new householders are showing the same pioneering spirit found along Benefit Street in the 1960s.

The role of government assistance cannot be overlooked in the success of Providence's neighborhood preservation efforts. While private citizens have provided initiative and hard work to make these projects successful, the assistance of the Cianci and Paolino administrations and federal funds have been essential ingredients. Likewise, the Providence Historic District Commission has enforced historic zoning controls in sections of College Hill and along Broadway, while also providing advice on preservation issues citywide. The Rhode Island Historical Preservation Commission, through its surveys, grants and tax-incentive programs, and regulatory authority, has been an active participant in nearly every important historic preservation project which has occurred in Providence since 1966. Commission records show direct investment in historic preservation by private and government sources over the last decade to be at least $122.3 million, and the total dollar value of historic preservation to Providence must be many times greater than that.

Now in 1986, looking back over the thirty years that have elapsed since a band of aroused citizens organized to do battle to protect the old buildings on College Hill, it is gratifying to see that many of our citizens have been true to the principles stated in the Providence Preservation Society charter that "evidence of the past is an asset for the future," and "to protect our significant architectural legacy we must accept the responsibilities as well as the privileges of living in an old city." These thirty years have strengthened the conviction that this city's architectural and historical legacy is worth keeping; a conviction widely accepted locally and nationally recognized. At the same time, it has become apparent that changes, due in part to economic pressures, some caused by the very success of the restoration program itself, could undermine hard-won past efforts to preserve the unique character of Providence. It is also clear that the federal government may well curtail funding and shift responsibility for historic preservation to the state and local governments and to private citizens. In facing these changes, it is with a sense of pride and hope that one has watched the people of Providence embrace the values of historic preservation in their efforts to make proper use of our city's historic sites and buildings, convinced that this heritage is an important non-renewable resource that in a true sense defines the image of the city.

Antoinette F. Downing

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INTRODUCTION

The Rhode Island Historical Preservation Commission is the only statewide historic preservation program in Rhode Island. Created in 1968, the Commission identifies and protects historic and prehistoric sites, buildings, and districts. The Commission consists of 16 members who serve in a voluntary capacity. Nine public members are appointed by the Governor and include an historian, an archaeologist, an architectural historian or architect, a museologist and an anthropologist. Seven ex-officio members are the Directors of the Departments of Environmental Management and Economic Development, the Chief of Statewide Planning, the State Building Code Commissioner, the State Historic Preservaton Officer, and the Chairmen of the House and Senate Finance Committees.

The Historical Preservation Commission is charged with the responsibilities of: conducting a statewide survey of historic sites and, from the survey, recommending places of local, state, or national significance to the National Register of Historic Places; administering available federal grants-in-aid for the acquisition or development of National Register properties; and developing a state historic preservation plan. Additional duties include: compiling and maintaining a State Register of Historic Places; assisting state and municipal agencies in the area of historic preservation by undertaking special project review studies; the certification of rehabilitation projects under the Economic Recovery Tax Act of 1981; the acceptance and maintenance of easements for historic properties; the review of federal, state, and municipal projects which may affect cultural resources; and regulating archaeological exploration on state lands and under waters of state jurisdiction.

The Rhode Island statewide historical survey, inaugurated in 1969, has been designed to locate, identify, map, and report on buildings, sites, areas, and objects of historical and architectural value. During the survey, consideration is given to the total environment of the area under study. In addition to outstanding structures and historical sites, buildings of all periods and types, which constitute the fabric of a community, are recorded and evaluated.

This survey of the cultural and historical resources of the City of Providence was undertaken for the city by the Rhode Island Historical Preservation Commission as part of the Commission's statewide effort to discover, evaluate, and protect historic sites, buildings, structures, and objects. It accomplishes the tasks of identifying these resources, establishing a context for their understanding, and presenting these results in a publicly accessible format. Funds for this survey were provided by the National Park Service of the United States Department of the Interior, the State of Rhode Island, and the Providence Mayor's Office of Community Development.

The Providence citywide survey report is the culmination of a more than a decade-long effort to document all of the city's historically important areas and scattered historic sites. Conducted in cooperation with the Mayor's Office of Community Development, this program has expanded the coverage first provided by the landmark *College Hill,* first published in 1959. The present coordinated effort includes the *West Side* (1976), *South Providence* (1978), *Elmwood* (1979), *Smith Hill* (1980), *Downtown Providence* (1981), and *Industrial Sites* (1981) — all published by the Historical Preservation Commission. Each of these neighborhood studies and this citywide report required a field survey, historical re-

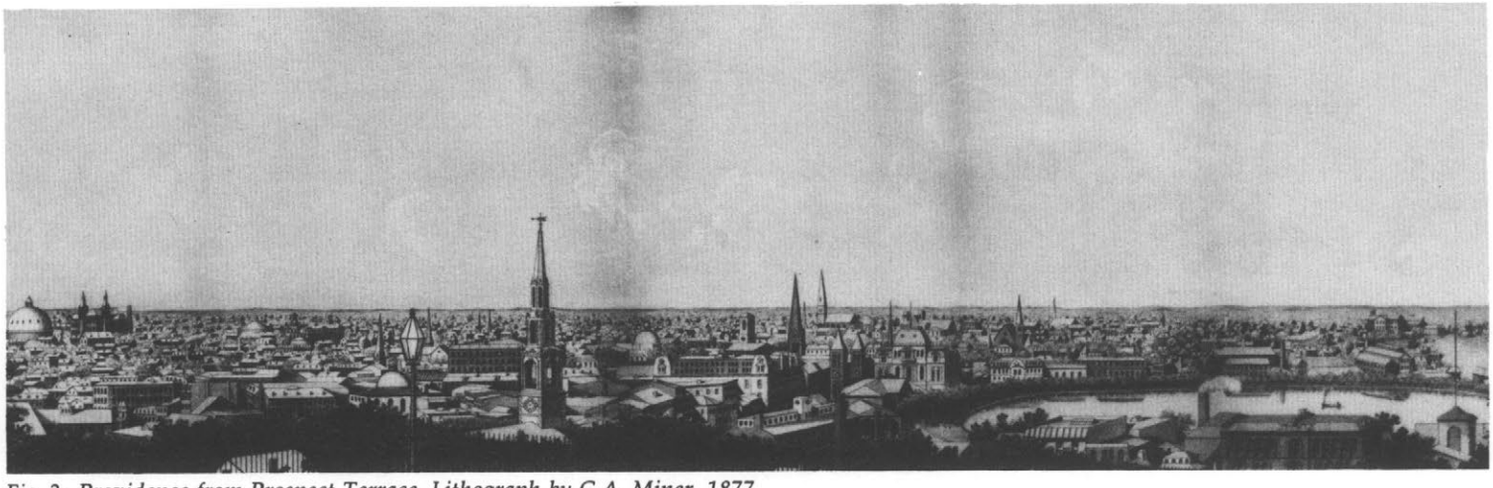


Fig. 2: Providence from Prospect Terrace. Lithograph by G.A. Miner, 1877.

search, and the preparation of several report drafts, reviewed extensively by a group of professionals in the fields of urban planning, history, and architectural history; a fuller explanation of survey methodology appears in Appendix A.

This survey report presents the city's historic resources within several interrelated frameworks. The heart of the book is the inventory of historic properties, arranged alphabetically by address. Described and analyzed individually, these properties are provided with broader contexts by the accompanying essays. The physical setting for the city's growth is set forth in "The Texture of Urban Development." Brief chapters on each of the seventeen neighborhoods in the city outline the development of each to provide an understanding of their visual and historical character. The architectural history of the city, arranged by broad building types, serves as an overview of local architecture as well as a guide to understanding the design of individual buildings in the inventory. Similarly, the historical overview provides both a general background and a reference essay for the inventory. Appendices explain survey methodology and the National Register of Historic Places, including a list of Providence properties listed in the National Register.

The objectives of this report are fourfold. It is a planning document which can serve as a guide for future development of the city within an historic framework. It is an in-depth study of properties with important historical and architectural associations that document the growth of the city over three and a half centuries. It is an educational and academic background tool for the study of state and local history. And, it can be a catalyst in stimulating civic pride, making residents more aware of their historical and visual environment and encouraging a more informed interest in their collective heritage. To that end this effort is dedicated.

The Historical Preservation Commission thanks the following organizations and individuals for their interest and aid in the completion of this survey. These include the staffs of the Mayor's Office of Community Development; the Tax Assessor's Office; the Recorder of Deeds; the Department of Planning; the Providence Historic District Commission; the Brown University Library System; the Greater Providence Chamber of Commerce; the Providence Athenaeum; the Providence Foundation; the Providence Preservation Society; the Providence Public Library; the Rhode Island Chapter, American Institute of Architects; and the Rhode Island Historical Society. The following individuals provided information, suggestions, insights, and generous amounts of time to the survey team and authors of this report: Mr. and Mrs. William Slater Allen, Denise Bastien, Joyce Botelho, Donald Breed, Paul Campbell, Richard Chafee, Susan A. Chapdelaine, Nancy F. Chudacoff, Joseph A. Chrostowski, Martha B. Willson Day, Deborah Dunning, Robert P. Emlen, Pamela Fox, Katharine Goddard, Richard E. Greenwood, Elizabeth G. Grossman, Barbara S. Gwynne, Carol Hagglund, Richard B. Harrington, Karen Jessup, William H. Jordy, Helen Kebabian, George H. Kellner, Albert T. Klyberg, Glen LaFantasie, J. Stanley Lemons, Linda J. McElroy, Patrick Malone, Martha Mitchell, Eleanore B. Monahon, Christopher P. Monkhouse, Wendy Nicholas, Kenneth Orenstein, Joseph K. Ott, Carole B. Pace, Nancy Pease, Marsha Peters, Joan Rich, Jeanne Richardson, Chester E. Smolski, Ann C. Street, Maureen Taylor, George Turlo, and Susan Waddington.



Fig. 3: Providence in 1808 from Federal Hill. 1886 engraving based on scenographic drop curtain from the Providence Theatre.

Providence

I. PROVIDENCE: THE TEXTURE OF URBAN DEVELOPMENT

The city of Providence has a special sense of place, a unique physical character evocative of its 350-year history yet clearly part of the present. One of the oldest of America's cities, Providence has been built and rebuilt by her citizens many times creating a complex layering of different generations' building needs, plans for civic growth, and architectural tastes. Providence's streets and neighborhoods are not museum set-pieces; they exhibit all the variety which a long history and a diverse population have created. This lack of uniformity is part of Providence's charm, for the city's social, economic, and architectural history can be read in the physical form of individual buildings and in the differences among neighborhoods. Providence's topography and historic roads are keys to the city's particular atmosphere, for the land and the roads have influenced the overall pattern of development more than have plans or conscious decision making.

Providence's topography — its hills, plains, and bodies of water — is a product of millions of years of geologic evolution. Situated at the head of Narragansett Bay and at the confluence of the Seekonk, Moshassuck, and Woonasquatucket Rivers, the city spreads over a topographical basin. Its low center, at the confluence of the Moshassuck and Woonasquatucket Rivers, is enclosed on the north by Smith Hill. The steep north-south ridge of College Hill and Mount Hope separates the Moshassuck River Valley from the Seekonk River, the city's boundary to the east, dividing Providence into east and west sides. Federal Hill rises gently west of the central basin and falls steeply to the Woonasquatucket River. The land farther north and west of the rivers rises sometimes gently, sometimes abruptly, to an undulating upland, reaching a maximum height of more than 200 feet at Neutaconkanut Hill on Providence's western border. In the southwest a low rising plain extends from the shore of Narragansett Bay.

Water plays an important role in the city's geography. Providence Harbor is the north end of Narragansett Bay. The harbor's two main tributaries are the Seekonk River, navigable to Pawtucket, and the Providence River, the name given the tidal stream south of the coming together of the Woonasquatucket and Moshassuck Rivers. These rivers and harbor were Providence's principal link to the world for most of its first 200 years. During the nineteenth century, the rivers saw intensive industrial development. Neglected in the twentieth century, they nevertheless remain a prominent topographical feature of potential scenic value.

The pre-eminent urban center and capital of Rhode Island, Providence is a medium-size, post-industrial, Northeast city. The 1980 population was 156,804, a decrease of over 22,000 from 1970 and 100,000 less than its all-time peak in 1940. Just over four-fifths of this population is white, while over ten percent is black, and slightly more than one percent is Asian. Far more significant — although statistically unrecorded — is the ethnic composition of this population. Large immigrant groups of Irish, Italians, Portuguese, Armenians, Russian Jews, and — more recently — Hispanics and Southeast Asians comprise important and distinct segments of the population. Not only are these groups present in Providence, but they also retain their ethnic identities, even after several generations. While ethnic neighborhoods are now less strictly defined than in years gone by, several maintain their flavor: Fox Point continues as a

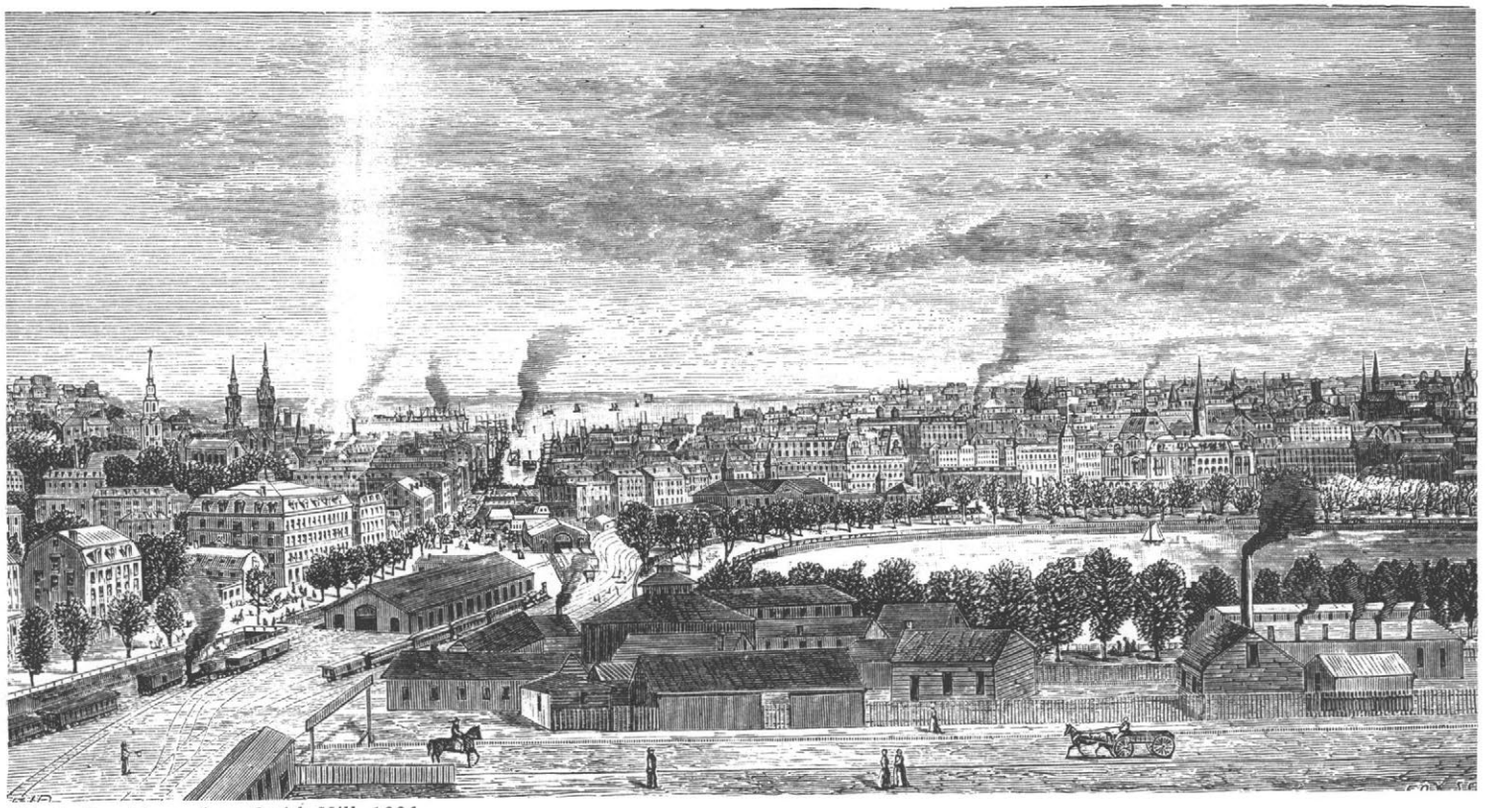


Fig. 4: Providence from Smith Hill, 1886.

Portuguese stronghold, while Federal Hill is a center of Italian culture. Providence today is ethnically pluralistic, dominated neither by one ethnic group nor by a homogenous population.

Providence's buildings and structures are situated across this landscape in a pattern of distinctive neighborhoods. The site of the earliest settlement here coincides with the center of today's city, and the earliest roads — North and South Main, Angell, Olney, Weybosset, Westminster, and Broad Streets, some of them pre-existing Indian paths — fan out from this settlement. Providence's radiating road pattern, tempered somewhat by topographical peculiarities, established the organizational framework for the city's expansion beyond its original settlement. Beyond the central business district, which follows an irregular grid pattern, the street system follows no particular plan: grids of varying sizes and plats of straight parallel blocks are flung randomly across the landscape, and only rarely is the street pattern related to the topography. The railroad tracks follow the riverbeds of the Woonasquatucket and Moshassuck through the city, and limited-access highways are superimposed on the city and only occasionally follow the railroads or shorelines. Perhaps the most telling aspect of Providence's urban character as a metropolitan center is its lack of apparent borders: the city spreads seamlessly across political boundaries into Pawtucket, North Providence, Johnston, and Cranston.

Providence is a city of old buildings and old neighborhoods. The area on and around Main and Benefit Streets, where settlement first occurred, retains an impressive number of eighteenth- and early nineteenth-century buildings. Immediately west of the Providence River is Downtown, a nineteenth- and early twentieth-century commercial district which culminates at its eastern end in a compact cluster of tall office buildings. To the north and west of Downtown, the rivers are lined with industrial buildings. South of Downtown and along the west side of the Providence Harbor are docks and warehouses. Beyond the commercial center and industrial corridors, however, Providence is largely a residential city, a web of neighborhoods, each distinct in character yet difficult to delineate. The neighborhoods represent irregular, concentric bands of growth from the early core. The earlier nineteenth-century areas are located closer to the center, though those on the west side have been somewhat eroded by highway construction and urban blight. Later development in the nineteenth century is generally farther from Downtown, and the great variety of building types erected contributes to the unplanned, patchwork effect of the city. Only in far-flung areas like Mount Pleasant/Elmhurst and Blackstone/Wayland that developed in the twentieth century are the buildings somewhat more uniform in type and scale. Scattered irregularly across this residential landscape, various public buildings were erected to serve area residents: schools, churches, and fire and police stations. Most of these buildings were standing by 1940, and they share a general consistency of scale. Only a few areas have been radically changed since 1940, most notably in the industrial corridors along the rivers, along the shorelines, and in random, isolated spots across the city. This new development introduces buildings of scale and siting vastly different from what came before; these redeveloped areas are disjunctive elements in otherwise varied, but related, patterns within the texture of urban development.

Providence in the 1980s looks far different from the small settlement that Roger Williams and his band established in the seventeenth century. This transformation from wilderness settlement to metropolitan center has been drastic, but

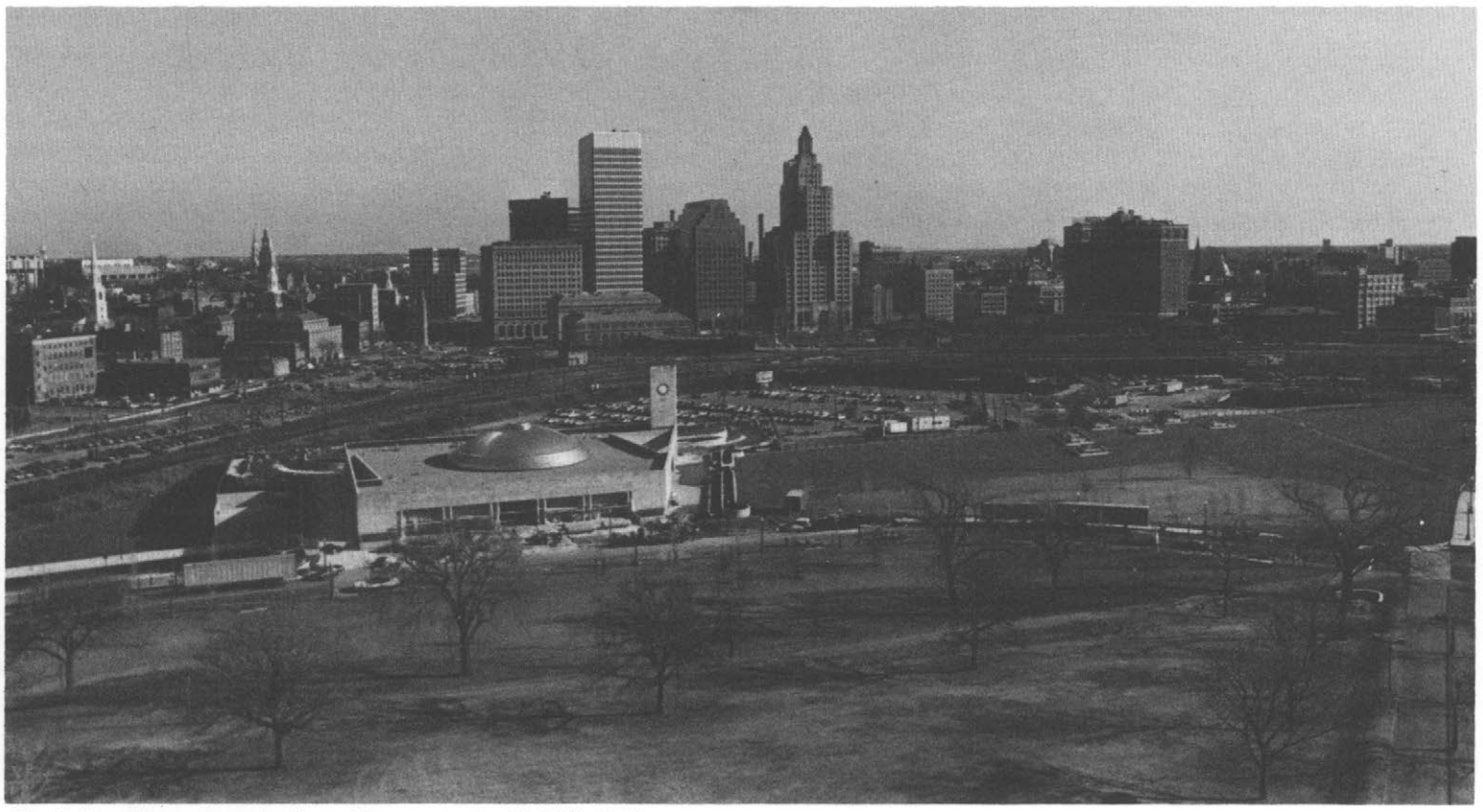


Fig. 5: Providence from the State House, atop Smith Hill, 1986.

incremental. The earliest buildings lined the east side of North and South Main Streets along the Great Salt Cove, a sprawling tidal estuary formed by the Providence River. Unlike many other New England settlements, there was no central common space around which the town was organized nor any sort of formal plan. This unplanned quality has remained a constant factor in Providence's metropolitan development and reinforces a certain intimacy of scale throughout the city; such texture is at odds with the grand schemes of most urban planning.

Providence's location at the head of Narragansett Bay made it attractive as a port, and much of the city's development in the eighteenth and early nineteenth centuries took place because of or in response to maritime activity. The west side of North and South Main Streets — followed by India Point and the west side of the Providence River — filled with wharves and warehouses. The income from sea trade provided the means for construction of the mansions for merchants as well as dense residential development in Fox Point for sailors, chandlers, and other tradesmen.

During the nineteenth century industrialization played a leading role in the transformation of the small maritime community into a large city. The Woonasquatucket and Moshassuck Rivers were built up with mills, creating a meandering industrial corridor through the heart of the city in addition to isolated factories. Moreover, the industrial economy demanded growth and proliferation of banks, insurance companies, brokerages, and law offices located Downtown. Providence had centered around Market Square in the eighteenth century, but the large-scale central business district of today is the product of Providence's emergence as the commercial and retail center for an industrialized metropolitan area.

The factories required an increasingly larger work force, and succeeding waves of immigrants from Britain and Europe came to Providence because of employment opportunities. Much of the growth in population from nearly 12,000 in 1825 to over 267,000 in 1925 was due to immigration. These new citizens of Providence needed places to live, shop, learn, and worship as well as to work, and the ring of neighborhoods surrounding the Downtown and industrial corridor developed during this century. At first, immigrant groups occupied the cast-off housing of residents of longer standing, then often moved to newer two- or three-family dwellings removed from the deteriorated inner-city slums. As each successive group achieved some financial stability, later immigrant groups replaced them in the worst housing, and the earlier immigrant groups moved up and out. The lowest level of cheap housing has since disappeared, but the sturdier tenements of the nineteenth century remain in significant numbers, a physical reminder of the rapidly changing socio-economic profile of the city during these years.

Changes in transportation systems during the nineteenth and twentieth centuries have had considerable effects on the city's form. The coming of the railroad in the 1830s first established rapid overland links with other commercial centers in the region. In the late 1840s the consolidation of the rail lines in Union Station, on the north side of Downtown, underlined the importance of the area as the state's commercial center. Its route through the city, along the Woonasquatucket then north along the Moshassuck, encouraged further industrialization of this corridor and improved shipping connections for the mills and factories already in this area. Streetcars began to operate in Providence in 1864, and by the end of the nineteenth century a new mass-transit system extended throughout the city and beyond its borders. The streetcars encouraged residential development beyond walking distance from Downtown or factories. Importantly the streetcars followed existing streets and so reinforced development trends already established. In the twentieth century the automobile diminished reliance on public transportation and made residential development practicable ever farther afield in previously rural areas of outlying towns and often at the expense of Providence's inner-city areas. The automobile also strained the city's existing infrastructure, requiring both road widenings and the creation of parking space. Finally, the interstate highway system skewered the city from north to south in the 1950s and 1960s, generally ignoring the established transportation corridors and requiring massive demolition and disruption.

Providence's settlement and early growth did not follow a formal plan, nor did the city attempt to control its growth through the adoption of a master plan until the twentieth century. This attitude was common among American cities in the nineteenth century, and most so-called planning efforts were limited in scope — though not necessarily in impact. The earliest of these here was dealing with the Salt Cove. For a hundred years, residents built wharves and filled in land as convenience dictated. In the 1840s, however, an overall plan was needed in order to construct railroad lines into Union Station, and the cove was reduced to an elliptical basin with a tree-lined promenade along its circumference. Other nineteenth-century efforts were primarily landscaping: the laying out of Roger Williams Park and the creation of Blackstone Boulevard. The reworking of the covelands at the end of the nineteenth century illustrates the increased attention to planning: it included filling the Cove Basin and rerouting the rivers, moving the railroad tracks, constructing a new Union Station above the existing grade, sitework for the new State House just north of Downtown, landscaping of the enlarged Exchange Place in front of the station, and — ultimately — the linking of the State House with Downtown.

The City Plan Commission was established in 1913, but it had little effect in its early years beyond achieving the adoption of a zoning code in 1923 and a building code in 1927. The zoning code as first adopted reinforced existing conditions rather than directed future growth. In 1944, the City Plan Commission was reorganized. For the first time a paid professional staff was hired, and a master plan and new zoning ordinance were adopted. The Providence Redevelopment Agency, created in 1948, had a considerable impact on the city during the 1950s, 1960s, and 1970s clearing deteriorated areas and creating new industrial, commercial, and residential areas. Another urban renewal project was *College Hill*, a landmark study in historic preservation, published in 1957, which led to the restoration of the city's oldest neighborhood.

Providence retains and increasingly exploits its historic setting, unlike other cities which have inadvertently lost, ignored, or destroyed the evidence of their past. Although the mid-twentieth-century has been a time of increasing similarity among many American cities, Providence has not lost its landmarks, its uniqueness, and its special sense of place.

II. PROVIDENCE: THE NEIGHBORHOODS INTRODUCTION

The development of Providence was not a uniform or continuous process. The city's varied geography has been put to a variety of different uses, and the demand for land and its availability have fluctuated widely in response to the circumstances and opportunities of different moments in history. For the first two centuries, the most densely built-up part of town centered on the harbor and was surrounded by sparsely settled lands devoted to farms, country estates, hospitals, and cemeteries. Between 1836 and 1936 the outlying territory was largely developed. Land which offered access to water and to transportation facilities was taken over by Providence's industries, and other areas were developed for housing the city's burgeoning population. The lands farthest from the city-center were developed last.

While the development of each area occurred as part of Providence's overall growth, each district and neighborhood has a unique and separate history. The brief neighborhood histories which follow describe events and people who were most responsible for creating each neighborhood, and they provide a local context in which to understand individual historic buildings. However, these histories do not attempt to provide all the details of the neighborhood's development. Additional information about many historic buildings is available in the inventory. More comprehensive studies of Federal Hill, South Providence, Elmwood, Smith Hill, Downtown, and Blackstone-Wayland (in progress) have been published by the Rhode Island Historical Preservation Commission and are available in most libraries. College Hill was the subject of an in-depth planning and historical study published by the Providence City Plan Commission in 1959.

The Providence citywide survey has divided the city into seventeen neighborhoods which have been identified by the age and architectural characteristics of their buildings and historical impetus for their growth. The boundaries of these neighborhoods generally correspond to community-wide perceptions and to the Department of Planning's official list of City neighborhoods. However, in some cases study of the history and architecture of an area — such as Mount Pleasant and Elmhurst — is best accomplished by considering two or more neighborhoods as a single unit. Three areas — the Waterfront, the Jewelry District, and the Moshassuck-Woonasquatucket River Corridor — are not neighborhoods in the usual sense, but rather are districts whose buildings are related by geography and function. Historically, the boundaries between neighborhoods are not clear-cut, and to an extent all such divisions are arbitrary since the original developers of areas rarely thought in such terms. Likewise, more than one name frequently has been used to identify a neighborhood or part of a neighborhood in the past, and the names used in this report generally follow current usage. Boundaries for these neighborhoods, here loosely defined, are delineated on a map in Appendix B.

BLACKSTONE-WAYLAND

The Blackstone-Wayland neighborhood is a large residential tract in the city's northeast corner on Providence's East Side. It developed primarily during the early and mid-twentieth century as an expansion to the east of the type and quality of housing erected on College Hill in the eighteenth and nineteenth centuries. Most of the houses are medium-to-large single-family dwellings, though multiple-family dwellings are not unusual. The neighborhood, further, has the city's most significant concentration of apartment buildings, all built after 1900. It is one of the few neighborhoods in the city where considerable building has occurred in the present century.

The area's geography made it uninviting for colonial settlement. Lying within a shallow north-south valley between the eastern ridge of the Moshassuck River Valley and the western bank of the Seekonk River, much of the land was marshy. Early roads followed the high ground: Cat Swamp Lane (1684) followed today's Olney Street, Morris Avenue, Sessions Street, and Cole Avenue to Rochambeau Avenue. Rochambeau Avenue ran east from North Main to the Neck Road (today's Old Road in Swan Point Cemetery), which ran north to Pawtucket. A road along Angell and South Angell Streets connected the early settlement on College Hill with a ferry across the Seekonk.

Several farms were established here in the eighteenth century. These included the Reverend Arthur Browne's glebe on Sessions Street, Richard Browne's farms at the eastern end of Rochambeau Avenue and on Cole Farm Court, Moses Brown's country retreat near the intersection of Wayland and Humboldt Avenues, and two Brown family farms on Rochambeau Avenue and at the intersection of Eames Street and Morris Avenue. Remarkably, four of these farmhouses remain.

The isolation and scenic beauty of the region — particularly the bluffs overlooking the Seekonk River — made the area appealing for institutional growth in the mid-nineteenth century. Butler Hospital, one of the oldest psychiatric



Fig. 6: Cole Farm House (ca. 1732 et seq.), 12 Cole Farm Court.



Fig. 7: Swan Point Cemetery (1847 et seq.), 585 Blackstone Boulevard. 1891 view.



Fig. 8: Arlington at Villa Avenue, view to the northeast.



Fig. 9: Apartment Building (1936). 218 Waterman Street.

institutions in the country, is located on the Richard Browne Farm at the end of Rochambeau Avenue; the hospital's picturesque Gothic architecture and landscaped rural setting were aspects of an overall plan to remove the patients from the stresses of the everyday world. Swan Point Cemetery, a product of the nation's rural cemetery movement of the 1830s and 1840s, was established just north of Butler Hospital in 1847.

Blackstone-Wayland's development as a middle- and upper-income residential neighborhood began in the middle years of the nineteenth century at its southern end — along Pitman Street — and continued northward at a varying pace for the following century. The Cold Spring Plat (1856) included the area south of Angell Street. Despite the construction of several cottages here after this platting, the area's remoteness proved inhospitable to growth. Similarly, the platting of Moses Brown's retreat, "Elm Grove," in the 1860s and 1870s was followed by little immediate construction save for a handful of houses along Wayland and Humboldt Avenues. The land south of Upton Avenue had been completely platted by the end of the Civil War, but few houses were built here much before the 1890s. Instead, development moved eastward from College Hill in the Waterman-Angell corridor and, to a lesser extent, followed the high ground along Olney Street and Morris Avenue.

Until the 1880s, transportation between this area and the rest of Providence was either by private carriage or by public horsecar along a circuitous route from Downtown through

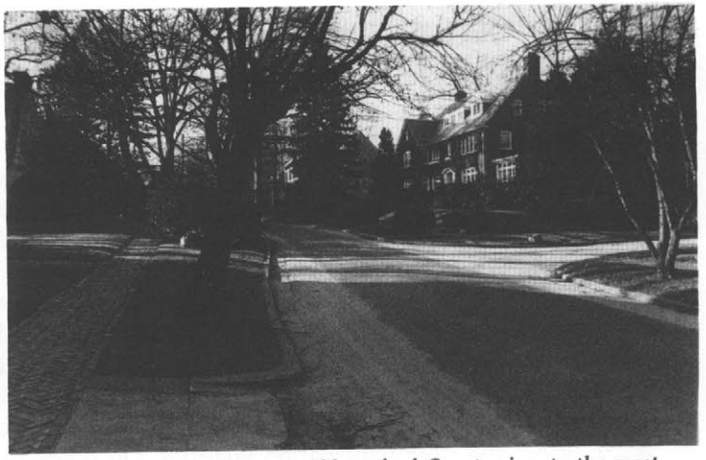


Fig. 10: Freeman Parkway at Abbottsford Court, view to the west.

Fox Point to Butler Avenue. A second line began service along Waterman and Angell Streets in 1884. The major transportation improvement of the time, however, was a collaboration between the Proprietors of Swan Point Cemetery and the city to construct a landscaped boulevard two hundred feet wide and connecting the Waterman-Angell corridor on the south with Hope Street on the north at the Pawtucket city line. Completed in 1894, the boulevard was landscaped by Olmsted & Olmsted of Brookline, Massachusetts and remains one of the city's finest examples of planning and landscape architecture; as intended, this magnificent setting indeed encouraged construction of "substantial and comfortable homes," for land values tripled here between 1890 and 1923.

The completion of improved transportation links here coincided with a period of tremendous growth of population and prosperity for the city. While the western edge of College Hill began to decline, many middle- and upper-income families moved east into the Blackstone-Wayland neighborhood. Ample single-family houses, many of them architect designed, filled block after block around the turn of the century.

While much of the neighborhood's development was relatively unguided, two real estate development companies in the early years of the twentieth century took a more comprehensive approach to platting, landscaping, and development. Between 1917 and 1922, John R. Freeman platted two hundred house lots in the area formerly occupied by Cat Swamp along Hazard Avenue, Freeman Parkway, and Barberry Hill Road; planting and building restrictions made this an attractive and uniform area. Soon after, the Blackstone Boulevard Realty Company undertook a similar development in the Great Swamp area north of Rochambeau Avenue.

In addition to these single-family dwellings, the neighborhood contains a number of apartment buildings. The earliest of these were built along Medway Street during the first decade of the twentieth century. By 1940, similar structures had been built on Waterman and Angell Streets as well as along less heavily traveled streets, like Lloyd, Irving, and Wayland Avenues.

Institutional growth in the twentieth century — unlike Butler or Swan Point — has been neighborhood oriented. Central Baptist Church on Lloyd Avenue, St. Martin's Episcopal Church on Orchard Avenue, and St. Sebastian's Roman Catholic Church on Cole Avenue were built in 1916 to

serve the growing population. Two public schools, John Howland (1917, now demolished) and Nathan Bishop (1930), educated the area's children. Two temples, Emanu El (1928) on Morris Avenue and Beth El (1954) on Orchard Avenue, both still active, served the neighborhood's large Jewish population.

Residential development in Blackstone-Wayland continued after World War II. Butler Hospital sold part of its property east of Blackstone Boulevard between Rochambeau and Clarendon Avenues. Brown University, while retaining its football stadium (1925) and Marvel Gymnasium (1927) on Elmgrove Avenue, sold the adjacent land formerly used as playing fields, and new houses rose between Elmgrove and Cole Avenues north of Sessions Street.

The Blackstone-Wayland neighborhood is notable for the quality of its architecture — both domestic and institutional — and for its general suburban ambience. Its buildings tell an important part of the story of suburban development in the nineteenth and twentieth centuries, and its proximity to the central part of Providence ties it to urban themes as well. This duality to a great extent accounts for the area's continuing popularity and dynamism.

COLLEGE HILL

College Hill is the site of the first permanent colonial settlement in Rhode Island. Its history includes events of both local and national importance, and its buildings comprise the city's most distinguished body of historic architecture. Located on a steep hill which rises from the east bank of the Providence River, the neighborhood is primarily residential. Institutions have played an important role in College Hill, and an east-west corridor of institutional buildings developed in the center of College Hill during the twentieth century. Commercial use has historically lined the western edge of College Hill, along the river and North and South Main Streets, and remains generally limited to this area.

From its founding in 1636 until the late eighteenth century, almost the entire settled area of Providence occupied land in College Hill along the Providence River. Here, Roger Williams and others built houses, planted gardens, and farmed surrounding lands. Later generations pursued maritime commerce and made Providence into an international seaport.

By the time of the American Revolution, the narrow band of land at the eastern shore of the river at the foot of the hill was densely built with wharves, warehouses, shops, public buildings, and houses mixed together. Benefit Street, established in 1756, was still sparsely settled, and University Hall at Brown (1770) stood in isolation atop College Hill at the intersection of College and Prospect Streets. Several other key public buildings — all still standing — date from this period: the Old State House (1762), the Brick School House (1767), the Market House (1773), and the First Baptist Meeting House (1775).

Post-war expansion of Providence resulted in a surge of building activity on both sides of the river. On College Hill, dwellings were built farther up the hillside along Benefit Street to house merchants, artisans, and professionals. Many of these two-and-a-half-story, clapboard houses still line northern Benefit Street and side streets such as George and Thomas. Similar dwellings were also built at the southern end of Benefit and along Williams, John, Arnold, and Transit Streets. A number of the town's wealthiest merchants built large, elaborate dwellings during the 1790s and early 1800s, and several remain today on College Hill. The earliest of these, John Brown's House (1786), was described by John Quincy Adams as "the most magnificent and elegant private

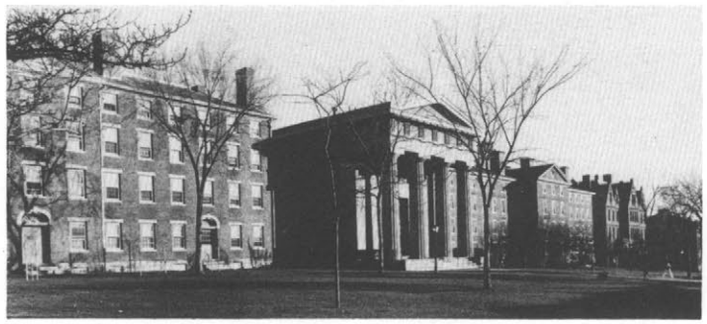


Fig. 11: Brown University (1770 et seq.). Front Campus to the southeast.



Fig. 12: Northern Benefit Street, view to the northwest.



Fig. 13: Stimson Avenue east from Diman Place, view to the northeast.



Fig. 14: Barnes Street, view to the northwest.



Fig. 15: Hope at Waterman Street, view to the northeast.

mansion that I have ever seen on this continent." Brown was joined by others along or just off Benefit Street — including Joseph Nightingale (1792) and Sullivan Dorr (1809) — while others such as George Benson (1796) and Thomas Lloyd Halsey (ca. 1800) built even farther up the hill on or near Prospect Street. New churches from these years included two designed by John Holden Greene: St. John's Episcopal Church (now the cathedral) and the First Unitarian Church.

During the first half of the nineteenth century, College Hill continued to grow, but in a far less dramatic manner than the Weybosset Side, as the area west of the river was called. During the 1820s, the Weybosset Side surpassed College Hill in population and expanded rapidly. The new houses on College Hill during this period were often ample and sophisticated, maintaining the scale, materials, and character of earlier dwellings. Housing development continued up the hill from North and South Main and Benefit Streets, extending by mid-century about as far east as the Brown campus. The only significant concentration of buildings east of Brown on College Hill was a group of large, expensive houses along Cooke and Hope Streets. Institutional growth included the construction of several new churches; the Athenaeum (1839), a private library; the Rhode Island Historical Society Cabinet (1844); and the Friends' School (1819) and Dexter Asylum (1822), both located on open tracts just east of Hope Street. The area around Market Square remained an important business center, but had already begun to lose its preeminence. The North Main Street area became a center for jewelry and other metal trades. Seril and Nehemiah Dodge had developed a precious-metal plating process on Thomas Street in the 1790s, and by 1830 thirty manufacturers operated shops along North Main, including the Gorham Manufacturing Company. Base-metal operations included Congdon & Carpenter (1791) on Steeple Street and Brown & Sharpe (1833) on South Main Street.

During and after the Civil War, the land north and east of Brown University was gradually developed. Areas closer to the city's center had already been settled, and significant late nineteenth-century residential development occurred along Prospect and Hope Streets and the east-west streets connecting them. The Hope Reservoir (on the site of Hope High School) was completed in 1875 as part of the city's water-supply system, and it undoubtedly provided pleasant views for the houses built around its perimeter. During the 1880s and 1890s, a fine group of dwellings was built just south of the Dexter Asylum on Stimson Avenue and Diman Place. Along with the Cooke Street area just to the south, this is one of the finest, most intact, late nineteenth-century residential areas in Providence. By the turn of the century, College Hill was filling with middle- and upper-income housing to become one of the city's most culturally homogenous neighborhoods. While foreign immigration inundated other neighborhoods during these years, College Hill remained a predominantly Yankee bastion save for a small black community long centered on Meeting Street.

During the twentieth century, College Hill has struggled to accommodate continued physical growth and to reverse the decay of its oldest section. New residential construction was largely limited to spot development for most of the first half of the century, and many of the older houses were divided into flats. Commercial strips have developed in several pockets throughout the neighborhood. Institutions have continued to grow, often increasing rapidly.

Brown University had grown slowly but steadily through the nineteenth century, filling its campus bounded by Prospect, Waterman, Thayer, and George Streets. In the 1890s, development of Pembroke College, a women's companion school to Brown, began a second campus, bounded by Bowen, Thayer, Meeting, and Brown Streets. During the twentieth century — and particularly after World War II — Brown expansion penetrated surrounding residential areas. In the early 1950s, nearly a hundred houses were moved or demolished to make way for the construction of two residential quadrangles. The creation of a medical program at Brown has further increased the need for large, new facilities.

Rhode Island School of Design first occupied its Water-

man Street building in 1892 and steadily enlarged its campus to cover three large blocks in addition to scattered individual buildings.

Equally as dramatic as the growth of College Hill institutions has been the decline and rediscovery of historic houses along Benefit Street. Often subdivided into tenements and lacking adequate facilities, these dilapidated houses were targeted for urban renewal. A demonstration study of historic-area renewal, *College Hill,* was published in 1959 by the City Plan Commission in cooperation with the Providence Preservation Society and the Federal Urban Renewal Administration. This landmark study provided planning recommendations for preserving this historic area, and since then, nearly every building on or near Benefit Street has been thoroughly renovated, as have historic commercial buildings along the waterfront.

College Hill today is an attractive, dynamic area. The extraordinary revitalization of historic College Hill has brought national attention both for the importance of the area's history and architecture and for its historic preservation success.

DOWNTOWN

Providence's central business district is a compact cluster of commercial buildings at the heart of the city. Most of the structures here were erected between 1830 and 1930, when Providence became a regionally important commercial center. Situated in a low-lying plain — much of it filled land — which fronts on the Providence River, Downtown is surrounded by hills on the east, north, and west; construction of railroad tracks and Interstate Highways 95 and 195 has reinforced its natural boundaries. This area is further distinguished from adjacent neighborhoods by its distinct buildings and their functions.

The area now occupied by Downtown was first used by early settlers for grazing livestock. The land was low and marshy, traversed by several ponds flowing into the Great Salt Cove to the north and the Providence River to the east. Its eastern end was dominated by the large, steep Weybosset Hill. The area became more accessible when a permanent bridge to Market Square was constructed in 1711, and Weybosset Hill was leveled beginning in 1724 as its clay was used for brickmaking. The Weybosset Side, as it was then known, remained sparsely settled, however, for the first half of the eighteenth century.

The most important impetus to settlement came in 1746 when a group of religious dissidents from the Moshassuck Side, as College Hill was then known, established a new meeting house on the Weybosset Side at the present site of Beneficent Congregational Church. The Reverend Joseph Snow, Jr. was pastor of the church until 1793, and he was also instrumental in real estate development along the newly created Westminster Street. Residential construction filled much of today's Downtown in the late eighteenth and early nineteenth centuries, and by the 1820s the number of residents on the Weybosset Side surpassed that on the Moshassuck Side for the first time. Later development has replaced most traces of this neighborhood's early history. Only a few houses remain, but several churches recall the area's early domestic use: Beneficent Congregational Church, Grace Episcopal Church, Saints Peter and Paul Roman Catholic Cathedral (originally a parish church), Second Universalist Church, and Mathewson Street Methodist Church.

Providence became the state's leading commercial center following the Revolutionary War. In the late eighteenth century, this activity was located at Market Square, a central location for the many wharves on the east side of the Providence River. While shipyards had existed on the west side of the river since the early eighteenth century, the first commercial wharf was not built on the west side until 1792. Other wharves and shops followed, and after a fire destroyed thirty-seven buildings on South Main Street in 1801, some businesses rebuilt on the west side of the river in the vicinity of Turks Head.

The transformation of Downtown from a neighborhood of houses, churches, shops, and wharves into a regional business and shopping center was at first a gradual process. The steep hill to the east militated against commercial development in that direction. The area that became Downtown did so originally because of accessibility. However, nineteenth-century changes in Rhode Island's economic base dramatically increased the rate and scale of Downtown commercial development, and made the area the transportation, commercial, retail, and civic focus of a rapidly expanding hinterland.

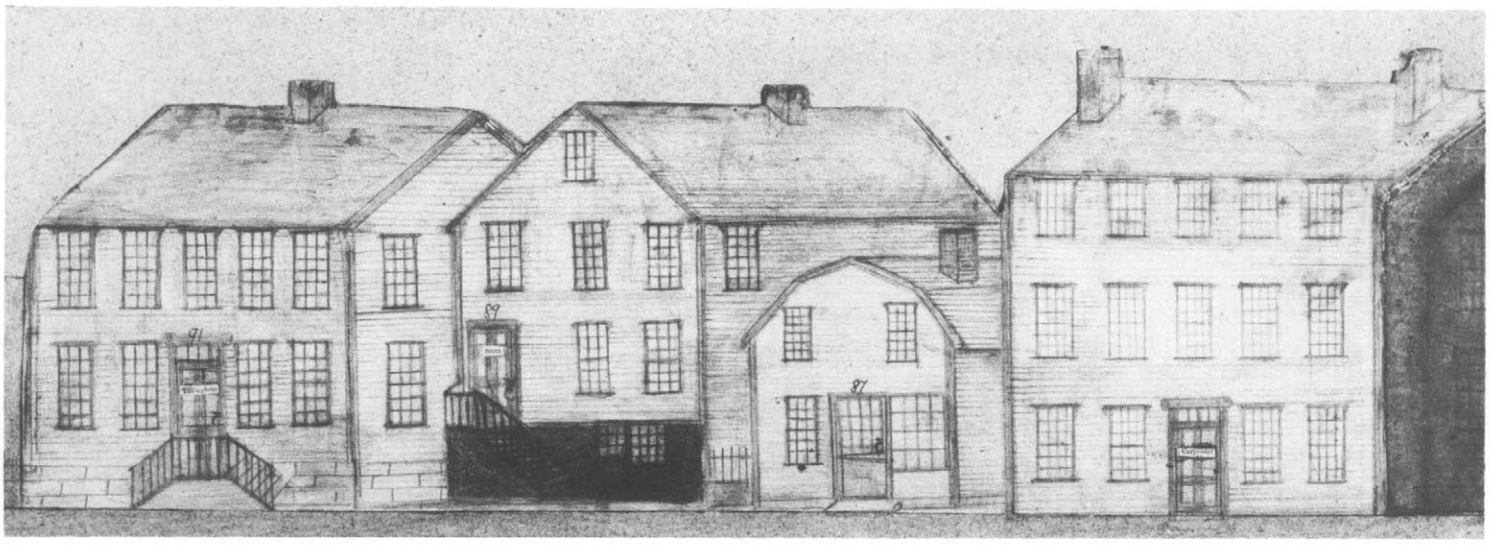


Fig. 16: Westminster Street as it appeared in the 1820s, north side east of Union Street.

Transportation modes changed significantly around mid-century. The railroad, a crucial step in Providence's growth, was established here in the mid-1830s. The first Union Station, linking the various lines into one, central meeting point, was completed in 1848. The rails of six companies met at the station, situated on the north side of Downtown, where the Cove had been partially filled and contained within an elliptical basin. In front of the station was an open space known as Exchange Place and lined with major buildings on its southern edge; this became the civic center of Providence when City Hall was constructed at its western edge between 1874 and 1878. The coming of the streetcar in the mid-1860s further reinforced Downtown's importance as a transportation node, for the lines radiated out from this area.

The terrific expansion of Rhode Island manufacturing after 1850 required and supported a comparable expansion in financial and mercantile services. The area between Exchange Place and Turks Head was taken over by banks, insurance companies, and business and professional offices during the middle decades of the nineteenth century, and by 1900 the Turks Head area was firmly established as the region's financial district with Rhode Island's first skyscrapers.

The emergence of a distinct retail district began with the prosperous years during and after the Civil War, when shops moved steadily west from Market Square and Turks Head, occupying and eventually replacing the early houses. The increasing scale of retail operations encouraged construction of new stores west of Dorrance Street along Washington, Westminster, and Weybosset Streets after 1860. Retailing efforts included the small, specialized shop, typical of well-established merchandizing techniques, as well as a new form, the department store, which exploited economies of scale achievable in a metropolitan center to offer a complete range of goods to the buying public.

In addition to finance and retailing, Downtown provided a center for a variety of other services reinforcing its emergence as a civic center. The newspaper, telephone company,



Fig. 17: Exchange Place (1883), 1848 Union Station on the right.



Fig. 19: Providence Journal Building (1906, 1985), 203 Westminster Street.



Fig. 18: Turks Head, view to the southwest on Weybosset Street.

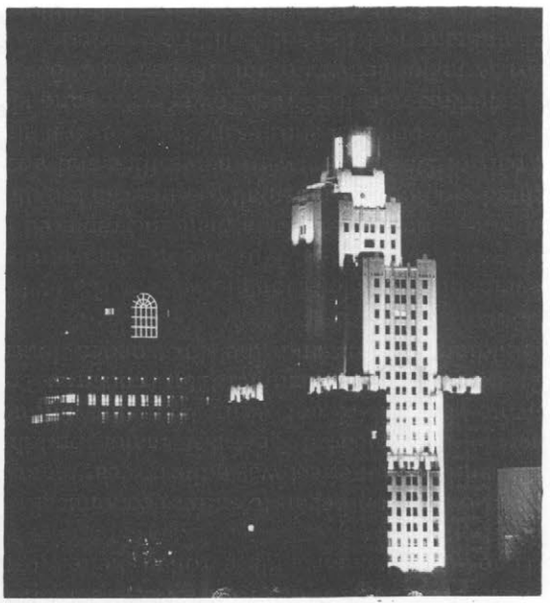


Fig. 20: Fleet Center (1985) and Industrial Trust Co. Building (1928), view to the south west.

public library, and government agencies erected substantial buildings here. Hotels proliferated, and theatres grew increasingly larger and more ornate. A new Union Station, completed on land created by filling the Cove in 1898, maintained Downtown's role as an interstate transportation center, and in 1914 all local trolley routes were reorganized to begin and end at the Exchange Place trolley shelter, just in front of Union Station.

The state and the region began to suffer economically by the late 1920s, and the net effect was a thirty-year hiatus in new commercial construction. The last major buildings erected Downtown until recent years were the Biltmore Hotel (1922), Loew's State Theatre (1928), Industrial Trust Company Building (1928), and the Providence Journal Building (1934).

Recent development has left Downtown remarkably little altered. During the 1960s and 1970s, urban renewal made Westminster Street into a pedestrian mall and replaced the heavily blighted old houses and small commercial buildings in the west part of Downtown with new office and apartment buildings. New private ventures included several high-rise towers, including Hospital Trust Tower (1973) and Fleet Center (1984). A major activity in the 1970s and 1980s has been the rehabilitation of historic buildings, including the Arcade, City Hall, and the Providence Journal Building of 1906.

While Downtown may not enjoy the full degree of its vitality at the turn of the century, progress in revitalizing the area has begun to follow in the wake of increasing awareness of the value of Downtown's extraordinary collection of historic commercial buildings. Still the state's commercial center, Downtown today is both thriving and well preserved, striking a dynamic balance between change and conservation.

ELMWOOD

Elmwood, bordered by Elmwood Avenue, Broad Street, and Interstate Highway 95, is a neighborhood of ample one- and two-family houses built principally between 1865 and 1910. During this period, this thinly populated district on Cranston's northern periphery was annexed to Providence and transformed into one of the city's most fashionable neighborhoods. Elmwood still possesses pleasant, tree-lined streets and architecturally noteworthy houses, though many are dilapidated and most have been divided into apartments. Elmwood Avenue and Broad Street, once fine residential boulevards, are heavily traveled commercial strips today.

Before the middle of the nineteenth century, the Elmwood area was a rural district whose dry and sandy soil supported a few farms and country seats. Land-related businesses including a silkworm farm and several nurseries selling fruit and ornamental trees and shrubs began to appear in the 1830s. Two cemeteries were established in northern Elmwood: Grace Church Cemetery (1834) and Locust Grove Cemetery (1848). With its large, old trees, superintendent's lodge, and fine funerary monuments, Grace Church Cemetery remains one of Elmwood's foremost visual assets. Trinity United Methodist Church, a fine example of Gothic Revival ecclesiastical architecture, was erected on Elmwood Avenue across from the cemetery in 1864-65, and the intersection of Broad Street and Elmwood Avenue was renamed Trinity Square in its honor in 1875.

Platting of house lots began as early as 1801 when forty-foot-wide lots were sold on Peace and Plenty Streets, and by the 1850s subdivision of remaining farms was in full swing though few houses had yet been built. Much of the present character and layout of the neighborhood is the result of the efforts of Joseph Jesse Cooke who acquired land bordered by Elmwood, Congress, and Adelaide Avenues and Hamilton Street in 1843. Cooke named his new residence "Elmwood," a designation which spread to the entire region, and he collaborated with other landowners in the area to establish a model suburb with wide, tree-lined streets. Unlike most developers whose sole concern was the sale of individual lots, Cooke attempted to create a homogenous middle-class neighborhood by issuing conditional land-deeds which specified the minimum cost for any house erected, required construction on the lot within five years of purchase, and prescribed front yard requirements. In addition, Cooke extended Elmwood Avenue from its intersection with Reservoir Avenue to Roger Williams Park between 1857 and 1872 as a fashionable residential boulevard. In spite of Cooke's and other developers' efforts, settlement in Elmwood was slow.

Instead, land in the largely empty southern part of Elmwood was devoted to recreation. Adelaide Grove, extending



Fig. 21: Trinity Square, view to southwest in 1896.



Fig. 22: Princeton Avenue at Updike Street, view to the northwest.



Fig. 23: Adelaide Avenue, view to the west in 1896.



Fig. 24: Elmwood Avenue, view of improvements proposed in 1889, south from Princeton Avenue.



Fig. 25: Elmwood Avenue, view north of Daboll Street in 1937.

south and west from the corner of Adelaide Avenue and Melrose Street was a popular picnic spot during the 1870s and 1880s. In 1878, a thirty-acre tract bounded by Broad, Sumter, Niagara, and Sackett Streets was transformed into Park Garden, a summer amusement park landscaped with lawns, gardens, lakes, and paths dotted with Japanese style pavilions. In the 1890s, it was platted into house lots and sold, although a part survived as Adelaide Park until about 1905. An Adelaide Park baseball field served as the home of the Providence Grays National League baseball team until they moved to Melrose Park, located on the south side of Thackery Street west of Melrose Street.

The lowlands south of Sackett Street between Niagara Street and Elmwood Avenue served as the site of the annual visit of the Ringling Brothers and Barnum and Bailey Circus from the late nineteenth century until the 1940s.

During the last quarter of the century, Broad Street and Elmwood Avenue were built up, and development of the northern side streets was completed by 1910. In the southern part, the remoteness of the area and J.J. Cooke's high prices and stringent deed restrictions impeded settlement, and no more than two dozen houses were built before his death in 1881. Under the management of Cooke's less demanding heirs, however, building activity increased. By 1900 much of the area from Congress to Lenox Avenues was built up. Distinguished residential architecture of the 1880s and 1890s may be found throughout the Elmwood neighborhood, and particularly along Parkis and Princeton Avenues and Whitmarsh and Moore Streets in the north and on Adelaide and Ontario in the south, where large houses were erected for the families of business leaders. In addition, a number of two-family houses were built at this time, many decked out in the latest architectural finery. Less elaborate two-family houses rose more commonly in the eastern sections of Elmwood near Broad Street.

During the early twentieth century, remaining vacant land in Elmwood was divided into small lots and filled by construction of relatively modest one- or two-family dwellings and a few three-deckers. Another housing alternative was the apartment house. The Whitmarsh (86 Whitmarsh Street) was built in 1913, and by the 1930s a dozen apartment complexes existed in the neighborhood.

Commercial development was ancillary to residential growth for most of Elmwood's history. In the early years of the twentieth century, automobile-related businesses flourished along Elmwood Avenue, which was widened to accommodate more traffic in 1936, and in 1938 its canopy of elm trees was removed. Some of the avenue's large houses were demolished for commercial buildings or parking lots, and others were recycled as funeral homes or apartment buildings. By 1940, Elmwood Avenue looked much as it does today.

During the 1920s and 1930s the neighborhood's population density increased as all vacant land was filled, large houses were subdivided, and apartment construction continued. Wealthy and middle-income residents, for whom earlier development was intended, generally remained in Elmwood in spite of changes to the neighborhood's suburban character. However, the children of long-time residents frequently settled elsewhere, and the neighborhood's population slowly changed. Until after World War II, the area received relatively few of Providence's immigrant population, although the number of German residents was sufficient to form a social and musical society, Providence Turne-Verein, and to maintain a clubhouse from 1890 until World War I. Second-generation Irish and Russian-Jewish immigrants moved into Elmwood during the early years of the twentieth century. A number of Swedish and black residents moved to Elmwood during the 1960s and 1970s after their homes in South Providence were demolished as part of urban renewal projects.

Although some of the best of Elmwood's Victorian residential sections, particularly along Elmwood Avenue, have been ruined, most of the neighborhood's streets remain architecturally intact. In recent years a small but continuing trickle of individuals and families, attracted by the inherent quality of the structures and the relatively low prices of real estate, have established themselves in Elmwood, and old and new residents have banded together in several neighborhood improvement groups to renew Elmwood's potential as a pleasant residential area.

FEDERAL HILL

Federal Hill is a densely developed residential neighborhood atop a plateau west of Downtown and south of the Woonasquatucket River Valley. To the south, Westminster Street separates Federal Hill from the West End. Atwells Avenue and Broadway form major east-west axes through the neighborhood, and the side streets form a highly irregular street pattern, the result of sporadic nineteenth-century development. The large, elaborate houses along Broadway contrast with the tenements along most of the side streets. This physical difference emphasizes the two distinct forces that shaped the neighborhood in the nineteenth century: the parallel developments of a prosperous mercantile and manufacturing class and of an expanding immigrant labor force.

Until the 1820s, Federal Hill was mostly vacant land used for grazing cattle. Westminster Street was part of the 1714 road from Providence to Plainfield, Connecticut. In 1739, a tavern was built at the intersection of Westminster and Cranston Streets, and by 1783, when Joseph Hoyle bought the property, eight houses stood nearby; none survives. Atwells Avenue was laid out from Aborn Street to the Woonasquatucket River in 1809 and extended to Manton Avenue as the Woonasquatucket Turnpike in 1810.

As Providence grew beyond the area of colonial settlement during the first half of the nineteenth century, Federal Hill became home to many of Providence's artisans and

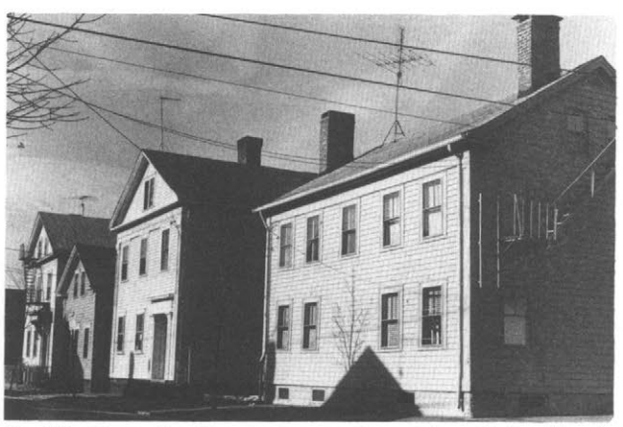


Fig. 26: Carpenter Street, view southwest from Pallas Street.

working class: carpenters, teamsters, shopkeepers, skilled workers, and laborers, some of whom worked in factories along the Woonasquatucket River. By 1850, houses had been built along the length of Westminster Street and throughout the section east of Dean Street adjacent to Downtown; building in other areas was sparser. Only a few of these Federal and Greek Revival dwellings survive to recall the area's early urbanization.

In 1842, Federal Hill residents played a prominent role in the Dorr Rebellion. Thomas Wilson Dorr and his followers, in an effort to broaden suffrage, constituted themselves as an extralegal government and established their headquarters on Atwells Avenue. From there they unsuccessfully attacked a state arsenal on Cranston Street. Despite this aborted effort, the Dorrites ultimately saw a number of their desired reforms adopted in the new constitution of November 1842.

Federal Hill's location immediately west of Downtown made it ripe for intense development during Providence's boom years in the late nineteenth and early twentieth centuries. Federal Hill, in fact, vividly illustrates the extremes of living conditions among the city's citizens during this dynamic period. Broadway, bisecting the neighborhood, developed as one of several stylish main drags into town. The side streets and most of the area north of Broadway took on a decidedly ethnic, lower-income cast.

Beginning in the 1840s, Irish immigration began to swell the population of Federal Hill. By 1865, half the neighborhood's 8,400 residents were immigrants crowded into the area north of Atwells Avenue along the river and the railroad tracks. This sudden influx led to the establishment in 1853 of the city's third Roman Catholic parish, St. Mary's. Situated at the west end of Broadway, St. Mary's Church and School became an important neighborhood institution. Population growth was so rapid, however, that St. Mary's was unable to accommodate the area's residents, and another parish, St. John's, was created in 1870 on Atwells Avenue.

The neighborhood became easily accessible both to Downtown and to Olneyville, a rapidly industrializing node to the west, when horsecar service was inaugurated along Broadway and Westminster Street in the 1860s. Real estate developers began to subdivide the remaining open land, and their little regard for these new streets' direction or connection with other streets resulted in the neighborhood's present, random-grid street pattern. The houses built on these side streets varied in size and type, but a general continuity of scale resulted from a relative similarity of lot size and common reliance on pattern books and similar plans.

Broadway became one of Providence's more fashionable addresses in the 1850s. It enjoyed both proximity to Downtown and ample open land for the construction of large houses. Originally laid out from Sabin Street to Dean Street in the 1830s and later extended to Olneyville, Broadway was widened to eighty feet in 1854 and thus became the broadest street in the city. The first of the street's large houses was built about this time, and by century's end Broadway was lined with a distinguished procession of elaborate dwellings erected by Providence's increasingly wealthy merchants and manufacturers. Like Waterman and Angell Streets on the East Side and Broad Street and Elmwood Avenue on the south side, Broadway was a handsome and impressive thoroughfare leading to the heart of the city. All Saints Episcopal Church (1847; rebuilt 1868-72) at 674 Westminster Street served this area in the middle years of the century and was augmented in 1890 by St. James's at 402 Broadway.

Immigrants from Italy began to arrive on Federal Hill in significant numbers in the 1880s. During the following two decades, the neighborhood became home to more than 9,000 Italian immigrants; in 1916, almost eighty-five per cent of Federal Hill residents were immigrants or their children. The rapid influx of new arrivals, many with minimal resources, to the already densely populated neighborhood inevitably resulted in overcrowding and deplorable housing

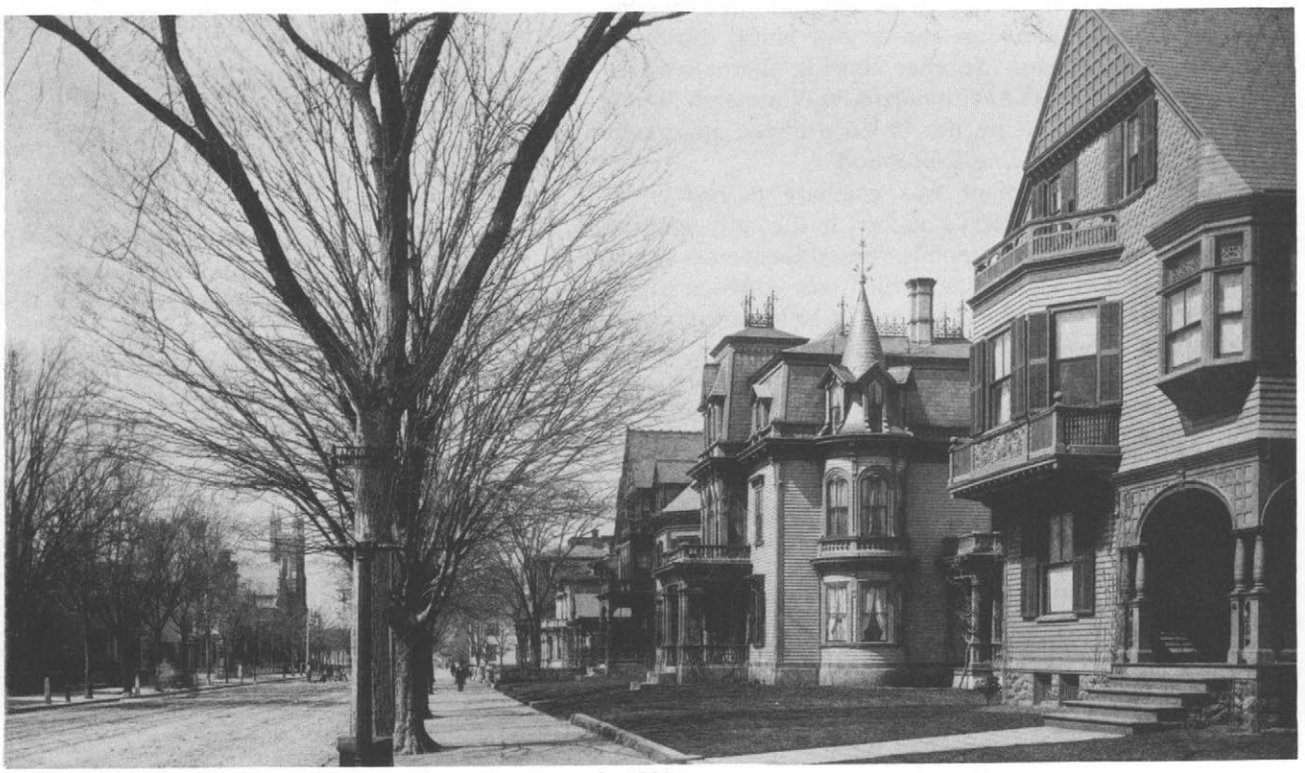


Fig. 27: Broadway, north side, view west from Almy Street in 1891.

conditions. The Italians settled north of Atwells Avenue in the same area occupied by the Irish a half century earlier, and nearly forty per cent of the houses were occupied by four or more families. Triple deckers were erected as the economical solution to the housing shortage, and the Italian settlement grew to include most of Federal Hill.

The greater Providence community attempted to relieve some of the worst slum conditions by establishing settlement houses in the area, and the immigrants themselves were quick to form their own social and political clubs, mutual benefit societies, newspapers, and churches. This creation of a series of neighborhood-based networks was among the strongest and most extensive in the city; it quickly established and reinforced the Italian presence on Federal Hill. Two new Roman Catholic churches were added to accommodate the Italians: Holy Ghost, organized in 1889 and located at 470 Atwells Avenue in a building erected in 1901, and Our Lady of Mount Carmel, formed in 1921.

Atwells Avenue became the center of the Italian commercial community in the early years of the twentieth century. An active pushcart market developed at the corner of DePasquale and Atwells Avenues, followed by more permanent establishments such as shops, markets, and banks. Merchants often built commercial blocks, like those erected by Nicolò and Antonio Cappelli near the pushcart market: with shops on the first story and flats above, these were typical of Atwells Avenue during this period.

Federal Hill retains a significant portion of its buildings from the time of its greatest growth. Splendid mansions still line Broadway, though most have been divided into apartments or converted to commercial use. And while some of the side streets off Atwells Avenue have declined somewhat, the neighborhood in general remains a thriving urban area and Italian-American center. Atwells Avenue, in particular, has seen a resurgence of development in the late 1970s and early 1980s. The neighborhood's strong spirit of community and physical legacy are important resources for future growth.



Fig. 28: America Street, west side, view north from Broadway.



Fig. 29: Parade on Atwells Avenue, 1906.



Fig. 30: Atwells Avenue, view west from Giuseppe Garibaldi Park.



Fig. 31: Sheldon Street, view to the northeast at Traverse Street.



Fig. 32: Williams Street, view east from Governor Street.

FOX POINT

Part of Providence's earliest settled area, Fox Point is a well established and densely built up residential neighborhood. Surrounded on three sides by the water, it owes much of its development to the primary and secondary effects of maritime activity; as such, the area has a long and interesting ethnic history. Changes to the waterfront and construction of Interstate Highway 195 have erased some remnants of its history, but Fox Point retains a large proportion of historic buildings and remains home to most of the city's Portuguese citizens.

Fox Point's historic development can be traced to the seventeenth century. According to local tradition, Roger Williams first landed in Providence on the western shore of the Seekonk River near the present intersection of Williams and Gano Streets, and the land in Fox Point was part of the first settlement. Fox Point land fronting on the Providence River was included in the 1638 division of house lots, while the area east of Hope Street was set off in six-acre lots for farming and grazing. Waterfront activity later superseded farming as the town's major activity, and Providence's first wharf was erected near the foot of Transit Street about 1680.

Fox Point was indistinguishable from the rest of Providence until the 1790s, when real estate development and construction of new harbor facilities began to shape its future and form. Early streets included Power (1738) and Wickenden (1772), and by 1803 Williams, John, Arnold, Transit, and Sheldon Streets had been platted west of Hope Street. These newly created lots filled quickly during the prosperous 1790s, and houses were built throughout the neighborhood west of East Street during the first half of the nineteenth century, including more substantial residences for merchants and captains and smaller dwellings clustered in the southern and eastern sections for artisans and laborers. The area east of Governor Street was a farm owned by Governor Fenner until the late 1840s, when it was platted into the existing street grid.

Harbor development became intense in the 1790s to accommodate large new ships employed in the Oriental trade. John Brown's wharves, warehouses, air furnace, distill house, and spermaceti works were centered at India Point near the mouth of the Seekonk River. Ropewalks were laid out east of Brook Street. Similar development and activity continued on the east side of the Providence River.

During the first half of the nineteenth century, Fox Point became the city's transportation center, as facilities for packet boats, coastal freighters, and — eventually — railroads supplemented private wharves. Since the first railroads in Providence were planned as overland links to the existing maritime transport system, the Fox Point waterfront was a logical place for the Boston & Providence line's first station, completed in 1835. When a line from Providence to Stonington, Connecticut was established in 1837, its terminus was a wharf at the end of Crary Street, on the west side of the river, and passengers and freight were ferried across to India Point for travel connections.

Easy access to the region's major transportation network attracted industry to southern Fox Point during the first half of the nineteenth century. Like the ships' chandleries and ropewalks of the eighteenth century, these were related to the area's transportation network, as well as provided support for the increasingly important local textile industry. Fox Point plants included facilities for the Providence Steam Engine Company (1834) and the Fuller Iron Works (1840) on Pike Street and the Providence Tool Company (1844) on Wickenden Street. The waterfront area remained industrialized well into the twentieth century.

The history of Fox Point's development as an immigrant/ethnic neighborhood began with the establishment here in 1813 of the first Roman Catholic church in Rhode Island. The small Irish community in Fox Point increased by the 1830s as Irish laborers immigrated to work on the Blackstone Canal (1825-28) and the Boston & Providence Railroad (1831-35). After completion of the tracks and station, the Irish continued to settle here to work as waterfront or industrial laborers. By the 1840s, the waterfront section of Fox Point was known as "Corky Hill." In 1853, this Irish parish erected a more substantial church, St. Joseph's, at 86 Hope Street. By 1865, half of the neighborhood was foreign born, and ten years later the ratio had grown to three-fifths. Older houses in the area became overcrowded, and new slums developed along streets near the water.

Between 1876 and 1880, a 400-acre area south of Wickenden Street was condemned as part of a city plan for regrading, highway adjustment, and slum clearance. Nearly 150 buildings were demolished or moved, Foxes Hill was leveled, and most of the material excavated was used on the western shore of the Seekonk River for fill; Gano Street was built on the new land.

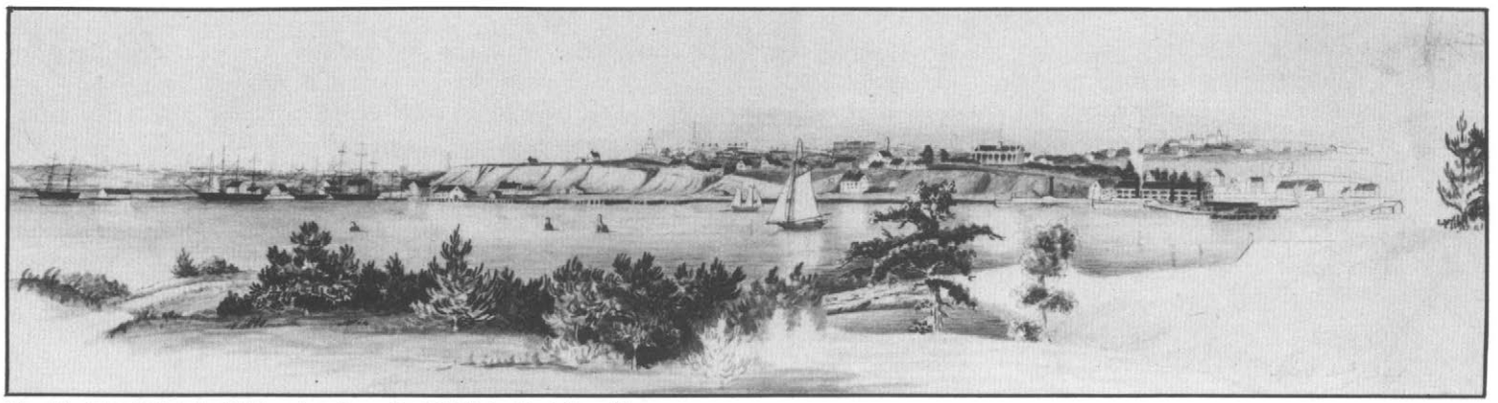


Fig. 33: Fox Point in 1834, view from Fort Hill in East Providence.



Fig. 34: Fox Point in the 1840s, view from Fort Hill in East Providence.

Throughout the last quarter of the nineteenth century, new houses were built east of Hope Street on the former Fenner Farm or on the new land extending to Gano Street. These dwellings were primarily two-, three-, or four-family tenements, and toward the end of the century more than one house per lot was not uncommon. Many of these houses were owned or rented by Irish immigrants or their children.

A second wave of immigration began about 1870, when Portuguese and Cape Verdeans fled poor conditions in their homelands. As early as the 1840s, Portuguese sailors occasionally had shipped aboard Yankee whalers which routinely called at the Azores or Cape Verde Islands; some of these established the nucleus of a Portuguese community in Fox Point. During the late nineteenth century, nearly two thousand Portuguese immigrants settled in Fox Point, mainly in inexpensive rented quarters. Like the Irish before them, most Portuguese worked as unskilled laborers in factories or on the docks. Primarily Roman Catholic, the Portuguese families attended St. Joseph's Church until the formation of Our Lady of the Rosary in 1885. The present edifice, completed in 1906, remains a religious and cultural focus of the neighborhood. Federal immigration laws adopted in 1924 sharply reduced the number of Portuguese immigrants arriving in Providence, but since the relaxation of these laws in 1965, approximately 10,000 Portuguese have arrived in southern New England.

Physical changes to the neighborhood have been substantial in the twentieth century. Since the 1940s, the waterfront has been abandoned and is now India Point Park. Construction of Interstate Highway 195 cleared a wide swath through the southern part of Fox Point. Urban renewal clearance and redevelopment projects have transformed the South Main

Street area, as has restoration of historic houses west of Hope Street.

While Fox Point's relationship with the water has been obscured by recent development, much of the neighborhood remains intact to tell a large portion of its particular history: the early development just east of Benefit Street, followed by several waves of immigrants who filled the eastern part of Fox Point and continue to provide an ethnic flavor to this important, historic area.

THE JEWELRY DISTRICT

The Jewelry District is a small but intact fragment of a once-larger manufacturing center. Now physically distinct because of construction of Interstate Highways 95 and 195, the Jewelry District is immediately south of Downtown and just north of the waterfront. Formerly a residential neighborhood, the district was converted to industrial use beginning in the second half of the nineteenth century; today it is exclusively commercial and industrial in use, dominated by large manufacturing buildings and parking lots.

The first dwellings were erected here in the early nineteenth century, and a few houses — like the Samuel Lewis House at 137 Chestnut Street — survive from that era. By 1875, this was a densely built residential neighborhood, and industry had already begun to arrive in the area. The Providence Steam Mill (1827) and the Phenix Iron Foundry (1830 et seq.) were located between Dyer and Eddy Streets and the Providence River. The Phenix Iron Foundry had built a machine shop at the corner of Elm and Butler (now Imperial Place) Streets in 1848. The Barstow Stove Company was headquartered at 118 Point Street, its home since 1849. These industries, however, represented something of a spill-over from the much more heavily industrialized area to the north between Pine and Ship Streets east of Richmond Street.



Fig. 35: 137 Chestnut Street.



Fig. 36: Ship and Chestnut Streets, view to the southeast from Clifford Street.

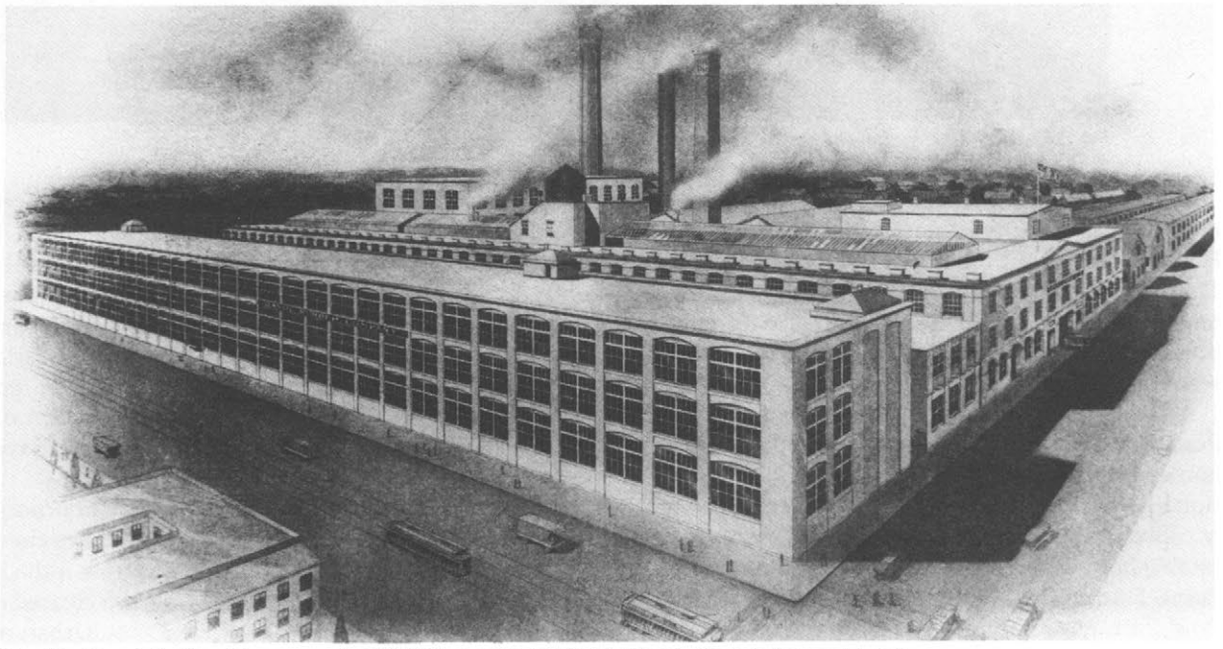


Fig. 37: Davol Rubber Company plant (1880 et seq.), 69 Point Street, view to the northeast.

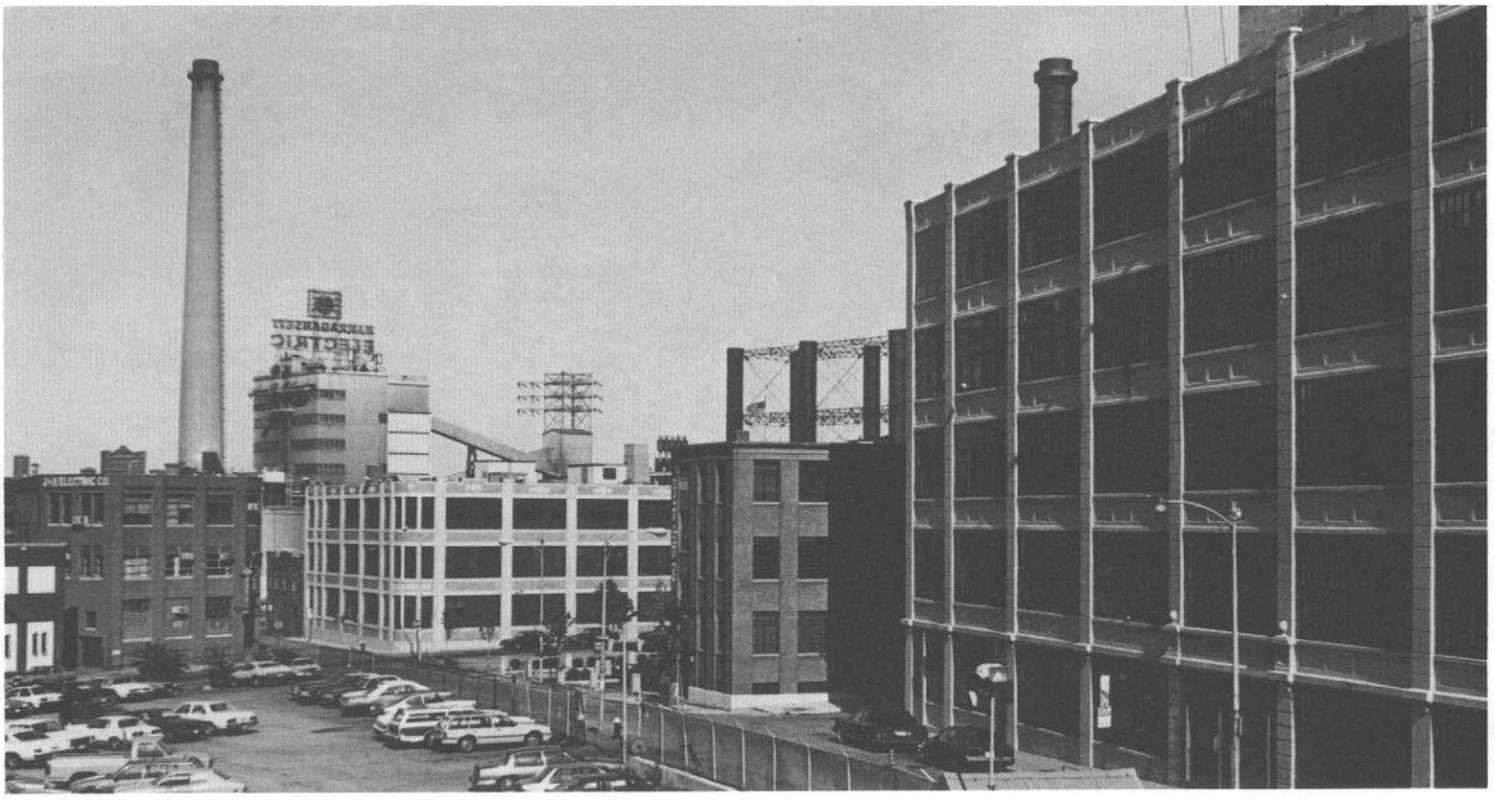


Fig. 38: Ship Street, view to the southeast.

During the 1880s, two large new plants that would grow considerably during the early twentieth century were built. The Davol Rubber Company moved into new quarters at 69 Point Street in 1884 and gradually expanded to fill two corners of the intersection of Point and Eddy Streets. Narragansett Electric Company moved into a large new plant at South and Eddy Streets in 1889.

The jewelry industry had been established in Providence toward the end of the eighteenth century, and its center remained along North Main Street near Thomas Street for much of the nineteenth century. The industry grew sporadically before the Civil War but expanded terrifically during the last quarter of the century. By 1880, Providence led the country in jewelry production, and the cramped quarters on North Main Street were no longer able to accommodate these firms. Between about 1890 and 1910, a number of jewelry firms relocated in this area south of Friendship Street.

The new industrial buildings erected for these firms were designed specifically for their use. Despite the growth of production, jewelry manufacturing did not realize an economy of scale, and individual operations remained small. Buildings like the Champlin Building (1888) at 116 Chestnut, the Russell Building (1904) at 95 Chestnut, and the Doran Building (1907) at 150 Chestnut Street were multiple-story buildings housing one or more tenants to a floor. In contrast to other industrial areas, the jewelry district developed late, quickly, and in a previously established residential neighborhood.

Several larger plants were built here in the early years of the twentieth century. Two of them, the Doran-Speidel Building (1912) at 70 Ship Street and the Coro Building (1929) at 167 Point Street are reinforced-concrete structures.

The Jewelry District's present stock of buildings was standing by the mid-1930s. Manufacturing was by then clearly the dominant activity in this area, and the old houses were gradually razed or moved to create parking lots.

In recent years, the interstate highways have set the district off from surrounding neighborhoods. The once-dense industrial area north of Route 195 has almost completely disappeared, replaced by parking lots and the state judicial complex. Most buildings in the Jewelry District are still in light industrial and commercial use, particularly since jewelry remains an important part of Providence's industrial scene.

Several buildings have been recycled. The Champlin Building is now commercial/residential condominiums. The large Davol Rubber Company has been converted into Davol Square, a combination of commercial and retail use.

The compactness of this area, its proximity to major highways, and the changes already made suggest that this area may well undergo yet another major transformation at the end of the twentieth century, much as it did a hundred years ago.

THE MOSHASSUCK AND WOONASQUATUCKET RIVER VALLEYS

The Moshassuck and Woonasquatucket River Valley system has been the site of industrial activity from the seventeenth century to the present. While this natural system and its environs do not properly constitute a neighborhood in the usual sense, the whole shares a common history as the city's industrial corridor, particularly in the late nineteenth and early twentieth centuries. This development played an important part in the general history of Providence and to a great extent effected the growth of adjacent areas.

The water-power potential of the Moshassuck River was realized early in Providence's history when John Smith built a gristmill and tannery in 1646 at the falls near the intersec-

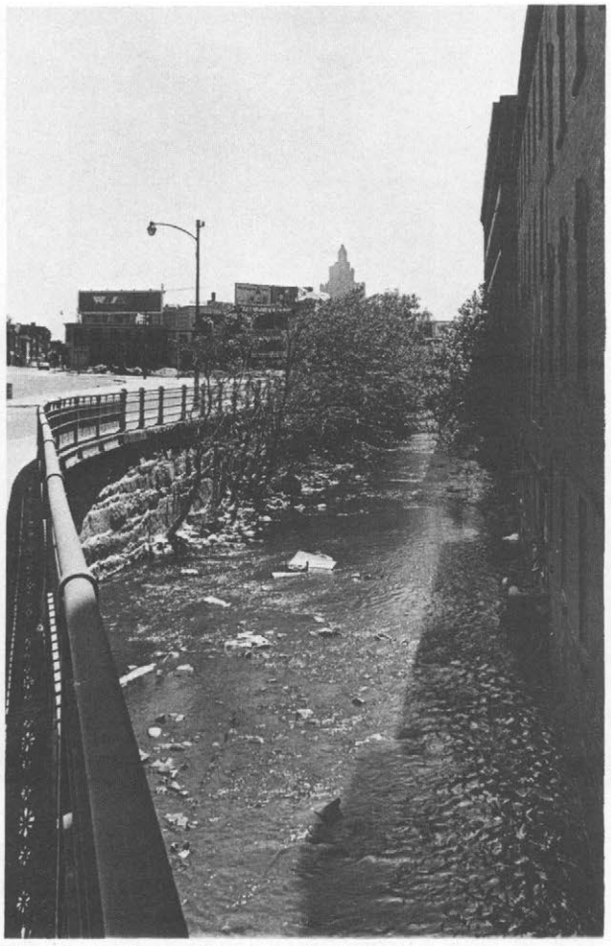


Fig. 39: Blackstone Canal, southern end.

tion of Charles and Mill Streets, adjacent to the early settlement. Destroyed when Providence was burned during King Philip's War in 1676, the gristmill and tannery were rebuilt together with a sawmill and iron works. These fledgling industries remained in operation here for many decades.

Settlement along the Woonasquatucket River began as a series of small agricultural villages. About 1700, John Tripp, a farmer, settled at what is now the western edge of Providence; known today as Manton, Tripptown became an early, permanent farming settlement. By the mid-1740s, the Ruttenburg family had settled farther east on the river, just south of Atwells Avenue, and established a paper mill and distillery; Valley Street was opened to connect this settlement with the Plainfield Road to the south. The most prominent settlement was Olneyville, near the junction of the Plainfield Road (Westminster and Plainfield Streets) and the river. A number of farms occupied Olneyville's immediate hinterland, but the village had several industries by the time of the Revolution: a paper mill, a gristmill, a forge, a foundry, and a chocolate factory. Only a scattered handful of heavily altered eighteenth-century structures — several moved from their unknown original locations — survive from this early development.

During the early years of industrialization, the rivers were critical both for power and for the water supplied in textile processing. Early mills thus grew up along the Woonasquatucket and Moshassuck Rivers. At first they were situated in or near existing settlements but soon established new locations. The first textile mill on the Woonasquatucket was the Union Cotton Mill of 1805, just west of Olneyville. The Merino Mill of 1812 was almost a mile west of Olneyville, on Ponagansett Avenue. The Manton Mill of 1827 was in the heart of Tripptown. The Dyerville Mill at 610 Manton Avenue was built across the river from the Merino Mill in a largely vacant quarter; as usual for most isolated mills, the company built workers' housing nearby. Early industries along the Moshassuck included the Allen Printworks of 1830 on Dryden Lane and the Fletcher Manufacturing Company of 1844 on Charles Street, near the site of the original gristmill. Both of these were near the town's original settlement.

Industrial development intensified along the rivers around mid-century partly in response to improved transportation facilities and technological innovations. Between 1824 and 1828, the Moshassuck River was incorporated into the Blackstone Canal, a transportation facility connecting Providence with Worcester, Massachusetts. More importantly, railroad lines were constructed during the 1840s paralleling the Woonasquatucket River from Olneyville into the center of Providence and then turning north along the canal. These railroad lines facilitated the delivery of raw materials and the



Fig. 40: Monohasset Mill (1866), 530 Kinsley Avenue.

shipment of finished goods, reinforcing the role of the river valleys as an industrial corridor through the city. In addition, the steam-power technology fundamental to railroad development was adapted for factory use. Mills were thus liberated from dependence on water for power and enjoyed greater freedom of location, denser construction, and significant increases in the scale of production.

Valley Street north and east of Olneyville became a prime location for mill construction following the coming of the railroad. Seven textile mills or finishing plants located here between the 1840s and 1860s, including the Valley Worsted Mills (1842), Providence Dyeing, Bleaching & Calendering (1846), and Woonasquatucket Print Works (1848). Two extensive wool-manufacturing complexes were built in Olneyville just west of Manton Avenue: the Atlantic Mills (1851, 1863 et seq.), which became the largest textile operation in Providence by the 1880s, and the Riverside Mills (1863, 1865, et seq.), just west on Aleppo Street.

Base-metal and machine-tool industries developed here at first to service the growing textile industry, and these factories often located in Providence's industrial corridor. The Eagle Screw Company (1838) and the New England Screw Company (1840) merged to form the American Screw Company in 1860; American Screw's complex at 530 North Main Street was one of the three largest factory complexes in the country. The Corliss Steam Engine Company built a new plant at 146 West River Street, just east of the railroad tracks, about 1850. Three nationally important firms located at the

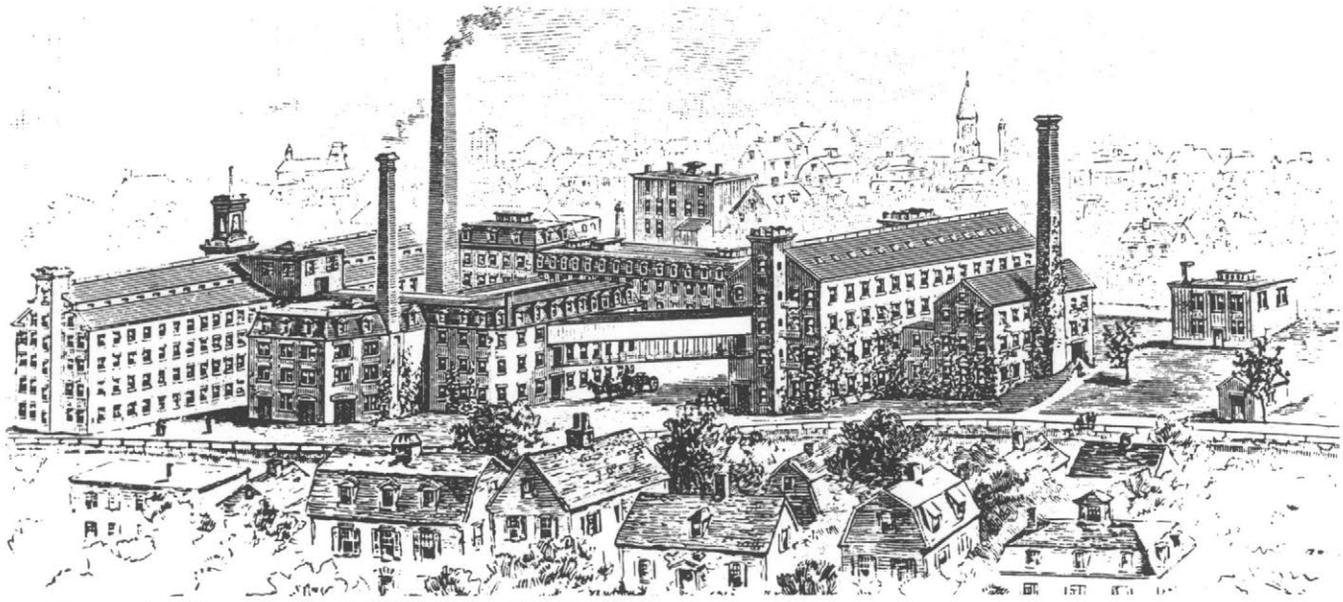


Fig. 41: American Screw Co., Randall Square (demolished, 1972).



Fig. 42: Brown & Sharpe Mfg. Co. (1872 et seq.), 235 Promenade Street.

eastern end of the Woonasquatucket River during the second half of the nineteenth century: Burnside Rifle Works (1862), reorganized as Rhode Island Locomotive Works (1865), located at the corner of Valley and Hemlock; Nicholson File Company (1864), on Acorn Street, just north of the railroad; and Brown & Sharpe (1870) at 235 Promenade Street. These firms were among the nation's industrial giants in the late nineteenth and early twentieth centuries, and their plants expanded rapidly to cover acres along the rivers and significantly changed the area into a dense, industrial belt. By 1900, the Woonasquatucket and Moshassuck Rivers were heavily industrial from Ponagansett Avenue on the west, through the central part of the city, to Branch Avenue on the north.

Housing for factory workers was constructed throughout the nineteenth century along the rivers as well as in the adjacent neighborhoods of Mount Pleasant, Federal Hill, Smith Hill, the North End, and Mount Hope. With several exceptions, housing was provided by real estate speculators rather than the workers' employers. Olneyville, the most heavily industrialized section of the city, has a large concentration of workers' housing. The growth of the streetcar lines in the late nineteenth century allowed workers to live beyond walking distance to factories, and speculative housing for workers grew up along and off Manton, Atwells, and Hartford Avenues.

This dense, urban, industrial corridor reached its peak in the 1920s. As Providence's industrial base weakened following World War II, many of these large plants closed completely or moved operations elsewhere. The construction of the Route 6 connector in Olneyville, Interstate Highway 95, and the West River Industrial Park redevelopment project claimed a number of these structures.

The Woonasquatucket and Moshassuck rivers attracted industry from the time of settlement, for water provided processing, power, and transportation. During the nineteenth century, the river valleys became the most heavily industrialized part of the city. Many of these mill complexes remain; most are now underutilized, but the transportation network function of this corridor remains as the major railroad and highway links of the city.

MOUNT HOPE

Situated along the steep eastern ridge of the Moshassuck River Valley, Mount Hope is a primarily residential neighborhood of one- and two-family dwellings built during the second half of the nineteenth century and the early decades of the twentieth. Its major north-south axes, North Main and Hope Streets, parallel the crest of the ridge, and Hope Street, in fact, sits atop this crest. Secondary streets cross these axes at regular intervals and create the basic grid pattern of the street system. Between North Main and Camp Streets south of Rochambeau Avenue, most houses are simple, mid-nineteenth-century cottages or later, larger, and more elaborate one- and two-family houses. Buildings located east of Camp Street and north of Rochambeau Avenue generally date from the late nineteenth or twentieth century, and single-family houses predominate.



Fig. 43: Jeremiah Dexter House (1754), 957 North Main Street.



Fig. 44: Luther Salisbury House (ca. 1849), 50 Forest Street.



Fig. 45: Camp Street, view north from Lippitt Street in 1891.

Originally an agricultural adjunct to Providence, Mount Hope was first settled during the seventeenth century, but development remained sparse through the 1850s. The area lies just north of College Hill, and North Main Street is an extension of the original Towne Street north to Pawtucket. The first residents in Mount Hope were farmers and tavern-keepers who lived along the Pawtucket road. The Jeremiah Dexter Farmhouse (1754), at the corner of North Main Street and Rochambeau Avenue (also an early road), is the only building in the neighborhood surviving from the colonial period. Across the road from the Dexter House is the North Burial Ground, established in 1700 for a "burying ground, militia training ground, and other public purposes" and now used exclusively as a cemetery.

During the first half of the nineteenth century, houses were built along the western end of Olney Street, Bacon Street (now occupied by University Heights Shopping Center), Jenkins Street, Pleasant Street, Abbott Street, and North Main Street. Many of these houses, like that still standing at 43 Abbott Street, were simple clapboard cottages with center chimneys. This area of settlement in the southern portion of Mount Hope has traditionally been occupied by black residents and was the site of the Olney Street race riot in 1831.

Only a handful of houses had been constructed in the remainder of Mount Hope by as late as 1857. Arable land remained in cultivation, as on the farm of Luther Salisbury, whose farmhouse (ca. 1849) and stable survive at 50 Forest Street. Nearby, several suburban retreats were built for merchants and manufacturers near the eastern end of Cypress Street; two of these remain at 156 and 176 Cypress Street.

Large-scale development did not occur in Mount Hope until the second half of the nineteenth century because of the area's remoteness and lack of public transportation. In 1765, the vacant area north of Rochambeau Avenue was included in the Town of North Providence; in 1874, this still-vacant area was reannexed to Providence. At that time, the only densely settled part of Mount Hope was along North Main Street. The industrialization of the Moshassuck River corridor provided jobs for skilled and unskilled workers. The population of the First Ward, which included Mount Hope and the eastern end of Smith Hill, was swollen by Irish immigration around mid-century; in 1875 half of the ward's 14,000 residents were Irish immigrants or their children, and contemporary accounts describe immigrant slums in the Moshassuck River area.

Besides proximity to available work, another impetus to settlement in Mount Hope was the initiation of street railway service along North Main Street (by 1875) and Camp Street (1886). The impact of improved transportation was dramatic. New houses filled vacant lots along the street railway lines and on cross streets like Doyle Avenue. Most of these



Fig. 46: Hart Street, north side, view to the northwest.



Fig. 47: Hope Street, west side, view to the northwest from Cypress Street.

houses were one- or two-family dwellings built for middle-income families: Daniel Wallis Reeves, leader of the famous American Band, built a mansard-roof cottage at 178 Doyle Avenue in 1871. The Reeves House and others like it on Doyle Avenue and the cross streets to the north illustrate the range of types and forms of late nineteenth-century housing.

During the last quarter of the nineteenth century and into the twentieth, Mount Hope was a rapidly growing middle-class neighborhood located within convenient commuting distance of Downtown and near the industrial district along the Moshassuck and West Rivers. Small single-family houses in the colonial and bungalow modes were built in the blocks bordering both sides of Hope Street along streets like Langham Road, Mount Hope Avenue, and Eighth Street. Larger two-family houses and triple-deckers were also built in many parts of the neighborhood. An early example of tract housing in Providence was the Gilbane Company development of Catalpa Road between 1902 and 1904. Providence architects Murphy & Hindle designed the street's eleven houses using only two floor plans but avoided monotony by varying detail and siting.

Since the late nineteenth century, institutions have been a significant presence in Mount Hope. The Society for the Prevention of Cruelty to Children had a home at 108 Doyle Avenue beginning in the 1880s. The Rhode Island School for the Deaf built its headquarters at 520 Hope Street in 1892, and this complex expanded through much of the twentieth century; after the school's departure in the mid-1970s, the complex was occupied as The Providence Center for counseling. Miriam Hospital, established in the West End in the late nineteenth century, moved to its Summit Avenue site in 1952 and has since expanded considerably.

The division of large, privately held landholdings spurred twentieth-century development. In 1928, Brown University sold its ten-acre Andrews Athletic Field (bounded by Camp, Dana, Ivy, and Forest Streets). The Jeremiah Dexter Farm had been completely divided by the 1930s. Hope Street emerged as a commercial spine after World War I, and North Main Street, widened in 1931, became even more important as a commercial strip.

In addition to native-born whites, three ethnic groups have been important to twentieth-century development. Blacks, long a presence in the neighborhood, accounted for more than twenty per cent of the population by 1950. Irish immigrants were a similarly large portion of the population and built the Church of the Holy Name on Camp Street. Russian Jews first came to the area in the early 1890s, and by 1950 the area north of Rochambeau Avenue was the city's most concentrated settlement of Russian immigrants.

Since World War II, redevelopment has changed portions of Mount Hope, particularly the southern section. The University Heights complex, which replaced all trace of the neighborhood's early buildings, includes a shopping center as well as several hundred units of garden apartments. Nearby are new structures for the Olney Street Baptist Church and the Martin Luther King, Jr. Elementary School.

While the earliest buildings in Mount Hope have disappeared, the neighborhood retains much of its building stock. The houses here chronicle the evolution — at first gradual — of this agricultural adjunct to College Hill into a streetcar suburb and, ultimately, into an integral part of the larger East Side area.

MOUNT PLEASANT AND ELMHURST

The Mount Pleasant and Elmhust neighborhood is a largely suburban residential and institutional quarter on the northwest side of the city. One of the last areas in the city to develop, the neighborhood is dominated by medium-size dwellings set on landscaped lots. Some houses date from the



Fig. 48: Zachariah Allen House (ca. 1789), 1093 Smith Street.



Fig. 49: William Bailey House (ca. 1855), 235 Eaton Street.

late nineteenth century, but most are of twentieth-century origin. Interspersed within this residential quarter are several large institutions, each on a large piece of land.

Part of the original common land established at the beginning of settlement, this area remained farm land down through much of the nineteenth century, and development was sparse. By the 1730s, two roads had been established to bring produce from the outlying farms: the northern branch along Douglas Avenue and Eaton Street and the southern branch along Chalkstone Avenue. Unlike several of the other outlying neighborhoods used early as farmland, this area retains several of its eighteenth- and early nineteenth-century farmhouses. The Winsor-Swan-Whitman Farm stands at 416 Eaton Street. The house at 134 Sharon Street was originally at the corner of River Avenue and Whitford Street. Two other farmhouses, both built around 1800 for members of the Allen family, stand near Smith Street. Zachariah Allen's house stands in near-original condition at 1093 Smith Street, while that of his son Philip, nearby at 196 Nelson Street, has been heavily altered. Each of these farms comprised large parcels of land that remained farmed through much of the nineteenth century and open land into the twentieth.

Several roads traversed the area in the early nineteenth century. In 1815, some of the major landowners, including Philip Allen, formed the Powder Mill Turnpike Corporation. This privately owned turnpike followed Smith Street from its intersection with Eaton Street to the village of Harmony in Smithfield. The only remaining of its three tollhouses stands at 1076 Smith Street. By 1835, River, Douglas, and Chalkstone Avenues and Smith, Sharon, and Admiral Streets had been established as rural lanes connecting the various farms.



Fig. 50: Powder Mill Turnpike Toll House (ca. 1816), 1076 Smith Street.



Fig. 51: Thomas Davis House (1869), Chalkstone Avenue (demolished).



Fig. 52: Elmhurst Avenue, west side, view to the southwest.

The area's handsome and open topography of wooded, rolling hills made it attractive as a site for country retreats toward the middle of the nineteenth century. More than any other part of town, Elmhurst and Mount Pleasant became the locus for such development, and several of these mid-century country houses are still extant. William Grosvenor's Gothic Revival villa, "Elmhurst," which gave its name to the area, was the first of these; built on Smith Street in 1849, it burned in 1967. The stone, Italianate villas of William M. Bailey and Charles S. Bradley, erected in the early 1850s, stand adjacent on Eaton Street, now part of the Providence College campus. Thomas Davis's thirty-acre estate remains at the corner of Chalkstone Avenue and Raymond Streets, but the imposing stone main house was demolished in 1947 for the construction of Veterans Hospital. The Eaton family's Italianate villa, "Oakwoods," occupied a large tract between



Fig. 53: Castle Theatre (1925), 1039 Chalkstone Avenue.



Fig. 54: Providence College (1917 et seq.), [601] River Avenue.

Smith and Eaton Streets from Huxley Avenue to Oakland Avenue; the house was demolished and the land divided into house lots around the turn of the century. Obadiah Brown's more modest house near the west end of Chalkstone Avenue occupied a large parcel of land, used since 1908 for municipal recreational purposes and now for Triggs Golf Course. State Education Commissioner G.W. Chapin's ample estate, "Walnut Grove," was located west of Mount Pleasant Avenue and south of Smith Street; since 1885, it has been the state home for neglected and dependent children.

Settlement remained sparse in Mount Pleasant and Elmhurst until nearly the end of the nineteenth century. Several plats of house lots were laid out in the early 1870s, but the stagnant economic climate following the Panic of 1873 no doubt quashed these development plans. Most of these early house lots were of standard, 4,000 or 5,000 square-foot size, but more elaborate houses were intended for the section south of Chalkstone and west of Academy Avenues, with lots of 20,000 to 60,000 square feet; only a few such houses were built before the land was replatted into smaller lots. Some houses rose in the neighborhood along major streets before the late 1880s, but residential development became significant only after the improvement of the economy and the advent of public transportation: streetcars traversed Chalkstone Avenue by 1882 and went out Smith Street as far as North Providence by the 1890s. By 1900, the neighborhood remained essentially a semi-rural neighborhood of comfortable dwellings occupied by middle- and upper-middle-income Yankees.

Mount Pleasant and Elmhurst continued to develop as a middle-class residential area of primarily one- and two-family houses during the early twentieth century. In 1909, the city had acquired a continuous strip of land on either side of a stream meandering from Academy Avenue to Promenade Street and created a residential boulevard, Pleasant Valley Parkway. The parkway created a focus for development in the neighborhood, and during the following years, comfortable, well-constructed housing went up along the boulevard and its cross streets. At the same time as this residential area developed, a neighborhood commercial strip grew up along Chalkstone Avenue between River and Mount Pleasant Avenues.

The ethnic composition of the area began to change after 1900. Second- and third-generation Irish began to move into the area, away from more crowded conditions in neighborhoods like Smith Hill or South Providence. The Grosvenor Estate — since 1870 the Elmhurst Academy of the Sacred Heart — and two new Roman Catholic churches, Blessed Sacrament (1897) and St. Pius (1918), both accommodated and attracted area residents. By the mid-twentieth century, second- and third-generation Italians became a significant portion of the neighborhood's ethnic composition. The presence of a large, middle-class Roman Catholic community no doubt informed the neighborhood's twentieth-century institutional growth.

While the quiet, spacious character of Mount Pleasant made the neighborhood attractive as a location for social service and educational institutions, it was the timely availability of the large tracts of land in the form of the nineteenth-century estates that determined the neighborhood's role as an institutional center and largely shaped its physical character. The institutional boom of early twentieth century Providence was easily accommodated in the large, expensive, and outmoded nineteenth-century country houses or on their grounds.

Several hospitals located here. Charles V. Chapin Hospital was built for communicable-disease patients by the city in 1910 on a twenty-five-acre parcel from the George H. Corliss estate on Eaton Street, east of Huxley Avenue; the parcel is now part of Providence College. In 1926, the Providence Lying-In Hospital (now Women and Infants) and the Homeopathic Hospital of Rhode Island (now Roger Williams Hospital) were erected on either side of Pleasant Valley Parkway. The Saint Vincent de Paul Infant Asylum (1900) rose on Regent Avenue on a portion of the Thomas Davis estate.

Educational institutions established themselves on spacious sites that ensured adequate room for expansion. Providence College, founded by the Dominican Order in 1917, located on a large tract adjacent to the Bradley Estate. LaSalle Academy, established Downtown on LaSalle Square in 1871, moved here in 1925 into a new building on a forty-three-acre site at Smith Street and Academy Avenue. Rhode Island College, established in 1854 as the State Normal School, relocated from Smith Hill to a site just west of the Children's Center ("Walnut Grove") in 1958.

Mount Pleasant and Elmhurst saw continued suburban development in the years following World War II as one of the few areas in Providence with yet-undeveloped land. These small and middling houses on landscaped lots in the northwestern part of the area follow the tradition of the earlier twentieth-century development. The area's transformation from rural to suburban has been relatively rapid, but this change has been neither complete nor unmindful of the neighborhood's history.

THE NORTH END

Lying between Admiral Street on the south and the railroad tracks on the east, the North End spreads across two prominent hills and an intervening valley. This valley, in the north central part of the neighborhood, is known as Wanskuck, derived from an Indian word meaning "lowlands," and this name has often been used to encompass the whole neighborhood. Streets radiating from central Providence passing through the area include Douglas Avenue, Charles Street, and Silver Spring Street; Route 146, a limited-access highway, bisects the North End. Branch Avenue is the major east-west thoroughfare, and at its intersection with Charles Street at Hopkins Square is the neighborhood's major commercial node. Wanskuck developed as a mill village in the nineteenth century, but most of the neighborhood is the product of late nineteenth- and twentieth-century suburban development.

During the seventeenth and eighteenth centuries, the North End remained largely undeveloped. The oldest building here is the Esek Hopkins House (1756) on Admiral Street, at the neighborhood's southern end. The two-hundred-acre Hopkins property was farmed in the eighteenth century, and some of the rest of the land in the North End may have been farmed as well. The only highway in the area, the Wanskuck Road (ca. 1706), followed Branch Avenue. In 1765, this rural area was set off from Providence and included in the new Town of North Providence.

During the first half of the nineteenth century settlement remained sparse; fewer than twenty-five buildings stood in all of the North End as late as 1835. These included a small cotton mill on Wanskuck Pond and scattered dwellings.

More intensive development began in select locations after 1860. The West River, which meanders from northwest to southeast through the center of the area, and its several ponds were exploited for the production of textiles. These industrial centers stimulated North End residential and — to a lesser extent — commercial development during the second half of the century.

The largest and most important of these was the Wanskuck Company, established in 1862 when the Civil War created heavy demand for woolens. The company located on Branch Avenue just below Wanskuck Pond and produced over a quarter of a million yards of cloth its first year. The company first expanded in 1869 and became one of the country's first worsted manufacturers. In addition to the mill, the company erected twenty-five residences, mostly



Fig. 57: Cowing and Heaton Mill (ca. 1845), 1115 Douglas Avenue.



Fig. 55: Esek Hopkins House (1756 et seq.), 97 Admiral Street.

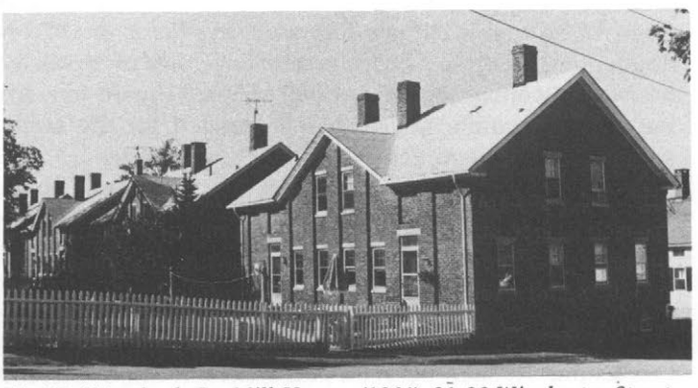


Fig. 58: Wanskuck Co. Mill Houses (1864), 21-28 Winchester Street.

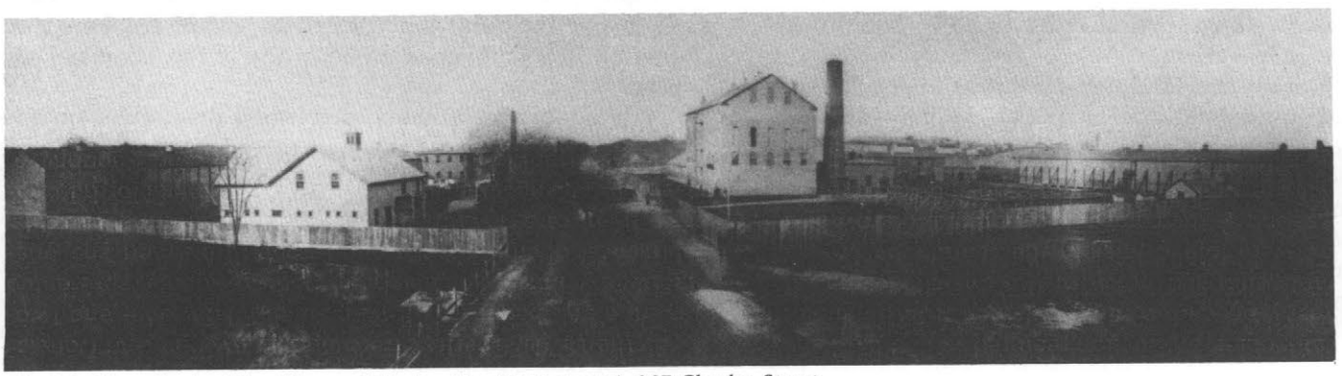


Fig. 56: Silver Spring Bleaching and Dyeing Co. (1864 et seq.), 387 Charles Street.

double houses, south of Branch Avenue to house its 350 workers. The company had little choice but to provide housing in this rural and generally inaccessible area. Further, many stages in woolen production required skilled workers, and the company needed to lure craftsmen from England. Irish immigrants supplied much of the unskilled labor at first, and they were joined later in the century by French Canadians. As long as the company continued to grow and prosper, the village grew: later structures include a company store, a workers' hall, a Baptist church, the mill owner's house (now Wanskuck Park), a mill superintendent's house, overseers' houses, and additional housing for company employees along Woodward Road and adjacent side streets built from the 1870s through the 1920s.

The second major textile manufacturer to locate in the North End was the Silver Spring Bleaching and Dyeing Company, formed in 1864 on the site of Frieze & Dow's earlier bleachery. Frieze & Dow had gained a reputation for the extraordinary whiteness of their bleached goods, due to the clear water produced by a spring on the property and by the West River. The Silver Spring textile-finishing operation increased in size and production throughout the century and employed over five hundred workers by 1897. Like most factories in Providence, the Silver Spring Company did not provide housing for its workers, who bought or rented houses built by real estate speculators.

By the 1870s, Charles Street, Branch Avenue, and Douglas Avenue had begun to fill with small, plain, one- and two-family dwellings. The neighborhood's residents represented a diversity of ethnic backgrounds: one-fifth Americans, one-half Irish, one-seventh English, and a scattering of Scots, Germans, Canadians, and others. The Town of North Providence, still predominantly rural, agrarian, and Republican, felt threatened by this new element and, to gain control of town government, ceded the North End back to the City of Providence in 1874.

Immigrants from Italy began to arrive in the North End during the 1880s, and by 1910 this group numbered nearly four thousand. The Reverend Anthony Bove, a prominent figure in the Italian-American community, organized St. Ann's parish in 1895, and in 1910 the church building was completed on Hopkins Square.

Residential development in the North End was stimulated by the extension of trolley lines into the neighborhood along Branch Avenue in 1895 and Douglas Avenue, Charles Street, and Silver Spring Street in 1908. For the first time, vacant



Fig. 59: Hopkins Square, view to the north along Charles Street.

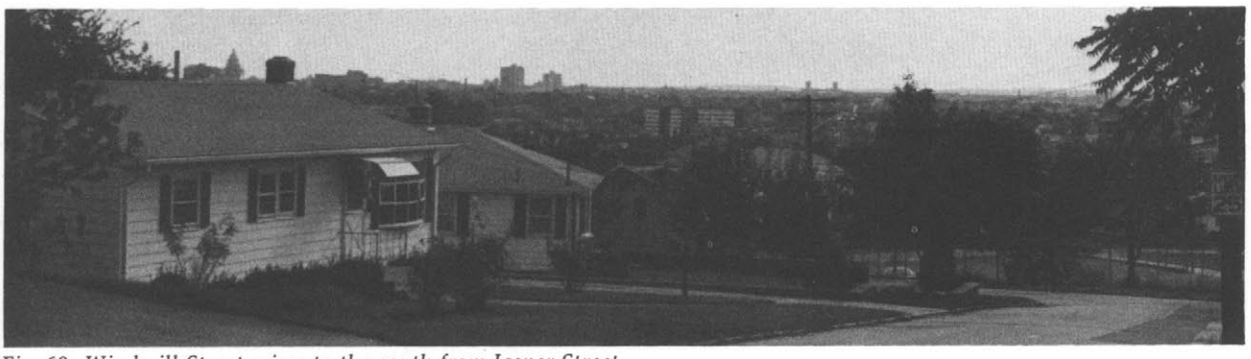


Fig. 60: Windmill Street, view to the south from Jasper Street.

lands along these thoroughfares were accessible for residential development for lower- and middle-income workers employed throughout the city. This marked the beginning of a period of housing construction that transformed the neighborhood from an isolated industrial district into a densely settled suburb.

By the turn of the century, the neighborhood consisted generally of small one- or two-family dwellings and pockets of triple-deckers. By 1917, most of the vacant land had at least been platted into the present street pattern. The increased private ownership of automobiles after World War I encouraged further development in this once isolated quarter, and the remaining lots filled first with bungalows and later with Cape Cod, ranch, and split-level houses. Lots on the steep hillsides east of Charles Street were among the last to fill.

Commercial development followed the area's residential growth. By 1900, Hopkins Square had become the civic and commercial center of this neighborhood. Not only were most of the area's shops located in this square, but the library and Y.M.C.A. were nearby as well.

During the mid-twentieth century, the neighborhood's major industries closed: Silver Spring Bleachery in 1939 and the Wanskuck Company in 1957. Two new, limited-access highways were built: Route 146 in the center of the neighborhood and Interstate Highway 95 on its eastern edge — both through what had been relatively undeveloped land. Despite these changes, the North End remains a stable suburban neighborhood.

SILVER LAKE

Silver Lake is a densely built, turn-of-the-century residential neighborhood on the west side of the city. Far removed from the early settlement of Providence, this remained part of a larger agricultural district into the nineteenth century. Suburban development before 1900 was slow, but pressure from nearby Olneyville and the opening of streetcar lines gave it impetus to grow in the early years of this century.

Settlement in the area took place in the early years of the eighteenth century. The road to Plainfield, Connecticut — now Plainfield Street — was established by 1710, and several families established farms here soon after. The earliest of these was the King Farm, whose house (ca. 1720) stood at the foot of Neutaconkanut Hill on Plainfield Street until 1955. Only the Alverson House (569 Plainfield Street) and the Plain Farm House (108 Webster Avenue) remain of the early farmhouses, and both of these date toward the end of the eighteenth century or beginning of the nineteenth century.

These farms supplied the compact part of Providence, but the area was sufficiently removed to allow separatist sentiments among its residents. Their inability to participate fully in town affairs led to the separation of the area as part of the Town of Johnston in 1759. This action ensured the agrarian character of the area for the next century and set the course for the area's physical development.



Fig. 61: Plain Farmhouse (ca. 1820), 108 Webster Avenue.

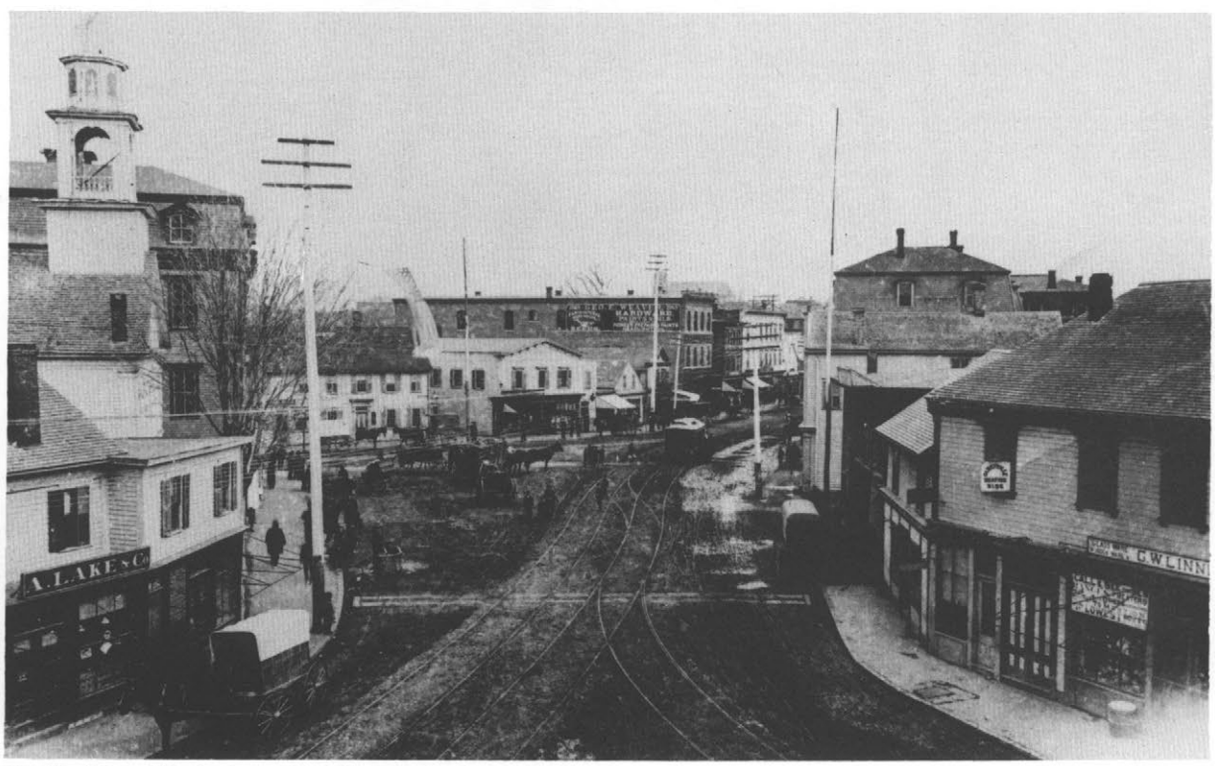


Fig. 62: Olneyville in the mid-1880s, view to the east.

The village of Olneyville, at the northeast corner of Silver Lake, grew continuously from its establishment in the mid-eighteenth century. As industries grew along the river, the hills to the west of the village — the northeast corner of Silver Lake — were gradually developed as part of Olneyville's residential quarter. A number of small, mid-century cottages remain here, such as the house at 8 Gifford Street. In the latter half of the nineteenth century, streets such as Laban and Whittier were gradually extended and developed westward to Laurel Hill Avenue. The development of this area was thus a natural extension of growth at Olneyville.

The development of the greater part of the neighborhood to the west of Olneyville was first attempted in the mid-nineteenth century, but these early subdivisions of earlier farms met with very limited success, largely because of the area's remoteness. By 1853, the Plain Farm — bounded by Plainfield, Terrace, Hillwood, and Whitehall Streets — had been platted into the current street grid, but the streets themselves had not been built. Pocasset Avenue was one of the



Fig. 63: William Randall House (ca. 1855), 33 Pocasset Avenue.



Fig. 64: Webster Avenue, east side, view to the northeast at Dora Street.

earliest of these to open, about 1855. Directly to the west, the farm bounded by Plainfield, Farmington, Pocasset, and Laurel Hill was platted for development in 1859. At the center of this was Silver Lake, a handsome pond intended as the focal point of a garden suburb with concentric roads circling the basin; as planned, this was one of the more sophisticated suburban plans designed to date, but the scheme was never realized and the pond was filled — only the name remains.

Significant development began to occur in Silver Lake in the last two decades of the nineteenth century, concurrent with improved transportation. The Plainfield Street trolley line was in operation by 1882. By the turn of the century, additional lines provided service along Union and Hartford Avenues, making all portions of the area more or less equally accessible to mass transit.

By 1900, the course of Silver Lake's development was set. The steadily increasing population of the nineteenth century had transformed the neighborhood from a rural hinterland to an urban area tied more closely to urban Providence than to rural Johnston. A re-annexation movement had existed in the area as early as the 1870s, but it was not until 1898 that the Annex, as it came to be called at this time, again became part of Providence. In 1919, Providence re-annexed about forty-five more acres from Johnston, including the parklands on Neutaconkanut Hill.

Building continued at a rapid pace in the early years of this century. The areas closer to Olneyville and along Hartford Avenue included more multiple-family housing, while that to the south — near Cranston — included more single-family housing. The population, expanded by large numbers of Italian immigrants, continued to grow, making Silver Lake among the most heavily Italian neighborhoods in the city.

After the intense building of the first three decades of this century, the neighborhood was largely filled. The only later additions to the neighborhood are several scattered ranch houses and the tract development built on the north slope of Neutaconkanut Hill after World War II.

Institutional growth has kept pace with residential. Fire stations were built on Plainfield Avenue at Rye Street in the 1880s and on Laurel Hill Avenue in 1902; both have been supplanted by stations just beyond the borders of the neighborhood. Early twentieth-century schools stand on Webster Avenue at Clarence Street and at 77 Ralph Street. Two large religious complexes — both Roman Catholic — play an important role in the life of the predominantly Italian community: St. Anthony's (549 Plainfield Street) and St. Bartholomew's (297 Laurel Avenue).

The street pattern and building of Silver Lake recall the history of the area. Large eighteenth-century farms were divided in the nineteenth century by land companies into a relatively uniform street system. Early scattered suburban development in the years around and following the Civil War was supplanted toward the end of the century by more intense land use as urban pressure expanded and a growing immigrant population settled here, taking advantage of the streetcar lines. The community today remains tightly knit, and civic awareness is on the rise here, encouraged by a civic association formed in 1969 better to maintain the quality of the neighborhood.

SMITH HILL

Located on a prominent hill just north of Downtown, Smith Hill is a densely built, working-class residential neighborhood bordered on the south and east by the Woonasquatucket and Moshassuck Rivers, west by Elmhurst/Mount Pleasant, and north by the West River Industrial Park and the North End. Sparsely settled before 1850, it achieved its present form between 1875 and 1925 when small cottages and larger multiple-family dwellings packed the neighborhood's primary thoroughfares and the short, irregular cross-streets in between. Today, the portion east of Interstate Highway 95 has been cleared of most nineteenth-century buildings and is the site of the Rhode Island State House and



Fig. 65: State Prison, mid-1840s view to the west across the Cove.

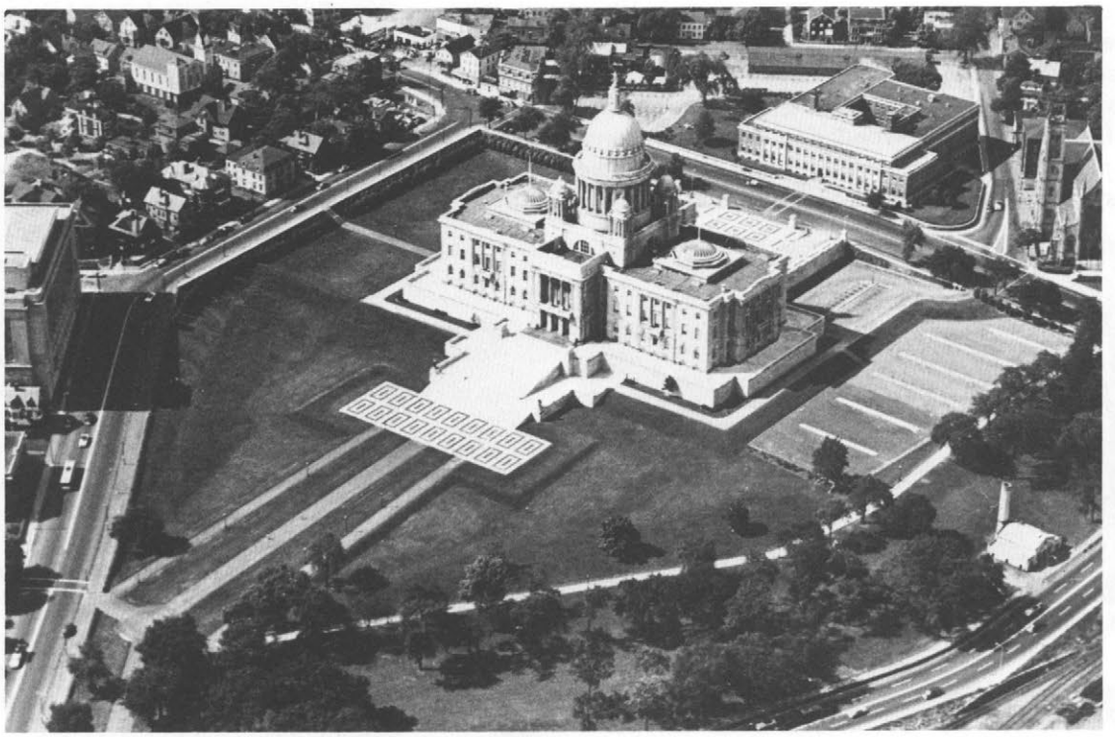


Fig. 66: State House (1895-1901), 90 Smith Street.

other government buildings, while the western portion still reflects the neighborhood's earlier history.

The high ground north of the Cove was first used as common land for farming and grazing. Its eastern edge was owned by John Smith who erected a grist mill on the Moshassuck River in 1638. The Smith family eventually owned a large part of eastern Smith Hill; they platted house lots in 1754, and Colonel Henry Smith built a grand mansion at the crest of the hill overlooking the Cove in 1800 (razed in 1926 for the construction of the State Office Building on Smith Street). Only a handful of farmhouses and country retreats were built in the area before the mid-nineteenth century, and of these only Esek Hopkins' house survives (1756; 97 Admiral Street).

In the late eighteenth and early nineteenth centuries, today's State House lawn was a vacant hillside facing the Cove. Known as Jefferson Plain, it was the site of military reviews, picnics, and other outings. In addition, an early "work house" built near the Cove was replaced in 1845 by the State Prison, which remained in use until the present Adult Correctional Institution in Cranston opened in 1878.

Several plats of house lots were developed on Smith Hill north and west of the Cove between 1830 and 1850 which resulted in a scattering of houses (now mostly removed). Many of these were comfortable single-family dwellings built for merchants or industrial managers. More intensive development followed due to the proliferation of factories along the Woonasquatucket and Moshassuck rivers after 1860 and the dramatic increase in Providence's population which resulted from mid-century immigration.

Successive waves of immigrants helped to populate Smith Hill. Although Irish immigrants settled in all parts of the city, Smith Hill became the traditional center of the Irish community with the establishment of Saint Patrick's Roman Catholic Church on Smith Street in 1842. During the remainder of the century the complex grew to include a rectory (1860), school (1871), convent (1872), and new church edifice (1916).

Immigration from England, Scotland, and Canada was significant on Smith Hill as well. Late in the nineteenth century newcomers included substantial numbers of Italians, Russians, and Armenians.

Each successive wave of immigrants lived in small, crowded dwellings — some mere shanties, others single-family houses converted into tenements — at the foot of the hill along the Cove and around the Randall Square area.

The demand for housing by immigrant and native workers in factories located near Smith Hill resulted in a construction boom between 1875 and 1910; by 1883 the neighborhood was the fastest growing area in the city. Many houses



Fig. 67: Andrew Dickhaut Cottages (1883), Bath Street.



Fig. 68: Alma Street, view to the northwest.



Fig. 69: Goddard Street, view to the northeast.

were constructed by real estate developers, but owner-occupied multiple-family dwellings were equally common. The neighborhood's most striking visual characteristic remains the seemingly endless repetition of three basic building forms constructed during the late nineteenth-century: cottages, two-family houses, and three-deckers.

In 1891 the State House Commission selected a sixteen-acre parcel at the crest of Smith Hill commanding a magnificent view of Downtown as the site of the new capitol, completed in 1904. Soon after construction began on the capitol, the old prison was demolished, and the Rhode Island Normal School was constructed (1898). The complex of state buildings has continued to grow with the addition of the State Office Building (1928) and the Cannon Health Building (1971). A master plan calls for other new buildings in the future.

By 1920 most of the land on Smith Hill was filled, the neighborhood was densely populated, and factories established at the neighborhood's edges provided employment for many area residents. Despite this seeming stability, the neighborhood has lost population continuously since the third decade of the twentieth century as the inner-city area became less appealing than suburban locations and as use of private automobiles freed commuters from reliance on public transportation. During the 1930s when many factories were closed, Smith Hill's population of predominantly industrial workers experienced the city's second highest rate of families on relief. By 1940 almost twenty percent of the dwellings on Smith Hill were vacant compared to three percent for the city at large. Even during the wartime prosperity of the 1940s, Smith Hill lost population as families earned the means to move to newer houses in less congested parts of Providence or in the suburbs. Since 1950 a number of factories in the area have closed or moved to suburban sites as well.

Government sponsored projects have significantly altered areas of Smith Hill during the last forty years. The first public housing project in Providence was Chad Brown, begun in 1941 on Admiral Street. Another government project, construction of Interstate Highway 95 in the early 1960s, necessitated demolition of some of Smith Hill's finest architecture and separated the eastern and western parts of the neighborhood.

Despite its problems, Smith Hill retains a large stock of well-built houses. Few neighborhoods in the city recall so well as Smith Hill the large number of immigrants here between the Civil War and World War I and the concomitant building boom to house recently arrived workers. The last decade has witnessed a renewal of interest and activity in the neighborhood among residents, community, and religious organizations.

SOUTH PROVIDENCE

South Providence is an urban, inner-city, late nineteenth- and early twentieth-century residential neighborhood located on the west side of the Providence River on the gently sloping plane south of Downtown Providence. Broad Street, originally an Indian path, forms the western border of South Providence, and several major east-west streets traverse the neighborhood; the overall street pattern is an irregular grid, the product of pluralistic platting. Once densely built, the area has decayed in the twentieth century, and empty lots are now interspersed through much of the neighborhood; in some areas, whole blocks have been demolished. Housing types range from mansion to tenement, but most are modest one- or two-family dwellings and triple deckers.

Only a few buildings are known to have been built in South Providence before about 1840. The area was a rural hinterland used for farming. The David Sprague House (ca. 1840), 263 Public Street, is the only survivor from this era. Development of the neighborhood was effectively blocked by three major landholdings along its northern edge. During the eighteenth century, the area now occupied by Rhode Island Hospital was set aside as the Hospital Lands, and smallpox (1776) and yellow fever (1797) hospitals were erected. The Providence Aqueduct Company, formed about the time of the Revolution, supplied fresh water to the growing settlement Downtown from its spring on a tract near the intersection of Conduit and Stewart Streets. The West Burial Ground, established in 1785, occupied seventeen acres from Plain to Friendship Street by 1842.

In the 1830s, more intensive settlement began in South Providence, first along the harbor. Textile and metals factories located on Eddy Street where inexpensive land was available near the transportation facilities of the harbor and railroad, then terminating at the harbor on Crary Street. Slaughterhouses occupied a tract along Willard Avenue. Unskilled Irish immigrants were employed by these industries, and laborers' housing, stores, saloons, and St. Bernard's Roman Catholic Mission (the forerunner of St. Michael's Church) were built near Prairie and Comstock Avenues, an area which came to be known as Dogtown. To the north, subdivision and sale of the Aqueduct Company lands and closing of the West Burial Ground in the 1840s permitted westward expansion from Downtown along Pine and Friendship Streets, and this area filled with single-family dwellings.

South Providence experienced rapid development between the end of the Civil War and the turn of the century. Industry continued to locate on vacant lands fronting on the harbor along Eddy Street, and small, light industry was scattered throughout the neighborhood. South Providence's population increased rapidly as a result of the foreign immigration experienced throughout Providence. In upper South



Fig. 70: David Sprague House (ca. 1840), 263 Public Street.

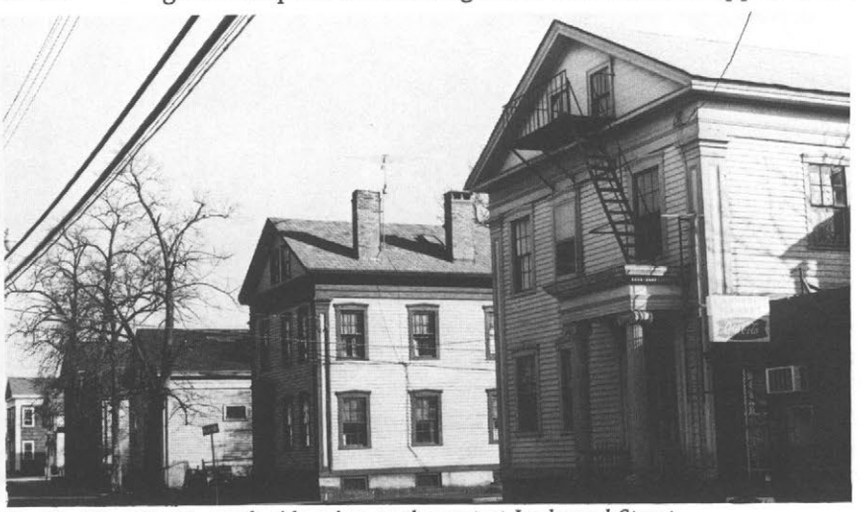


Fig. 71: Pine Street, south side, view to the east at Lockwood Street.

Providence, the number of native residents was equaled by the number of immigrants during most of this period, and by 1910 immigrants and their children accounted for six of every ten residents. Most newcomers were from Ireland, followed by those from Russia, Sweden, Canada, Austria, and England. Dogtown remained the center of Irish settlement in South Providence until the end of the century, when the earlier arrivals moved to newer and better housing, and Russian Jewish immigrants replaced them.

The streetcar played an important role in the settlement of South Providence. The first line, along Eddy, Public, and Ocean Streets and Thurbers Avenue, was in operation by 1875, and by 1880 others extended out Broad Street and Prairie Avenue as well. In the following decades, rental properties were built in great quantity on small lots in the areas served by streetcars. Many of these were two- or three-family frame houses set gable end to the street; such concentrations of buildings gave South Providence much of its atmosphere. Although groups of two or three similar two-family houses built by a single landlord were common, larger scale development of rental housing was unusual until the turn of the century, when speculators erected row after row of triple-deckers. The advent of electric streetcars expanded commuter service to southern Broad Street in 1892, and whole blocks of triple-deckers soon rose in this section.

South Providence also attracted middle- and upper-income residents during this period. Pine Street continued

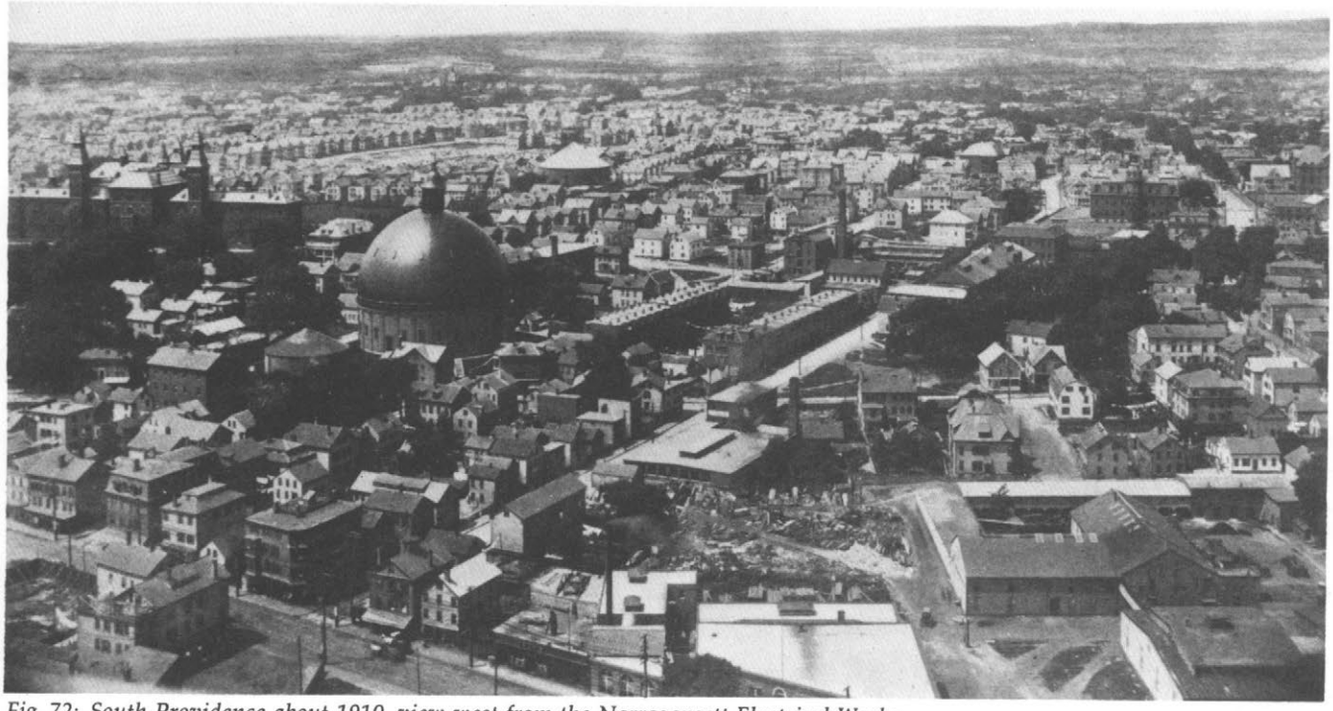


Fig. 72: South Providence about 1910, view west from the Narragansett Electrical Works.



Fig. 73: Wesleyan Avenue, north side, view to the northeast.



Fig. 74: St. Michael's Church (1891-1915), 251 Oxford Street.

to attract middle-income families throughout the century. Broad Street became a fashionable residential thoroughfare beginning in the 1860s; like Elmwood Avenue, Waterman Street, Broadway, and main access routes into cities across the country, Broad Street was the setting for large, stylish houses set on ample lots. The Willard Avenue slaughterhouses relocated to Pawtucket in 1868, and the area immediately north developed as small enclave of substantial dwellings.

The growth of South Providence demanded the expansion of public and private institutions, and most have had important effects on the neighborhood. Neighborhood churches include Christ Episcopal, St. Michael's Roman Catholic, and Calvary Baptist Church. Temple Beth-El was located on Pine Street before building on Broad Street in 1911. Rhode Island Hospital, located on the eighteenth-century hospital grounds, has continuously expanded since its founding in 1863.

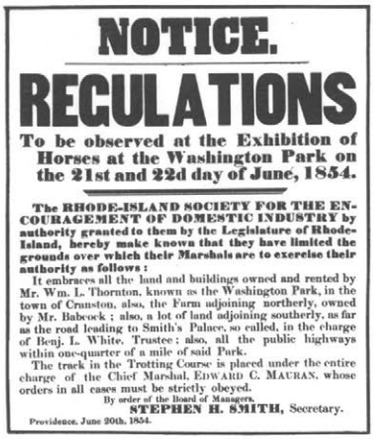
By the early twentieth century, most of the land in South Providence had been built upon. Introduction of automobiles made the densely developed neighborhood seem even more crowded and barren as the previously tree-lined streets were widened and small yards were paved over for parking. The neighborhood's population began to decline as many long-time residents abandoned South Providence for suburban areas, and buildings were allowed to deteriorate. The neighborhood became dominated by the city's least affluent citizens, particularly blacks and Hispanics.

Mid-twentieth-century development in South Providence attempted to correct the neighborhood's ills by drastic restructuring of the several areas. The Roger Williams Housing Project (1943) on Thurbers Avenue provided subsidized housing in an open, landscaped setting. Construction of Interstate Highway 95 along the eastern part of the neighborhood necessitated further demolition and exacerbated urban decay. The Comstock Redevelopment Project of the mid-1970s cleared a number of blocks of land south of Pine Street, and some of these lots were filled with suburban-type ranch houses. More recently, Stop Wasting Abandoned Property (SWAP) has become a highly visible and positive force in the neighborhood; its success in transferring formerly abandoned houses to new owner-occupants represents a shift away from dramatic rebuilding schemes to working within the context of the existing neighborhood.

Despite urban renewal efforts, South Providence today retains significant portions of its architectural heritage. It remains a relatively poor, ethnically mixed area. Continuing attempts to solve its problems, however, keep South Providence a dynamic, emerging area.

WASHINGTON PARK

Washington Park is a primarily residential neighborhood at the southern end of the city. It is, by and large, isolated from other city neighborhoods, set off by the waterfront on the east, Cranston on the south, and Interstate Highway 95 on the west and north. The major thoroughfares run northwest-southeast and include Elmwood Avenue, Broad Street, and Eddy Street — largely commercial strips that intersect at the center of the neighborhood in a commercial node — and Narragansett Boulevard, the residential extension of Allens Avenue. The cross streets are almost entirely residential.



NOTICE.

REGULATIONS

To be observed at the Exhibition of Horses at the Washington Park on the 21st and 22d day of June, 1854.

The RHODE-ISLAND SOCIETY FOR THE ENCOURAGEMENT OF DOMESTIC INDUSTRY by authority granted to them by the Legislature of Rhode-Island, hereby make known that they have limited the grounds over which their Marshals are to exercise their authority as follows:

It embraces all the land and buildings owned and rented by Mr. Wm. L. Thornton, known as the Washington Park, in the town of Cranston, also, the Farm adjoining northerly, owned by Mr. Babcock; also, a lot of land adjoining southerly, as far as the road leading to Smith's Palace, so called, in the charge of Benj. L. White, Trustee; also, all the public highways within one-quarter of a mile of said Park.

The track in the Trotting Course is placed under the entire charge of the Chief Marshal, EDWARD C. MAURAN, whose orders in all cases must be strictly obeyed.

By order of the Board of Managers.

STEPHEN H. SMITH, Secretary.

Providence, June 20th, 1854.

Fig. 75: Washington Park Trotting Association, 1854 Broadside.

Roger Williams Park, the city's largest, dominates the western half of the neighborhood.

Early activity was limited. Although he never lived here, Roger Williams owned a large tract of land in the western part of what is now Washington Park, and his heirs farmed this land for generations. The area was unsettled when it was set off as part of Cranston in 1754, but in 1773, Nathaniel Williams — Roger Williams's great-grandson — built a small gambrel-roof cottage for his son James on family land just east of present-day Elmwood Avenue. It was given to the city as part of Roger Williams Park in 1871.

The Williams family acquired a neighbor after the War of 1812 when Edward Babcock bought a large farm extending east from Broad Street to the waterfront area. Both Edward and his son William were keen horseracing enthusiasts and soon laid out a triangular racetrack on the farm. Sometime before 1851 the track was made oval and fenced, and in the 1860s racing enthusiast Amasa Sprague formed a partnership to operate a professional racetrack on a leased portion of the Babcock Farm. The venture, known as the Washington Park Trotting Association, was an immediate success, and the Grand National Circuit Races were held here for several years. The principals argued over gambling at the track, and Sprague withdrew to construct a larger facility in Cranston, Narragansett Park, which soon eclipsed the Washington Park track.

When Washington Park, with the more densely populated neighborhoods to its north, was reannexed to the city in 1868, the area was still largely undeveloped. Indeed, in 1871 when Betsy Williams, Nathaniel's granddaughter, offered the city the Williams farm for use as a park, the city only reluctantly accepted this gift of land three miles from the city's center because of its remoteness. The city's lack of recreational facilities, however, made the offer attractive, and in 1873 the city reannexed the portion of the farm remaining in Cranston.

The early 1870s was a boom time in Providence and the nation, and real estate speculation drove the price of suburban land to record levels. Their racetrack abandoned, the Babcocks fortuitously sold most of their large farm at a handsome profit to speculators. These developers platted the neighborhood into its present street pattern, but the Panic of 1873 and the subsequent depression caused a drop in real estate prices and forestalled attempts at filling these remote lots with houses. About two dozen houses stood scattered through the neighborhood in 1875, and few others were built before 1890.



Fig. 76: Washington Avenue, view to the northeast.



Fig. 77: Washington at Virginia Avenue, view to the northeast.



Fig. 78: Vermont Avenue, view to the northwest.



Fig. 79: Broad at Eddy Street, view to the north.

Significant development in Washington Park occurred only after public transportation made the neighborhood more accessible. A horsecar line along Eddy Street, Thurbers Avenue, and Broad Street had reached the neighborhood by 1875, and the Broad Street line was extended to Pawtuxet in 1879. By 1895, the line had been extended along New York Avenue and Narragansett Boulevard. By the turn of the century, lines extended along the lengths of Broad Street and Elmwood Avenue as well.

In 1891, development in Washington Park began in earnest, when the Home Investment Company, led by Colonel Isaac Goff, bought the still undeveloped parcels of the Babcock Farm and began to sell vacant lots as well as lots with completed houses. The company introduced a marketing innovation by selling its real estate here on the installment plan. The property sold well, perhaps too well, for the company ran into financial difficulty in 1897 when some homeowners fell behind in their payments.

Once under way, however, development in Washington Park continued uninterrupted through the first three decades of the twentieth century. Much of this development was of medium-size single-family houses. By 1918, most of Washington Park south of New York Avenue was built up. The tract north of New York Avenue continued to fill well into the 1920s, and a small area east of Narragansett Boulevard on Carolina and Georgia Avenues was half filled by 1926. Other parts of the neighborhood were not completely developed until the mid-1930s, particularly the area west of Broad Street near the park.

Pressure for more housing continued well into the twentieth century in Washington Park. The location of war-related industries during both world wars at nearby Field's Point created a demand for housing in the area. At this time, many single-family dwellings were divided into two- or three-family buildings to satisfy this market for rental units. The demand for housing lingered into the 1950s, and some seventy-two new houses were built after 1940.

The intersection of Broad and Eddy Streets at Washington Square has been an important neighborhood node since the 1890s. Small shops began to locate here in the mid-1890s to serve the newly developing neighborhood. At the head of the square is the Broad Street School (1897), built in anticipation of the neighborhood's growth.

Washington Park today is a coherent, fully developed residential neighborhood of tree-lined streets. Architecturally, it is remarkably homogenous because of its relatively rapid development between 1890 and 1930. Most were built as single- or two-family dwellings typical of a middle-class suburb; and triple-deckers, so common elsewhere in Providence, are relatively scarce. This is, because of its nature and its far-flung location in the city, probably the most typically suburban of Providence's streetcar suburbs.

THE WATERFRONT

The narrow strip of land between the Providence Harbor and Interstate Highway 95 from Point Street south to Washington Park and the Cranston city line contains the city's port facilities and adjacent industrial buildings. This is almost all filled land, developed since the late nineteenth century. Allens Avenue forms the major north-south spine of the Waterfront, paralleling the harborline, and a small rail spur follows Allens Avenue, providing rail access to the harbor itself. In the twentieth century the large area at the southern end, Pomegansett Peninsula, was created from several smaller peninsulas for municipal and transportation purposes.

The Narragansett Indians had a coastal village in this area



Fig. 80: Providence Waterfront, 1882; bird's-eye view to the north.



Fig. 81: Terminal Warehouse Co. Building (1913), 336 Allens Avenue.

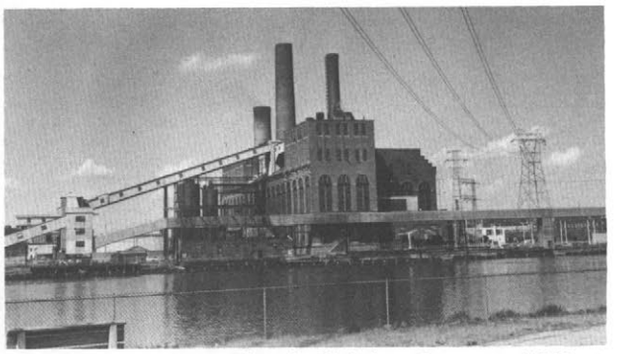


Fig. 82: Narragansett Electric Lighting Company (1913 et seq.), 342 Eddy Street.



Fig. 83: Fox Point Hurricane Barrier (1966), Providence River.

at the time Roger Williams came to Providence in 1636. European settlement occurred only toward the end of the seventeenth century, and Thomas Field's farm, established at this time, remained isolated well into the eighteenth century.

Development of the Pomegansett Peninsula happened gradually. Both Sassafras Point and Field's Point were fortified in 1775 to defend Providence from a British attack; these fortifications remained untested in the Revolution and the War of 1812 and stood into the twentieth century. In 1824, isolated Field's Point became the site of Providence's smallpox hospital, which remained here until the opening of Chapin Hospital in 1912. The area's most prevalent use, however, was for recreation and it became the site of day excursions, shore dinners, and a small summer colony; such activities continued here until World War I.

Because of its relative remoteness, the Waterfront saw little development for most of the nineteenth century. Shipping remained centered farther upriver, closer to Downtown, or at Fox Point, and industry was accommodated along the Woonasquatucket and Moshassuck Rivers. The first rail lines through Providence in 1837 traversed the northern tip of the Waterfront: the Providence & Stonington Railroad followed Eddy Street north to Crary Street, where the line ended on a wharf, whence passengers were transferred by ferry across the Providence River to Fox Point. Upon the completion of Union Station Downtown in 1848, the main rail lines moved north to follow the course of the Woonasquatucket and Moshassuck Rivers.

Plans for the development of the area were first formulated in 1872 when the city set forth an ambitious master plan for the harbor redevelopment, including a new harbor line running south to Cranston. The Panic of 1873 and the subsequent recession postponed this project. By the early 1880s, the Harbor Junction Line — a continuation of the early railroad along Eddy Street — had been extended east (north of Sassafras Point and south of Thurbers Avenue) to the Harbor Junction Wharf; built to the 1872 harbor line, the long wharf made the connection between rail and shipping lines. About the same time, Allens Avenue was platted along the marshy shoreline, although it remained unbuilt until the mid-1890s.

The remoteness and especially the low elevation of the Pomegansett Peninsula no doubt informed the city's decision to locate its first sewage-treatment plant there. The city purchased Sassafras Point in 1887, began construction of intercepting sewers in 1889, and opened the system in 1897. The pumping station, precipitation tanks, and sludge presses were in operation by 1900.

The first development along the newly opened Allens Avenue was the construction of a Providence Gas Company plant at Public Street in the early 1890s, later replaced by the more extensive plant still located on the north side of Pomegansett Peninsula east of Sassafras Point, begun in 1900.

Intensive development of the Waterfront came in the first three decades of the twentieth century. Several businesses located in the area between 1900 and 1910. More significantly, the city began construction of the harbor improve-



Fig. 84: Providence Waterfront, 1933; bird's-eye view to the south.

ments outlined in the 1870s, enlarging the ship channel to a width of six hundred feet and a depth of thirty feet. Much of the regularization of the shoreline of the Pomegansett Peninsula took place during these years. The land created by filling Sassafras Cove was leased to an oil company and filled with oil storage tanks. In 1913, the Terminal Warehouse Company erected its large warehouses on Allens Avenue opposite Oxford Street; these two imposing, five-story, brick structures were originally intended as end pieces of a far larger structure, never built. Slightly north, just below Public Street, the state erected the State Pier Number One in 1914. These improvements to shipping and warehouse facilities in the early years of the century were part of a major civic and private effort to advance Providence as a port capable of handling international traffic.

Military development during the First and Second World Wars was responsible for some of the changes in topography and use of the Pomegansett Peninsula. In 1917, the Army commandeered the land occupied by the summer colony, removed the cottages and shore dinner hall, and leveled the site, including the Revolutionary War fort. The United States Maritime Commission selected Field's Point as the site for a shipbuilding facility early in 1942, and the Rheem Shipbuilding Company built sixty-four ships — including Liberty Ships and combat-cargo ships — before hostilities ceased. These war-support industrial facilities had been abandoned by the late 1940s.

Since World War II, the waterfront has continued as a shipping center and industrial area. The World War II installations have been converted for commercial use. Several businesses have located here, including a lumber yard and one of Providence's few drive-in theatres. The sewage treatment plant has been expanded and modernized. Port facilities have been improved with the installation of new loading machinery.

While the waterfront has yet to realize the extensive development first envisioned in the 1870s and first implemented around 1900, the area is still a developing area, the focus of economic development in the 1980s.

THE WEST END

The West End is a large, primarily residential neighborhood developed principally between the Civil War and the Great Depression. Housing in the neighborhood includes large, late nineteenth-century former single-family dwellings (now converted for apartment use), particularly along major thoroughfares, as well as two- and three-family houses on the side streets. Industry has played an important role in the area's development since the middle years of the nineteenth century, and one of the city's two new industrial districts, Huntington Industrial Park, is located here.

The West End remained an undeveloped hinterland throughout the seventeenth and much of the eighteenth century. Several roads running south and west from the settled part of Providence first crossed the area soon after 1700: Westminster Street (1714), Cranston Street (1717), and Greenwich Street, now Elmwood Avenue (1731). In 1739, Obadiah Brown established a tavern in Hoyle Square at the intersection of Cranston and Westminster Streets. By 1783, a



Fig. 85: Hoyle Tavern (ca. 1720), Westminster at Cranston Street.

hamlet comprising eight houses near the tavern represented the area's most intensive development.

The population remained sparse until the middle of the nineteenth century; development was limited to farms and country retreats. Joseph Williams built a farmhouse on the south side of Potters Avenue just west of Elmwood Avenue about 1783; now heavily altered, the house stands at 43 Calder Street. Williams's neighbor to the north, Ebenezer Knight Dexter, likewise maintained a farm that supplied produce for Providence markets. Prominent citizens who built country retreats here included John Mawney, Captain Samuel Snow, Brown University president Asa Messer, Anson and Arthur Potter, and Christopher Ellery, whose altered dwelling still stands at 165-169 Peace Street.

Industry first came to the West End in the early years of the nineteenth century. In 1822, Earl Carpenter built an ice house on Benedict Pond, and by 1849 he had also established a similar operation on the north side of Mashapaug Pond; these facilities continued in operation into the twentieth century. The first factories came to the area around mid-century: the New England Butt Company established a small factory on Pearl at Perkins Street in 1849 and expanded production here in the 1880s; in the 1860s, Winsor & Brown built a gun manufactory at 63 Central Street, and this frame building became part of the Jones Warehouse complex in the 1890s. In the 1860s, the lowlands near Long Pond became a center for the West End's industrial activity. The Elmwood Cotton Mills began operation on Daboll Street in 1866. The north end of the pond was heavily industrialized between 1860 and 1875 with the erection of a Providence Gas Company gasometer at 42 Westfield Street and an A. & W. Sprague ironworks factory between Cromwell and Sprague Streets. Charles H. Perkins built several industrial buildings in the vicinity in the 1880s and 1890s. Though the pond has been filled, this area along Dexter and Bucklin Streets remains a commercial/industrial area, including operations of



Fig. 86: New England Butt Co. (ca. 1848 et seq.), 304 Pearl Street.

the gas company, jewelry manufacturers, and the American Standard Watch Case Co. The largest plant in the West End is the Gorham Manufacturing Co. facility completed in 1890 at 333 Adelaide Avenue, on the east side of Mashapaug Pond. The Huntington Industrial Park brought new light industry to the west side of the pond in the 1960s and 1970s.

Urbanization of the West End spread westward from the early settlement at Hoyle Square, along Westminster Street and — to a lesser degree — along Cranston Street. By the mid-1820s several houses stood on Westminster Street between Downtown and Olneyville, including those at 1208 and 1228. Ebenezer Knight Dexter gave this incipient neighborhood a civic focus in 1824 when he left his farm to the city for use as a military training field. By mid-century, urban development had begun to fill the neighborhood with houses almost to Dexter Parade. Much of this housing has been replaced, but the small Greek Revival house at 14 Dexter Street is a typical structure.

Streetcar service encouraged residential development here on a much larger scale. The first streetcar line in Providence, opened in 1865, ran along Westminster Street between Downtown and Olneyville; additional lines on Crans-

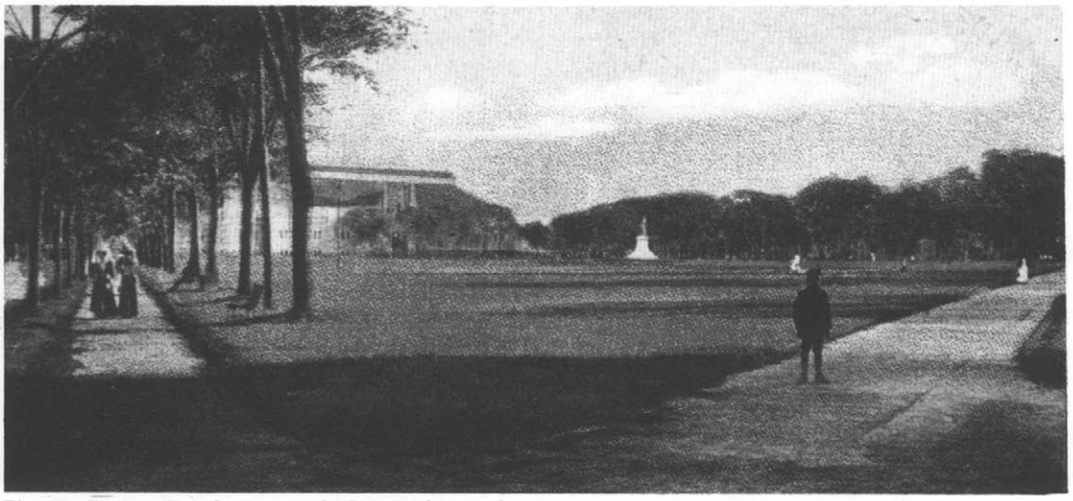


Fig. 87: Dexter Parade, postcard view to the southwest.



Fig. 88: Cranston Street Baptist Church (1893), 475 Cranston Street.



Fig. 89: Wood Street, east side, view north from Parade Street.

ton Street and Elmwood Avenue came later the same year. This post-Civil War residential development follows two divergent ethnic and economic paths. The area north of Cranston Street centering around the Dexter Parade developed as a middle-class neighborhood, populated primarily by Yankees. The area south of Cranston Street housed successive waves of lower- and middle-class immigrant groups.

The houses built around the Dexter Parade were primarily one- and two-family dwellings. Those on the Parade were the largest and most stylish, set on ample lots. The two Queen Anne houses at 77 and 81 Parade Street epitomize this development. The side streets west of Parade Street are typically two-family, mansard-roof dwellings, like that at 45 Chapin Avenue. To serve this population, the Cranston Street Baptist Church was established in 1869.

The southern portion of the West End has always been ethnically diverse. While the area just west of Trinity Square had a sizeable upper-middle-class Yankee population — a link between similar areas around the Dexter Parade and northern Elmwood — the area became a heavily Irish neighborhood after about 1850, particularly the part just north of Mashapaug Pond. By 1870, the area south of Waldo Street to beyond Huntington Avenue on the west side of Mashapaug Pond between Cranston and Madison Streets was a predominantly Irish neighborhood, with a number of residents laborers at the Elmwood Cotton Mills. The West End Irish had no church of their own until 1871, when the large, clapboard Church of the Assumption opened on Potters Avenue; its presence reinforced and encouraged the growth of the Irish settlement. In 1878, French Canadians formed their own parish and built the present edifice, St. Charles Borromeo, on Dexter Street in 1915. Blacks had begun to settle in the southern part of the West End by the 1860s, establishing the Mount Zion Methodist Church on Wadsworth Street in 1861.

The military use of the Dexter Training Ground continued in 1907 with the construction of the Cranston Street Armory on the field's southern end.

By the turn of the century, most of the West End was densely built, although Providence's continued population growth in these years encouraged filling every lot — and occasionally the backs of occupied house lots — with multiple-family dwellings, particularly triple deckers. The West End remained a relatively stable neighborhood during the first three decades of the twentieth century, but the citywide decline of inner-city neighborhoods included the West End: houses were divided into more and smaller units, and long-time residents abandoned the area for the suburbs.

The West End's history includes a sampling of almost every phase imaginable: rural hinterland, stylish streetcar suburb, ethnic melting pot, decayed inner-city neighborhood. In recent years, it has begun yet another phase as revitalization of its old houses by area residents has become increasingly common.

III. PROVIDENCE: AN HISTORICAL OVERVIEW

PREHISTORIC INDIAN OCCUPATION AND SETTLEMENT

Human presence in Rhode Island, and in the Providence area, stretches back ten thousand years before Roger Williams was granted the land that became Rhode Island in 1636. Over this long period of Native American occupation, substantial changes occurred in the physical environment and in human subsistence practices. The climate warmed, melting the last glaciers, causing sea level to rise as much as fifty feet, and transforming the landscape from spruce-dominated to deciduous forest. For most of this period, the Indians relied on wild plants and animals for their sustenance, using the coastal and interior areas at different times of year to take advantage of the seasonal availability of different foods and other necessities. During the late spring and summer, prehistoric people lived along the coast, harvesting herring and shellfish. As fall set in and winter approached, the same group would journey inland for dependable supplies of firewood and favored hunting grounds. By 1,000 A.D. the Indians were beginning to supplement their diet with domestic crops. As agriculture was gradually adopted, corn, squash, beans, and pumpkin were cultivated.

The greatest environmental changes occurred between 8,000 and 6,000 B.C. As the climate warmed and the glaciers melted, sea level rose, inundating the coastal plain rivers and forming Narragansett Bay. Spruce forests gave way to pine and later to oak. Mastodon, caribou, moose, and giant beaver inhabited these forests and were hunted by the Indians. Sites from the Paleo-Indian period are rare because there were relatively few inhabitants at this time; there is only one such site recorded in Rhode Island, in Lincoln on the Wenscott Reservoir.

Between 6,000 and 500 B.C. the climate continued to warm, becoming even milder than it is today between 3,000 and 1,000 B.C. Sea levels continued to rise, reaching a level close to today's by about 2,000 B.C. By this time the Providence River had been transformed from a fresh water river to a salt water estuary, and the salt water cove that Roger Williams encountered and settled was established.

The establishment of the Cove and the stabilization of the environment allowed the formation of extensive tidal mud flats which supported the growth of abundant shellfish populations. Forests continued to change from the earlier conifers to a deciduous woodland which sheltered a greater variety of animals and plants, and thus could support a greater number of human beings. This increase can be read in the archaeological record. There are many sites dating to the formation of the cove containing a broad assortment of artifacts. Among these artifacts are tools for hunting deer, birds, and small mammals, for preparing nuts and other wild plant foods, and for working wooden objects; a variety of projectile points, some probably the first true arrowheads, typically fashioned of quartz, quartzite, or green shale; and scrapers and drills, probably used to prepare hides or other materials for clothing or adornment. Ground stone gouges and axes and soapstone bowls appear for the first time.

Between 500 B.C. and 1,500 A.D. the climate cooled slightly and the forest took on a hickory-chestnut composition. Sites dating from this period are larger than earlier sites because larger groups began living together, managing and harvesting the abundant nut crops or exploiting the coastal shellfish and spring runs of alewife and other anadromous fish. The oil from nuts probably was extracted and stored for the winter in clay pots, while fish were dried and packed, enabling some groups to live in the same area year-round. When the climate warmed again slightly later in the period, the growing season increased, allowing a predictable yearly harvest of corn and other domestic crops. These agricultural products helped ensure an adequate food supply and further encouraged year-round residence in one place, although inland hunting and gathering were continued.

It is likely that throughout the period following the forma-

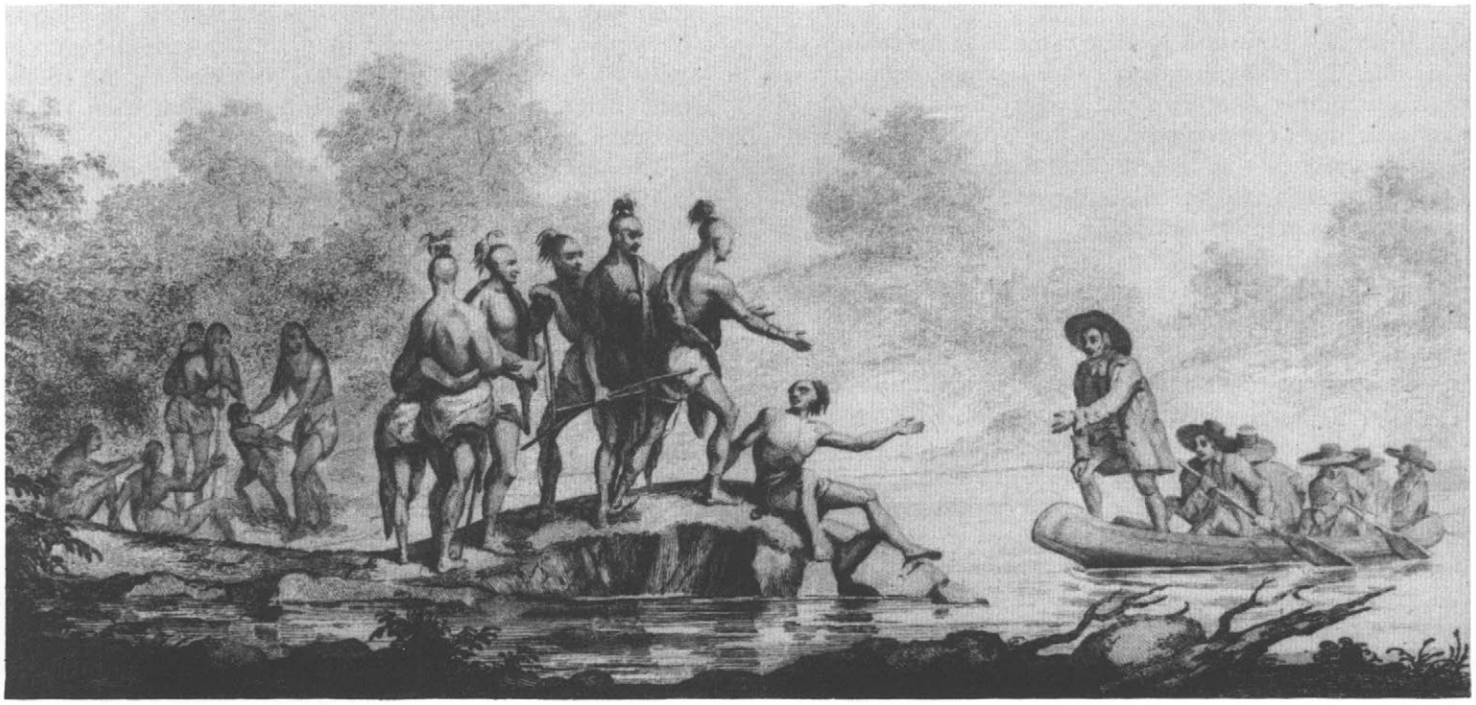


Fig. 90: "Landing of Roger Williams," 1844 engraving by T.F. Hoppin.

tion of the salt cove and full establishment of the modern estuary (ca. 2,000 B.C.), that the Providence area would have been a near-optimal place to live. Fresh water resources would have been available from the Moshassuck and Woonasquatucket Rivers. Marine foods would have been available in the Cove and Bay. An abundance of archaeological sites are recorded in Providence documenting Indian use. Most of these sites were discovered and recorded as the city developed and grew during the 19th and 20th centuries: a soapstone mask, stone projectile points, and other stone tools and objects were found in the Field's Point area; Indian shell middens were reported along the Sakonnet River; stone artifacts were discovered in the Neutaconkanut Hill area, and Indian tools have been found in various places around the Brown University campus. Perhaps the most significant discovery occurred recently, between 1982 and 1983 at the site of the new train station. At that location, beneath several feet of urban fill, on the banks of the old Salt Cove, archaeologists discovered the remains of 7,000 years of continuous Indian occupation. The project, conducted as part of the environmental study required on federally-funded projects, contributed a wealth of information on how Indian groups adapted to the transformation of the Providence area to a salt water estuary.

By the time of the first European contact, in the early 1500s, the Indians were settled around a number of semi-permanent villages led by chiefs called sachems. They were subjects of the Narragansetts, whose domain included all of what is now Rhode Island west of Narragansett Bay. One of these villages may have been in Providence on Mashpaug Pond.

The Narragansetts maintained other settlements in addition to a main village. These settlements were linked to the seasonal availability of different foods and other necessities. According to Roger Williams, each family maintained summer gardens on the coastal plain. Following harvest, inland hunting camps were established, and in the spring, families would move to locations along the rivers and inlets to harvest migrating fish. The major settlement, however, was an inland village from which all of these seasonal activities were coordinated and where the sachem probably resided year round. In addition to these activities, the Narragansetts were noted for their manufacture of shell and metal objects and their abilities as stone masons.

Prior to permanent European settlement in New England, Indian contact with explorers and traders resulted in the spread of diseases for which the native peoples had no resistance. Between 1616 and 1619 these diseases struck the coastal tribes of southeastern New England with great severity, depopulating whole villages and upsetting traditional tribal boundaries and alliances. The Narragansett Indians, who were not affected by the epidemic and were only lightly touched by the smallpox epidemic that followed in 1633-1634, became the dominant tribe in New England.

SETTLEMENT: 1636-1700

At the time of European settlement, the area of Rhode Island was the territory of the Narragansett Indians and was not included in any chartered British colony. Early in 1636, Roger Williams, banished from Massachusetts for his unorthodox preaching, journied south from Salem to this unregulated wilderness where he planned to establish a new

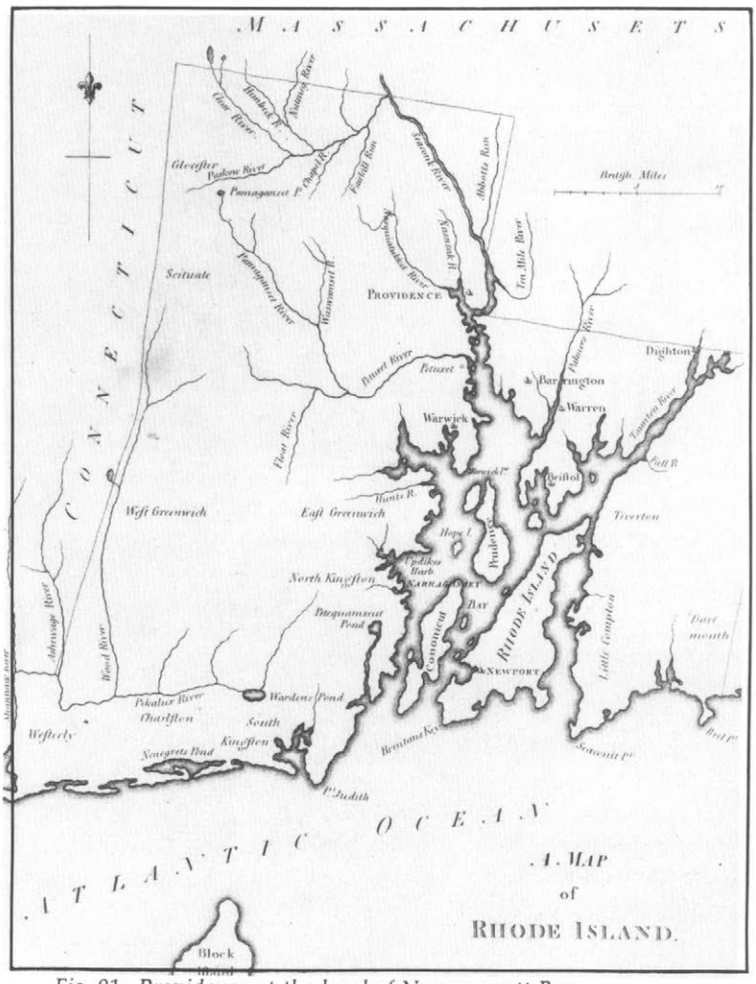


Fig. 91: Providence at the head of Narragansett Bay.

home free of religious control for his family and others. After wintering with Wampanoag Indians near present-day Warren, Rhode Island, he and a few friends who had joined him from Salem set out to find a place to build their new community. The site they finally selected was on the eastern shore of the Providence River near a fresh water spring, roughly along present-day North Main Street in the city of Providence. The spot was at the crossroads of Indian trails heading north to Pawtucket Falls, west toward Connecticut, and east to the Seekonk River; in addition, it was at the head of Narragansett Bay near the confluence of the Moshassuck and Woonasquatucket rivers and thus was accessible by land or water. The Narragansett sachems Miantonomi and Canonicus granted Roger Williams a tract of land extending as far north as Pawtucket Falls, west to Neutaconkanut Hill, south to the Pawtuxet River, and east to the Seekonk River. Additional grants made by 1659 extended the area called Providence Plantations to most of the current Providence County west of the Blackstone River.

From the first, the colonists were dedicated to the principle of religious liberty; separation of church and state was crystalized in the compact of August 20, 1637, in the words "We do promise to subject ourselves . . . to all such orders or agreements as shall be made for the public good," but "only in civil things." The separation of church and state was partly responsible for the pattern of early Providence growth. Houses in Massachusetts and Connecticut towns often were grouped around the Congregational Church set on one side of a central town green. In Providence, however, where

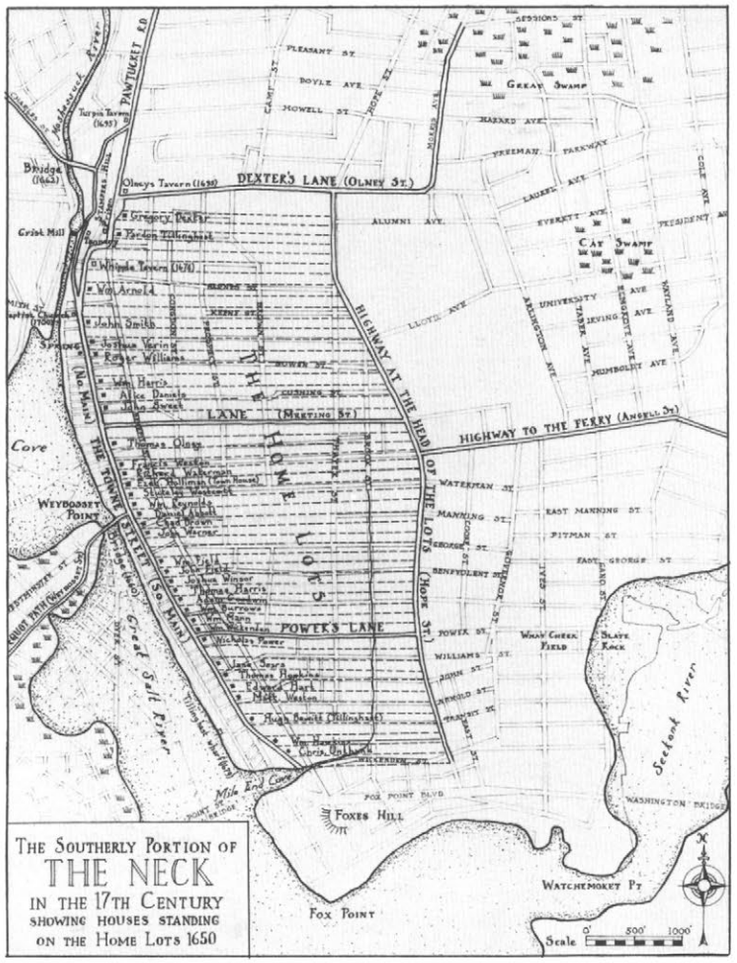


Fig. 92: Providence, 17th-century house lots.

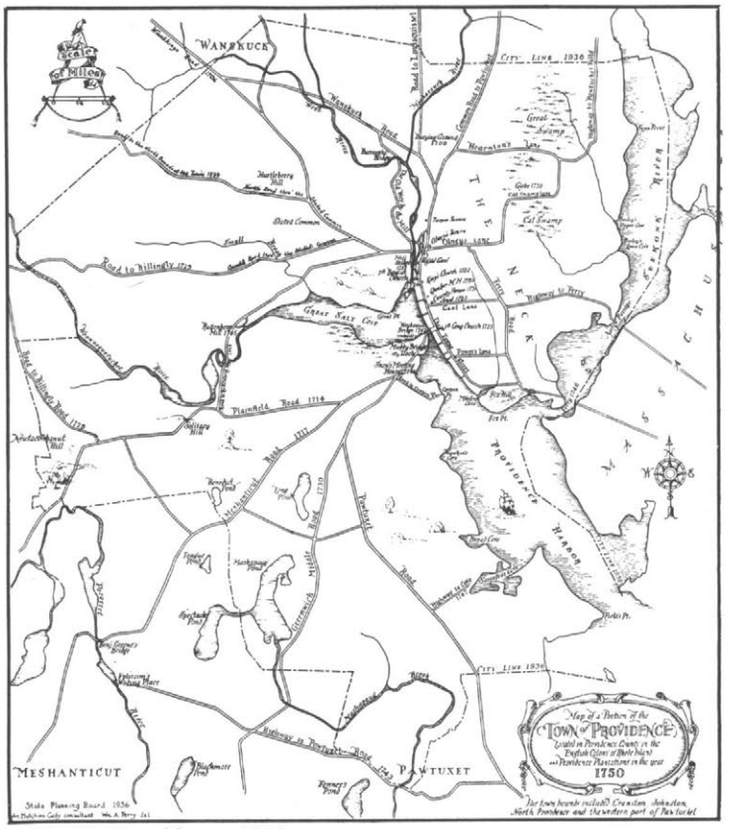


Fig. 93: Providence, 1750 map.

dissenters were welcomed, no church was built until 1700, and no village green was ever contemplated. Instead, the proprietors laid out deep, narrow houselots in a straggling line by the river along Towne Street (today's North and South Main Streets), and extending east over the steep hill to the present Hope Street. Houses were built at the front of the lots, reserving the rear portions for gardens, orchards, and family burial grounds. In 1646, John Smith, one of the original settlers, was granted land by the town to set up a gristmill at the falls of the Moshassuck River, near the junction of Charles and Mill Streets, thereby supplying the young settlement with flour; this became the town's civic center for fifty years or more. The tax list of 1650 shows 51 houses made up the compact part of the town, most of them strung along Towne Street with a few more nearer Pawtucket or on Foxes' Hill. Two were on the Weybosset side of the river and were reached by boat or by fording the river. None of these buildings has survived.

Providence remained an agricultural community throughout the seventeenth century, the Rhode Island colony's "second city," very much overshadowed by Newport. The steep hillside hindered farming, but lands on the west side of the river were set aside as common ground for raising corn, tobacco and other crops and for grazing sheep, cattle, and swine. At first townsmen subsisted on their crops with no surplus, but gradually exports of livestock, meat, flour, and tobacco were sent to nearby Massachusetts and were shipped to Newfoundland, Long Island, and the southern plantations.

As Providence families struggled to establish homes and farms in the early years, settlers in the towns of Portsmouth, Newport, and Warwick did likewise. Alternately cooperating and feuding, the four towns only partially succeeded in creating a central colonial government, and the territory remained without a royal charter. However, in 1663, King Charles II granted Rhode Island an unusually liberal charter which proclaimed the intention of the colonists "to hold forth a livelie experiment that a most flourishing civil state may stand and best be maintained . . . with full liberty in religious concernments." The charter, which granted the colonists religious liberty and a degree of political independence, remained the foundation of Rhode Island government for nearly two centuries, until 1843.

In March of 1675 during King Philip's War, Providence, like the other towns on the mainland, was burned by the Indians. As far as is known, only two houses escaped. The settlement was quickly rebuilt following the original plan. By 1700 the town had 1,200 inhabitants, most of whom were living on the shores of the cove and the Providence River along the east side of Towne Street. The gristmill and tannery had been rebuilt and, in addition, a sawmill, iron works, lime kilns and a blacksmith shop were established. A schoolhouse, town stocks, a prison, and at least four taverns were built also. And the first church building, described at the time as "in the shape of a haycap with a fireplace in the middle, the smoke escaping from a hole in the roof," was erected at the corner of North Main and Smith Streets for the Baptist congregation. In 1680, Elder Pardon Tillinghast petitioned for "a little spot of land — for the building himself of a storehouse with the privilege of a wharf also." This was the first wharf, and the next year a town wharf was built opposite Weybosset Point. However, further waterfront development was delayed by farmers' concerns about the difficulty

in crossing the river with "Cannooes & Boates, Rideing & Carting & Swimming over of Cattell" if the shore became too built up with wharves.

Beyond the compact part of town, a network of roads radiated into an expanding hinterland. The most important of these on the east side of the river were present-day North Main, Rochambeau, Olney, Hope, Angell, and Wickenden Streets; and running to the west were Weybosset and Broad Streets and Branch Avenue.

SEAPORT TOWN: 1700-1772

During the eighteenth century, Providence was transformed from a rural hamlet into a seaport trading with other colonies, the West Indies, Africa, and England. Construction of new residences, warehouses, manufacturing and commercial shops, and an increasing number of public buildings created a dense urban fabric along the waterfront and spilled over to the Weybosset side. With growing commercial wealth, the establishment of a library, a newspaper, and even a college, Providence began to rival Newport as Rhode Island's leading center.

The key to Providence's growth in the eighteenth century was the maritime trade initiated and promoted by the town's

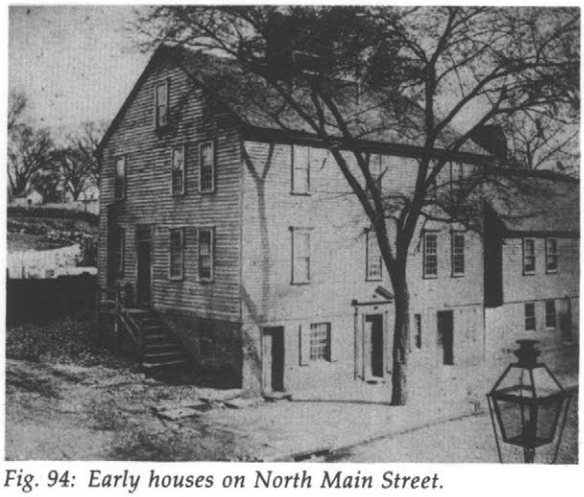


Fig. 94: Early houses on North Main Street.

leading citizens: the Crawfords, Tillinghasts, Powers, and Browns among others. When a bridge was constructed across the Providence River at Weybosset Neck in 1711, the center section was designed so it could be moved to permit the passage of ships into the Cove. Over the course of the century, the eastern bank of the river came to be lined with wharves.

Among the mainstays of shipping were the coastal carrying trade, which transported local produce from port to port along the Atlantic seaboard, and the so-called West Indies "triangle" trade. The staple West Indian products of sugar and molasses were brought to Providence to be converted into rum by shoreside distilleries. The rum was shipped to the coast of Africa where it was used for the purchase of slaves, who in turn were shipped to the West Indies for labor in the sugar plantations. Other important port activities included ship building and the manufacture for export of lime, iron goods, spermaceti candles, and chocolate. The single most lucrative commercial venture was the importation of manufactured goods from England and the Continent, but it also required the greatest investment in ships, warehousing,

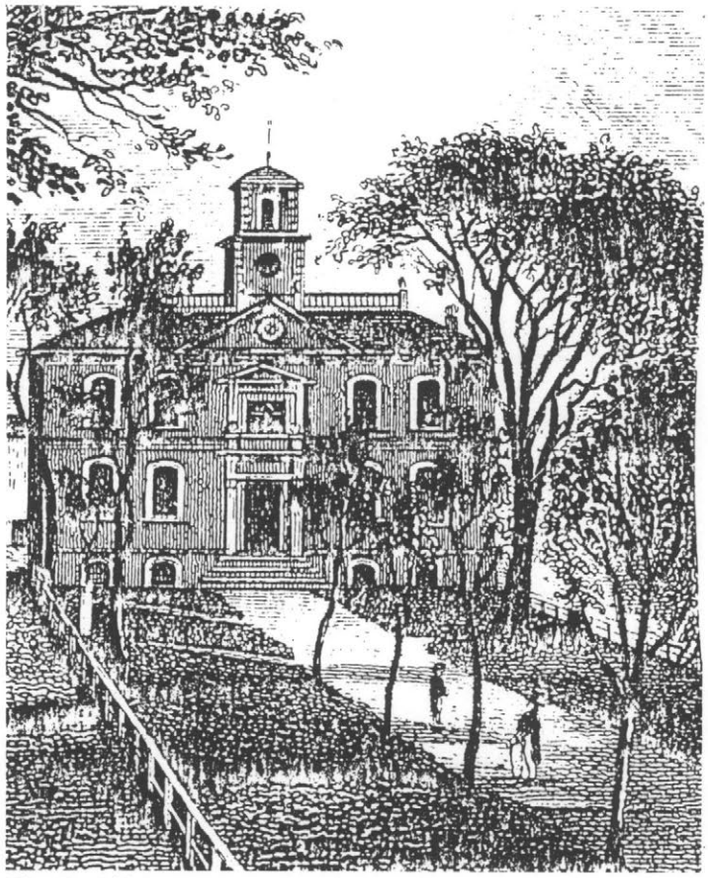


Fig. 95: Old State House (1762), 150 Benefit Street, 1851 view.

and cargoes. Thus, direct trade was generally carried on in conjunction with the coastal or triangle routes. During this period, Providence's waterfront bristled with the activity of wharves, warehouses, distilleries, and some 185 shops. In addition to being the town's center of commerce, the port was the primary communication link with the rest of the world. In 1763 regular packet boat service was established between Providence and Newport, and in 1767 the first regular stagecoach service to Boston was inaugurated.

Providence's population increased more than threefold during the eighteenth century from 1,200 in 1700 to 4,321 in 1774 (including 151 merchants, 217 tradesmen, 6 Indians and 285 blacks). This impressive increase of inhabitants nonetheless left the town about half as large as rival Newport. Construction of new buildings expanded the densely settled sections of the east side and encouraged the growth of the town across the Providence River. By 1776, 310 families, or more than a third of all residents, lived on the west side, most along Weybosset or Westminster Streets. In all, 894 houses could be counted in Providence by the century's end.

Civic activities and new public buildings reflected the flow of wealth into the town. The colonial legislature and the courts were housed in a new Court House (the Old State House, 150 Benefit Street) constructed in 1763 on North Main Street. The Providence Library Company, formed in 1764, also was housed in the Court House. The first printing press was brought to town in 1762 by William Goddard who commenced publication of the *Providence Gazette.* In 1770 the first building for Rhode Island College (later Brown University) went up at the top of the hill known ever since as College Hill. A market building was constructed at Market

Square at the eastern end of the Weybosset Bridge in 1772. Perhaps the greatest single monument to Providence's colonial growth and civic pride was the First Baptist Meeting House, constructed in 1775 and still a major landmark. The building can hold 1,500 people (about a third of the town's entire population at the time) and was planned to accommodate the commencement ceremonies of the college, a practice which has continued ever since.

Beyond the built-up parts of town, farms ringed Providence and supplied produce and meat to townspeople who pursued commercial occupations. In order to travel between town and countryside, the seventeenth-century highway network was augmented, creating today's Douglas Avenue, Admiral Street, Chalkstone Avenue, Orms Street, Westminster Street, Cranston Street, Elmwood Avenue, and Broad Street. In 1730 the town boundaries had included all of present-day Providence County west of the Blackstone River. However, as farms were established in the outlying areas, the General Assembly set off lands as the new towns of Glocester, Smithfield, and Scituate (all in 1731), Cranston (1754), Johnston (1759), and North Providence (1765-7). The area of the town of Providence was reduced to about six square miles in 1767, a small fraction of its 1730 size. Nonetheless, large agricultural areas within these smaller limits still surrounded the densely built-up town center at the port.

PROVIDENCE IN THE REVOLUTION: 1772-1783

As a community whose livelihood depended on maritime commerce, Providence was directly affected by English trade regulations enforced on the colonies during the 1760s and 1770s. This series of trade acts and the British government's responses to American objections to the acts led colonists to consider independence. Stephen Hopkins, a Providence resident and merchant whose house still stands at 15 Hopkins Street, was the governor of Rhode Island colony in 1765 when he wrote "The Rights of Colonies Examined," one of several revolutionary pamphlets he authored. Hopkins organized the Providence "political club" of other civic leaders in 1766, was a member of the Continental Congress, and signed the Declaration of Independence.



Fig. 97: Stephen Hopkins House (1707, 1743), 15 Hopkins Street.

Local violence against Great Britain occurred in 1772 when the British revenue schooner *Gaspee* was scuttled and burned off Warwick Neck by a band of Providence men. The *Gaspee* was assigned to patrol Narragansett Bay to enforce the hated trade acts, and her destruction was seen as a dem-

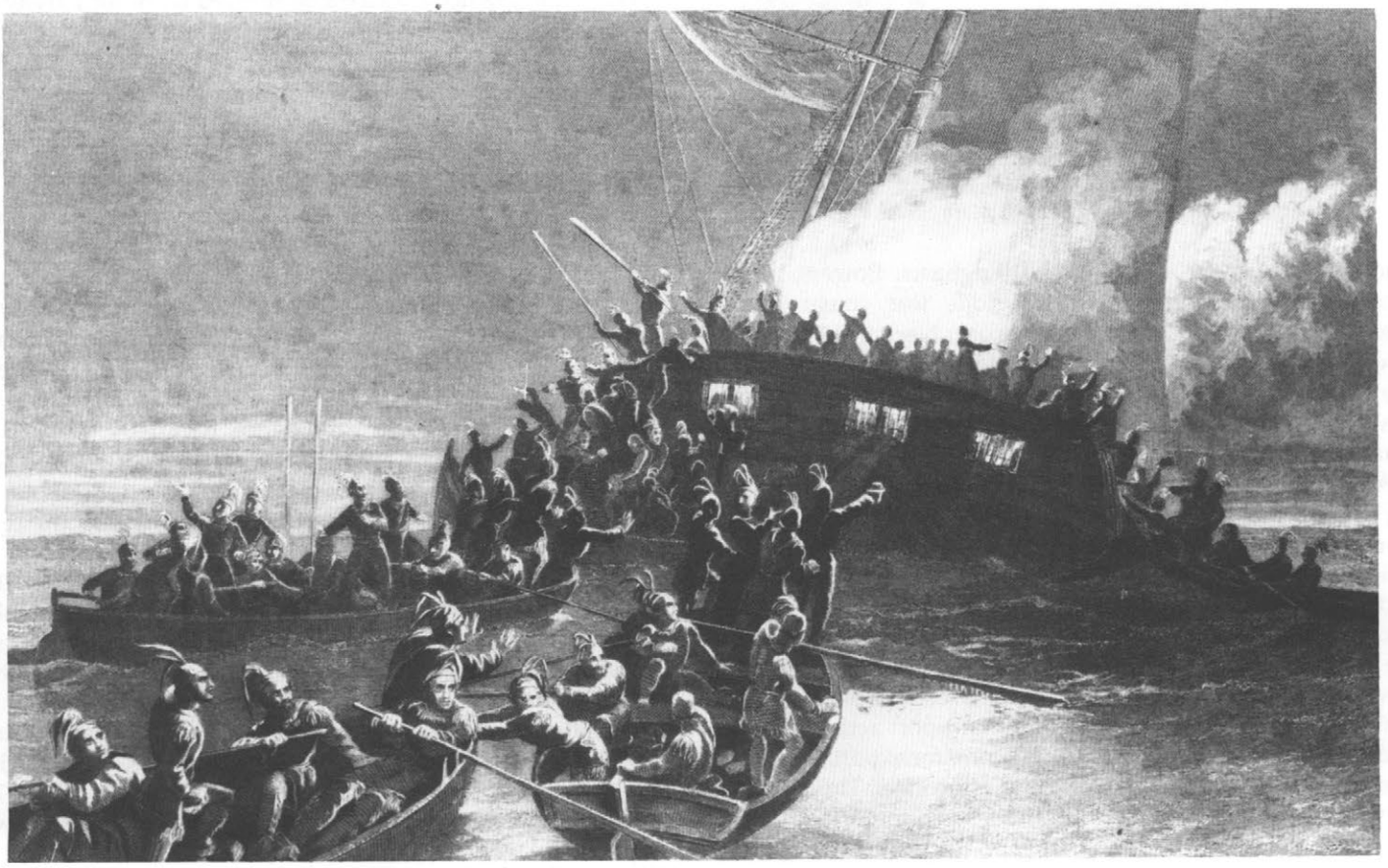


Fig. 96: "The Burning of the Gaspee," *engraving by J. Rogers, 1856.*

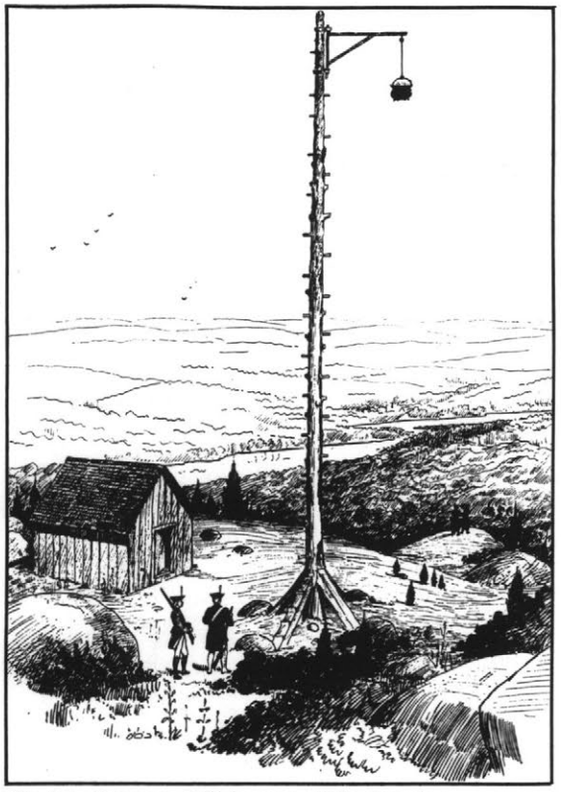


Fig. 98: Prospect Hill beacon, 1896 drawing.

onstration of Rhode Islanders' objections to the acts as well as a practical means of curtailing their enforcement. British tea was burned at the Market House in March, 1775, and on May 4, 1776, two months before the formal Declaration of Independence, the Rhode Island legislature, meeting in Providence, renounced allegiance to King George III.

During the war, University Hall was used as a barracks and hospital for troops, and the Brick School House (24 Meeting Street) was converted into an arsenal for storing ammunition. Beacons to warn inhabitants of the enemy's approach were erected near the present corner of Prospect and Meeting Streets on College Hill and on the Weybosset side near the corner of Beacon and Point Streets. Fortifications and batteries were established at the Prospect Street beacon, Fox Point, the entrance to the Seekonk River, Field's Point, Robin Hill (which lay north of Field's Point), and at Fort Sullivan (bounded by Broad, Foster, Chestnut, and Friendship Streets). Stephen Hopkins carried Rhode Island's plea for the creation of a continental navy to Congress, won appointment of his brother Esek as its first commodore, and secured contracts for Providence to build two of the thirteen frigates planned as the core of the fleet. Esek Hopkins' house remains at 97 Admiral Street. General George Washington and Comte de Rochambeau visited Providence in 1780 and 1781; the French army camped in South Providence on its way to join Washington's army at Yorktown in 1781 and camped at the Dexter farm at North Main Street and Rochambeau Avenue on the return march in the fall of 1782.

Providence profited during the Revolutionary War by selling cannon and other weapons, ships and naval stores, and provisions to the American and French forces. In addition, privateering proved especially lucrative. In order to harass British shipping, private ships-of-war were authorized to capture and sell enemy cargo ships, or "prizes." When John Howland returned to Providence in early 1777 after fifteen months duty with the Continental Army, he wrote in his diary, "the year 1776 was mostly employed in privateering, and many whom I had left in poor circumstance were now rich men. The wharves were crowded with large ships . . . loaded with rich products." However, in December, 1776, the English occupied Newport and blockaded Narragansett Bay. Until the blockade was lifted in October, 1779, sea traffic was severely curtailed, and during much of the war Providence ships were forced to sail from neighboring ports in Connecticut or Massachusetts, or goods were laboriously shipped overland. Nonetheless, 129 vessels belonging to Providence came into port in 1781 after the blockade was lifted. Unlike Newport, which suffered terribly during occupation by the British, Providence emerged from the war with its ships, fortunes, and merchant ranks intact.

RHODE ISLAND'S FIRST CITY: 1783-1832

The close of the war in 1783 was seen by many in Providence as an invitation to capitalize on the town's broadening prospects. As before the war, the local economy was initially dominated by maritime trade, although the merchants were now forced to discover new markets and to participate in more complex global commercial relationships. Of equal importance in this era was the emergence of Providence as the hub of overland transportation in the region, as an early industrial center, and as the financial capital of Rhode Island and neighboring sections of Massachusetts and Connecticut. The town's growth was rapid; population quadrupled from 4,312 in 1782 to 16,836 in 1830. In 1832, Providence was incorporated as Rhode Island's only city, and its future as the state's metropolitan center was becoming apparent.

During the 1780s, Providence merchants resumed their profitable maritime trade after making a few costly false starts. As American nationals, they were denied preferential treatment in dealing with the British Empire, and their trade in provisions, rum, iron goods, and spermaceti candles suffered. On the positive side, Americans were no longer prohibited from competing with the British East India Company in trading with India and China. The first American ship to enter the China trade was the *Empress of China*, owned by

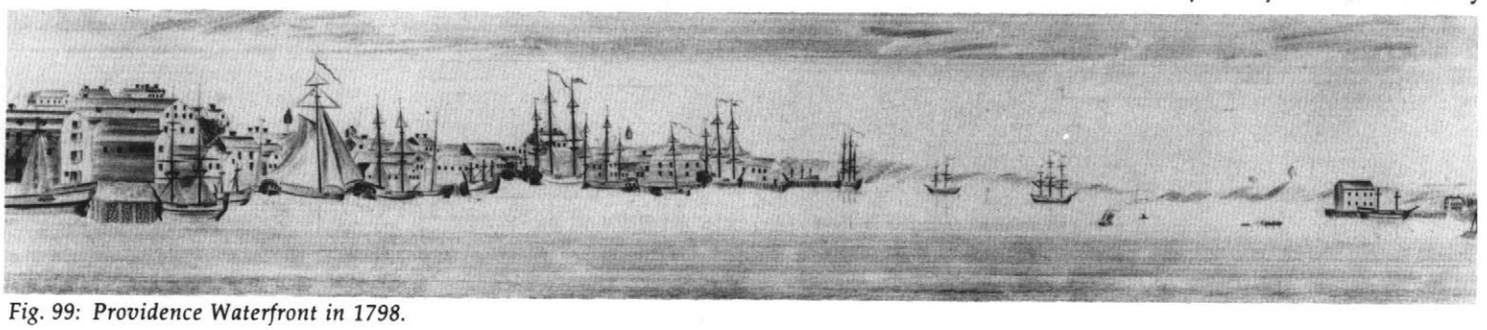


Fig. 99: Providence Waterfront in 1798.

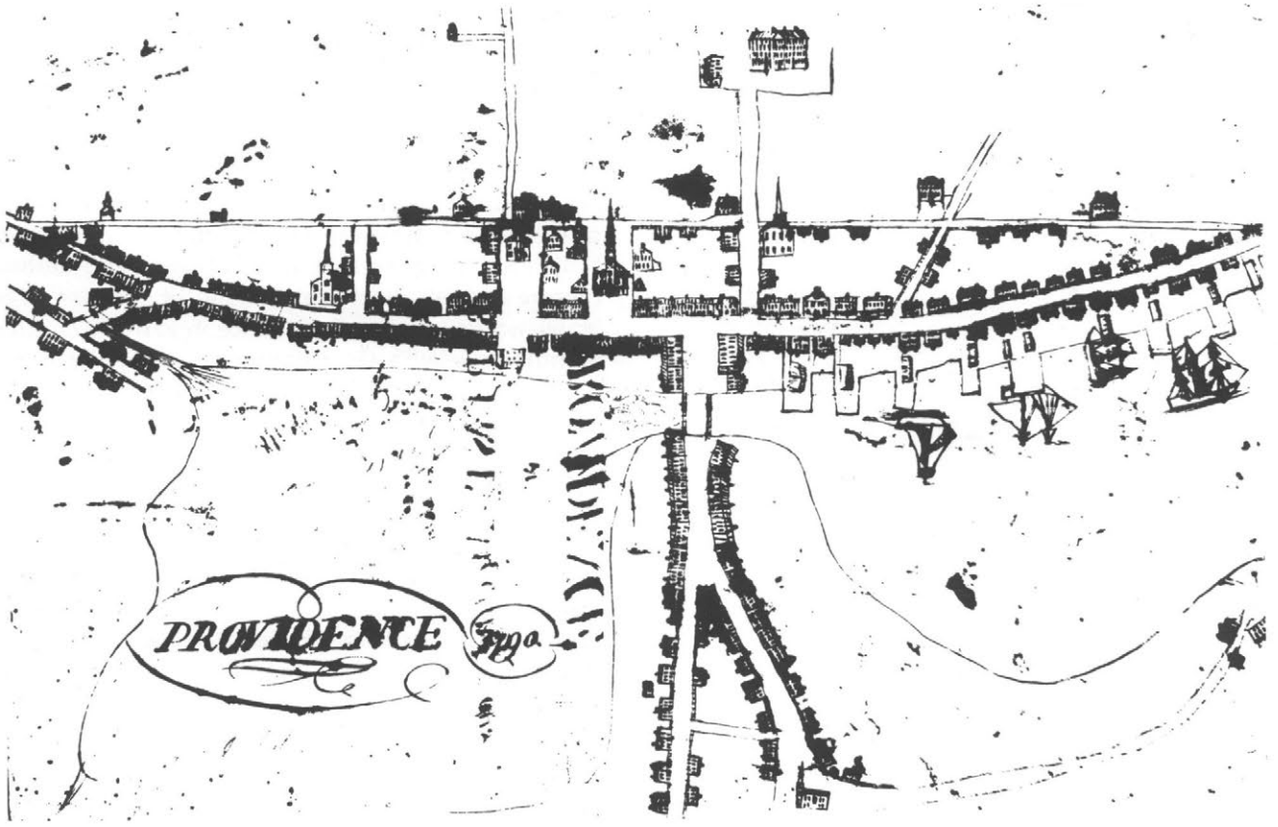


Fig. 100: Providence, 1790; map by John Fitch.

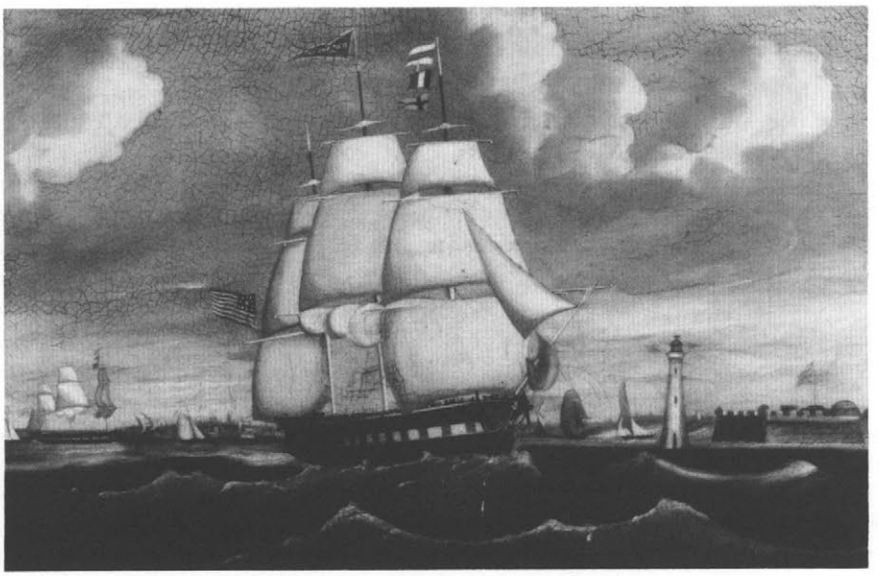


Fig. 101: "The Ship George Washington,*" by Thomas Chambers.*

Robert Morris of Philadelphia, sent out in 1784. In 1787, John Brown of Providence sent his ship *General Washington* to the Madeira Islands, India, and Canton, China, and ten months later he and his partners earned a thirty percent profit on their $57,000 investment. It was sufficient to interest other Providence merchants, and from 1787 to 1828 Providence averaged a total of three voyages to China yearly. A single voyage could realize a profit of $400,000 on a $200,000 investment. During this period, the Orient was only one of several profitable trading areas for merchants. An average of 60 Providence ships per year traded with South America and the West Indies, and 30 per year embarked for Europe. Rhode Islanders exported local provisions to South America; they sent Oriental tea and textiles and South American rum, tobacco, and coffee to Europe; they traded Iberian specie to China; and they imported European manufactures, Baltic naval stores and iron, and oriental goods for domestic consumption.

Expansion of foreign trade required expanded port facilities. The eastern shore of the Providence River remained the center of port activity; the Providence Customs District was created in 1790 with offices on South Main Street. However, the area already was overcrowded, and many of the old wharves were incapable of receiving the large new ships which sailed to the Orient and Europe. About 1790, John Brown constructed wharves, warehouses, and shops in the

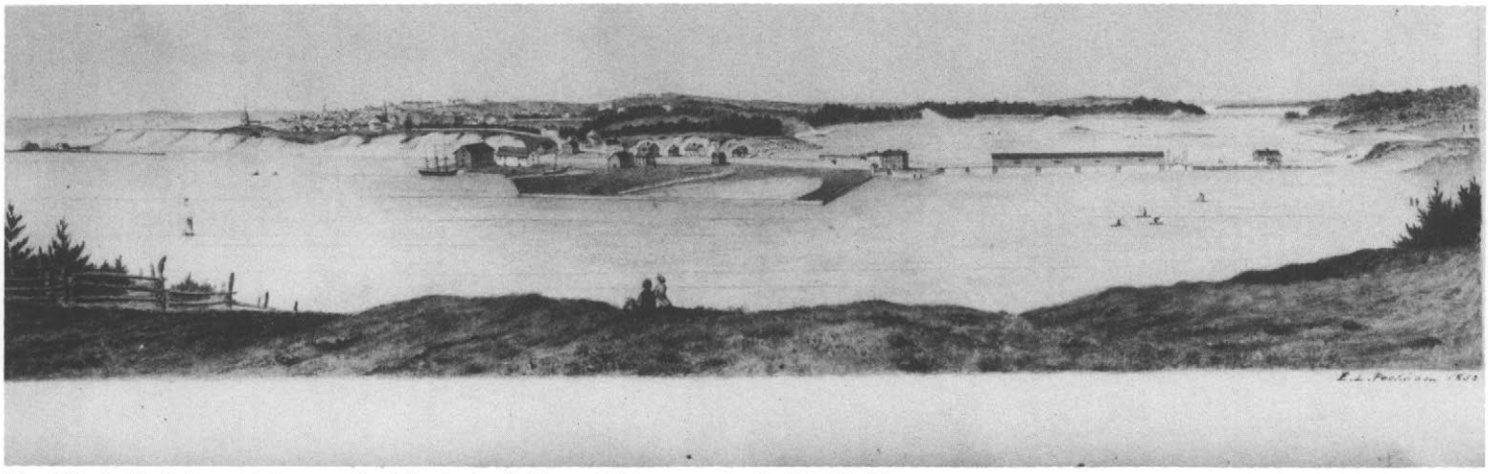


Fig. 102: India Point and the mouth of the Seekonk River; 1830 watercolor by E.L. Peckham.



Fig. 103: Market Square in 1835, view to the east; watercolor by E.L. Peckham.

vicinity of India Point Park in the Fox Point neighborhood. He also built a bridge across the Seekonk River named Washington Bridge, on the site of the present Washington Bridge, to improve overland connections with the wharves. Long Wharf, the first on the Weybosset side, was built in 1792, and shops, warehouses, distilleries, and shipyards were located nearby. In 1816, the Weybosset bridge was replaced for the sixth time since 1711, and unlike its predecessors, which had moveable center spans to allow the passage of ships, the new bridge was built with a fixed center span, henceforth restricting boat traffic to the southern part of the river and India Point.

Commercial life continued to be centered in offices and shops at Market Square. The Providence Bank (1791), the first bank in the state, was founded by merchants and was located at 50 South Main Street in a mansion built and designed by merchant Joseph Brown. Within a decade three insurance companies were formed with offices on South Main Street. The steep slope of College Hill discouraged expansion of the business district to the east, and after a fire in 1801 destroyed 37 buildings on South Main Street, some businesses rebuilt across the river, and the development of the Weybosset side as a business center began.

Daniel Anthony's map of 1823 reveals how substantially Providence grew in the decades following the Revolutionary War. Nearly 13,000 new inhabitants since 1780 accelerated residential construction to keep pace with the growth of population, the most successful merchants building large and stylish mansions. Building generally followed the early linear town plan. On College Hill, houses were constructed along Benefit Street parallel to the original Towne Street and in Fox Point adjacent to the new India Point port facilities. On the western side of the river, houses were built along streets radiating from the Weybosset Bridge into today's downtown. Even with its growth, all of built-up Providence remained within comfortable walking distance, and by and large, residential, commercial, and industrial activities coexisted side by side, as did residents of different social and economic status.

Beyond the densely built-up parts of town, farms continued to grow food for the local market. In addition, "country seats" were established by some wealthy families who sought to escape the bustle of town life and the sometimes oppressive heat, stench, and mosquitoes of the summer. For

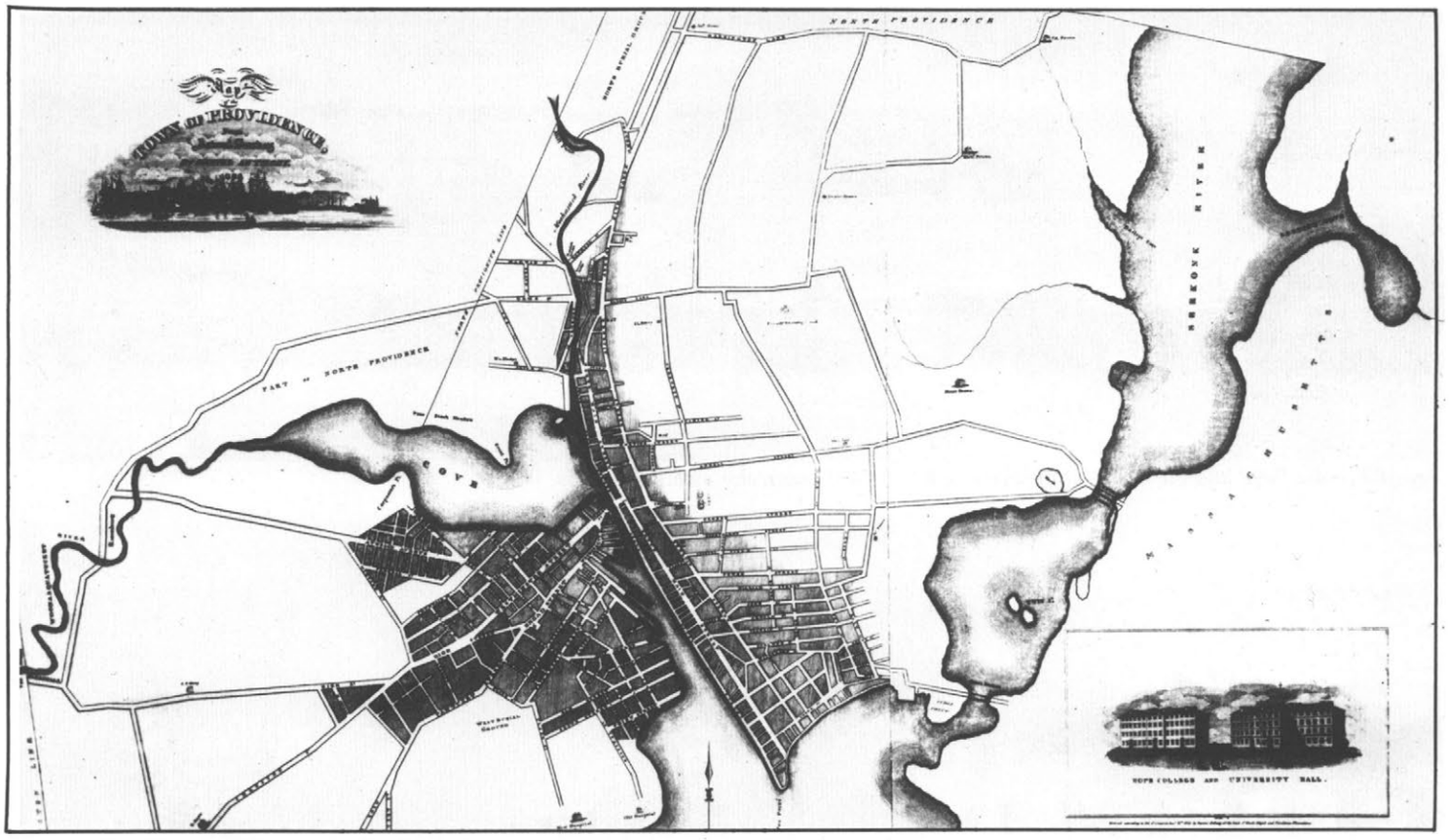


Fig. 104: Providence, 1823; map by Daniel Anthony.



Fig. 105: Samuel Slater (1768-1835).

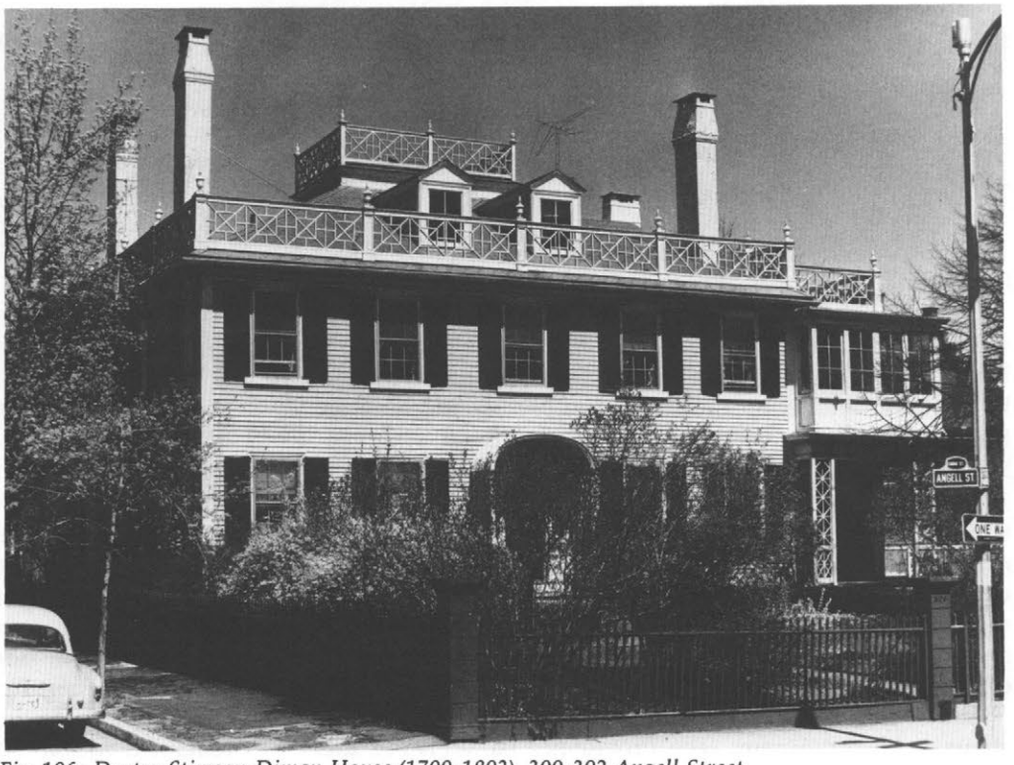


Fig. 106: Dexter-Stimson-Diman House (1799-1803), 300-302 Angell Street.

example, Ebenezer Knight Dexter maintained a fine country house and farm (300 Angell Street) in addition to his residence at 187 Benefit Street. Travel in the countryside became easier as roads were improved; eleven new or upgraded roads were chartered as turnpikes between 1803 and 1825. In 1828 the transformation of the Moshassuck River into the Blackstone Canal was completed, and interior sections as far north and west as Worcester, Massachusetts were drawn into Providence's orbit.

Many new roads and turnpikes through the country ran to water-powered mills including those in the hamlets of Manton, Ruttenburg, and Olneyville along the Woonasquatucket River and to more isolated mills located on streams in surrounding towns. At the same time that Provi-

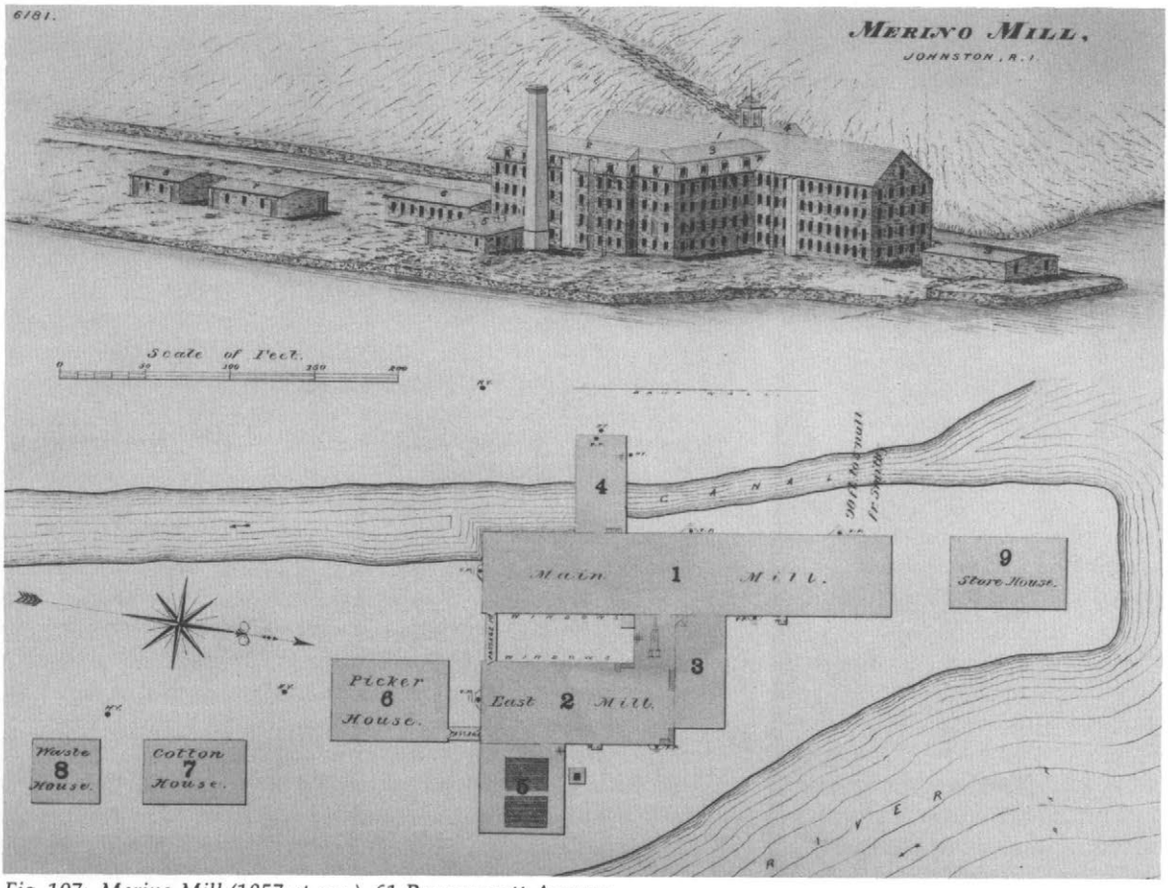


Fig. 107: Merino Mill (1857 et seq.), 61 Ponagansett Avenue.

dence's maritime prosperity reached its height in the late 1780s and the 1790s, merchant Moses Brown organized a company to manufacture cotton textiles. Early experiments failed until the Pawtucket mechanics David Wilkinson and Sylvanus Brown working with English immigrant Samuel Slater transformed Moses Brown's collection of machines into a workable Arkwright system. Factory spinning of cotton yarn commenced on December 20, 1790, and the American Industrial Revolution began. Moses Brown, his son-in-law William Almy, and his nephew, Smith Brown, continued to invest in cotton mills during the 1790s, taking Samuel Slater into partnership. During the first decade of the nineteenth century other Providence merchants began to divert funds from maritime to industrial enterprises. This shift of capital to land-based mills was accelerated by the embargo on American shipping enacted by Congress in 1807 in an unsuccessful attempt to keep the United States out of the war between Great Britain and France. The hiatus in textile imports from England during the War of 1812 was another impetus to Providence merchants like Edward Carrington to invest in cotton mills, which were earning profits of 20 to 30 percent. Rhode Island was the nation's early leader in textile production, and most of the state's 100 mills in 1815 were located in Providence County. The first mills were driven by water wheels and were necessarily located on water-privileges, mostly outside Providence's borders along the Pawtuxet and Blackstone rivers where power sites abounded. There were a few water-power sites in Providence, however. The Union Mill (1805) and the Merino Mill (1812), which still stands at 61 Ponagansett Avenue, were located in Olneyville. What is more, Providence investors supplied the capital, managerial ability, technical knowledge, and transportation and marketing services which were fundamental to the industrialization of much of the state.

During the early nineteenth century, Providence's growth and changes in the community convinced some residents that the traditional town-meeting government was no longer adequate to manage civic affairs. By 1810, Providence was one of the seven largest communities in the United States, but local government had not kept pace; it was virtually unchanged from colonial days. Its finances, for example, were poorly managed and required increasing attention as the cost of basic municipal services ballooned. In the 1820s the town still owed $7,000 for so-called permanent improvements made to roads in the 1790s which had already worn out; meanwhile as Providence rapidly grew, costs for new highways and bridges soared, increasing fivefold during the decade. Other needed improvements included oil street-lamps, flagstone sidewalks on South Main Street, and new schools. In 1800 the town organized a public, tax-supported school system (according to some, the first in the United States), and by 1832, 12 schools had been constructed to educate 1,200 pupils. The net result of making these civic improvements, together with the ever-increasing cost of poor relief, was that town debt rose from $22,554 in 1800 to $110,433 in 1830, representing an alarming 220 percent rise in per capita debt.

The inadequacy of the police force was another concern which led citizens to believe a new form of government was needed. In 1775 Providence established a system of daytime constables and night watchmen who were supposed to report fires, maintain order, conduct the disorderly to jail, and enforce the town curfew. However, the watchmen's effectiveness was limited; they had no uniform or badge of



Fig. 108: Mayor Samuel W. Bridgham (1774-1840).

identification, no weapons, no special arrest powers, and were liable to damage suits brought by those they restrained or took into custody.

From time to time, citizens took the law into their own hands. In 1824 and in 1831, vigilante actions turned into race riots against blacks, who constituted a tenth of the town's population. The riots finally prodded townsmen to a realization that the methods of informal community pressure which had worked half a century earlier were no longer effective in maintaining civic order. Providence was incorporated as a city in 1832, and in his inaugural address delivered at the Old State House on June 4, 1832, Providence's first mayor, Samuel W. Bridgham, concluded that the town had become "too heterogeneous and unmanageable" to continue the old form of government. The change in the form of local government was symptomatic of new conditions being created by accelerating physical and population growth, cultural diversity, and an industrial economy.

INDUSTRIAL CITY: 1832-1865

The middle years of the nineteenth century were a turning point in Providence's history. The newly incorporated city adjusted to the administrative demands of its own growth, and continuity with the past still could be found in its population, economy, and physical appearance. By the time of the Civil War, on the other hand, the city was engulfed by the two forces which would radically transform its physical and social character: industry and immigration.

During the nineteenth century, Providence became a major manufacturing center for textiles, base metals, and jewelry. A crucial factor in making Providence an industrial city was the growth and expansion of the railway system between 1835 and 1848. Nationally, 1820 to 1840 was a period of "transportation revolution" involving construction of turnpikes, canals, steamboats, and railroads. Economic historians have concluded that inexpensive overland transportation was a necessary condition for the emergence of industry in the northeast and agriculture in the north-central states. Each of the several modes had its day, but railroads emerged preeminent by 1840, when America had more railroad track than any other country in the world, and most of that was laid in New England and New York. At first, rail lines were used as links in transportation systems which also included shipping or canals. For example, the Providence and Boston line (1835) had its southern terminus at the harbor in Fox Point. The Providence and Stonington line (1837), which connected to steamboat service between Stonington and New York, had its northern end at Burgess Cove in South Providence, and passengers and freight continuing north were ferried across the harbor to Fox Point to connect with the Providence and Boston. Expanded service was provided in 1848 by the Providence and Worcester and the New York, Providence, and Worcester lines. That same year the upper Providence River cove was partially filled,

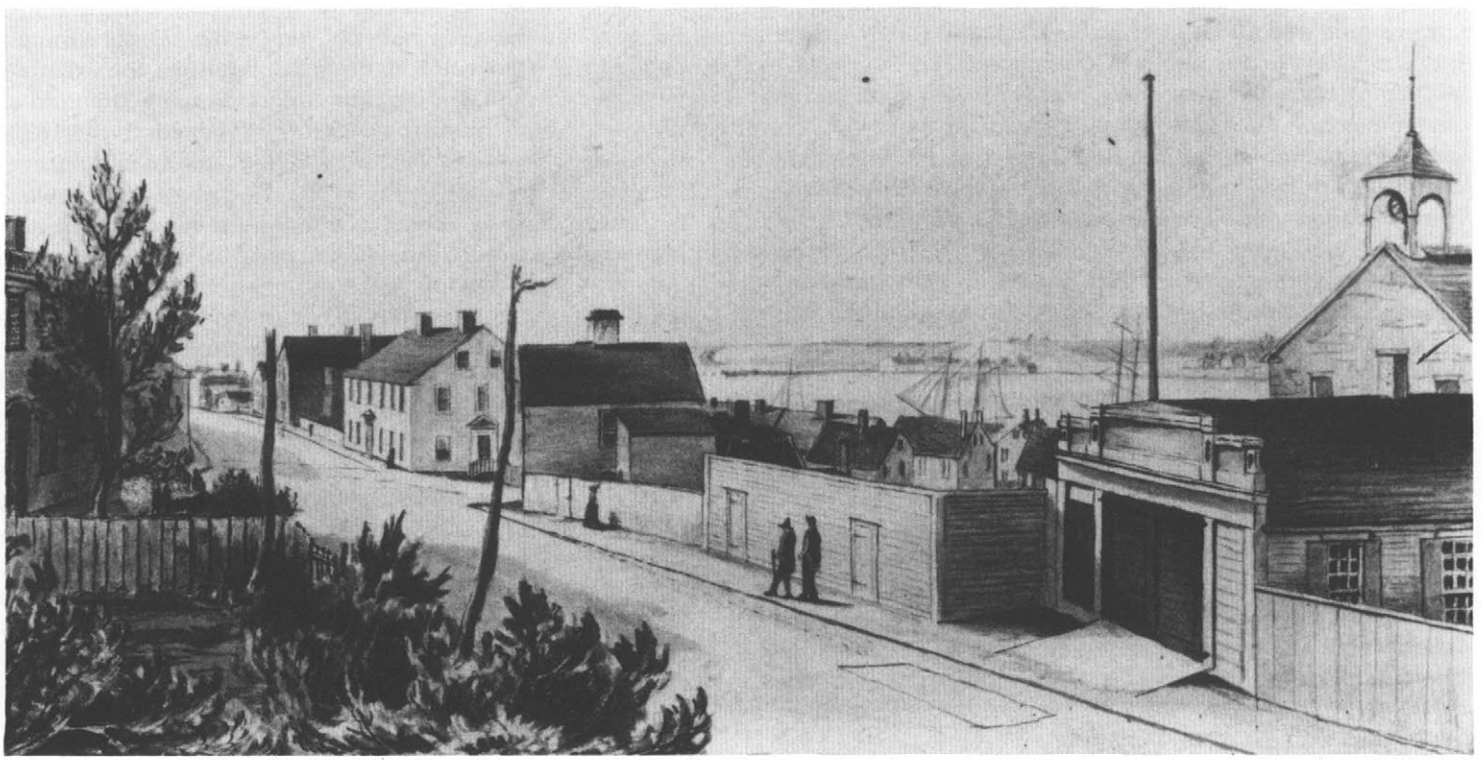


Fig. 109: Benefit Street in 1839, view to the southwest at Transit Street; watercolor by E.L. Peckham.

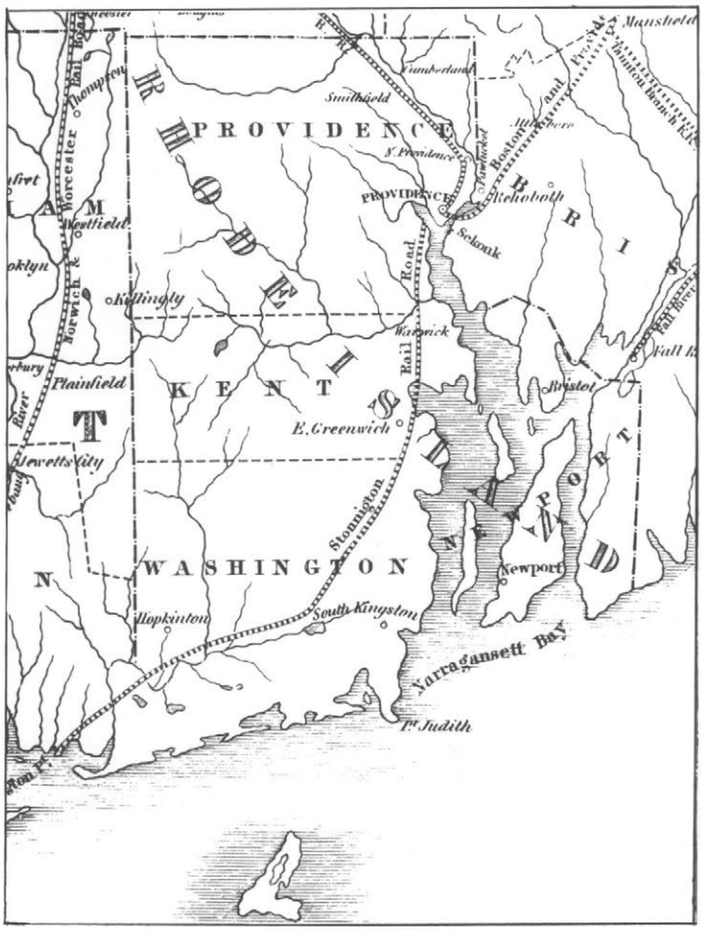


Fig. 110: Rhode Island's railroad network in 1846.

and tracks were constructed to a new passenger station at Exchange Place. The impressive station (replaced by the present station in 1898) was appropriately called Union Station since all lines converged at this location in the center of the city; one historian has called it the first major railroad station in the United States. Much as today, the city's major rail line entered from the north following the line of the Moshassuck River, passed through Union Station, proceeded westward parallel to the Woonasquatucket River to Olneyville, turned south and exited Providence running parallel to Elmwood Avenue.

Along with the coming of cheap, efficient railroad transportation, the development of steam-powered factories was crucial to the growth of manufacturing in Providence. The first textile mills in Rhode Island were powered by water, and only a few mills were located within the city, along the Woonasquatucket River. In 1827, however, Samuel Slater built the Steam Cotton Mill. It was the first mill in Providence to use a steam engine as its sole source of power, and it was located near the waterfront at Ship and Dyer Streets with access to coal boats. The introduction of steam power not only released mills from their dependence on water-power sites, but increased their manufacturing efficiency and favored Providence as a transport center for raw materials, fuel, and finished goods. By 1850, 8 cotton mills and 2 woolen mills employing 1,198 workers were operating in Providence, and a decade later these figures had doubled. Though the Providence textile industry was expanding by 1860, Providence manufacturers were in general overshadowed by the larger operations of rural textile mills. However, city men often were the founders, directors, and bankers of the big mills outside Providence. The venerable Providence families, Brown and Ives, were major investors in the Lonsdale Manufacturing Company which owned mill villages along the Blackstone River; Robert and Moses Lippitt, who owned factories in Woonsocket, lived on Hope Street in Providence; while Robert Knight, who produced cotton goods in Warwick and West Warwick mills under the label "Fruit of the Loom," lived on Elmwood Avenue.

The rapid expansion of the textile industry in Providence and throughout New England was made possible by the invention and production of improved spinning and weaving equipment, steam engines, and other machinery, and Providence became a center for the production of textile machinery, steam engines and a variety of base-metal products. The Providence Machine Company (1838), an outgrowth of the machine shop at the Steam Cotton Mill, was among the first in the United States to produce sophisticated spinning equipment. The Phenix Iron Foundry (1830), originally located on Eddy Street, produced the earliest American textile-printing machines. Steam engine companies, which were less directly linked to textiles and had broad applica-

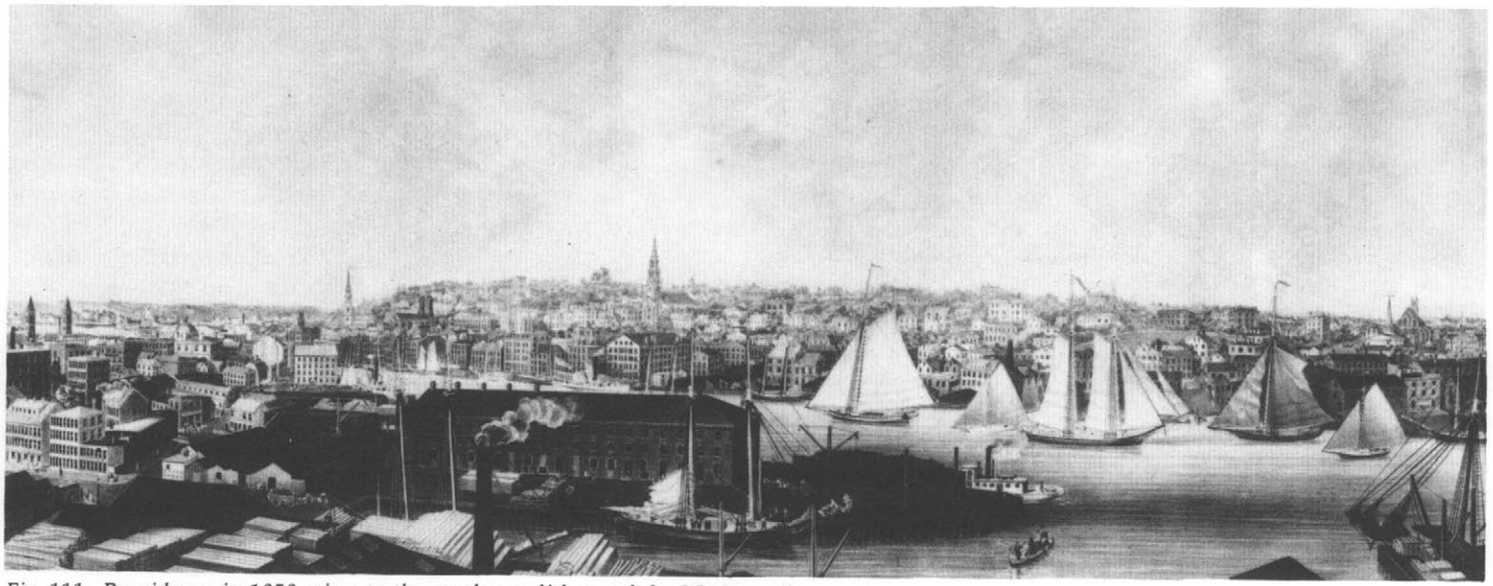


Fig. 111: Providence in 1858, view to the northeast; lithograph by J.P. Newell.

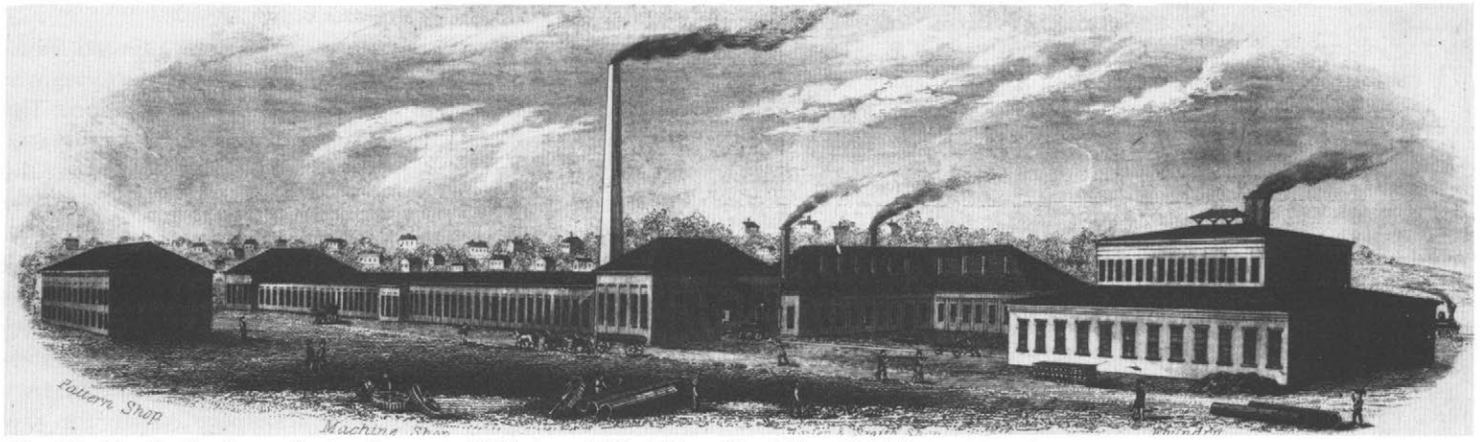


Fig. 112: The Corliss Steam Engine Company (1856 et seq.), West River Street (demolished).

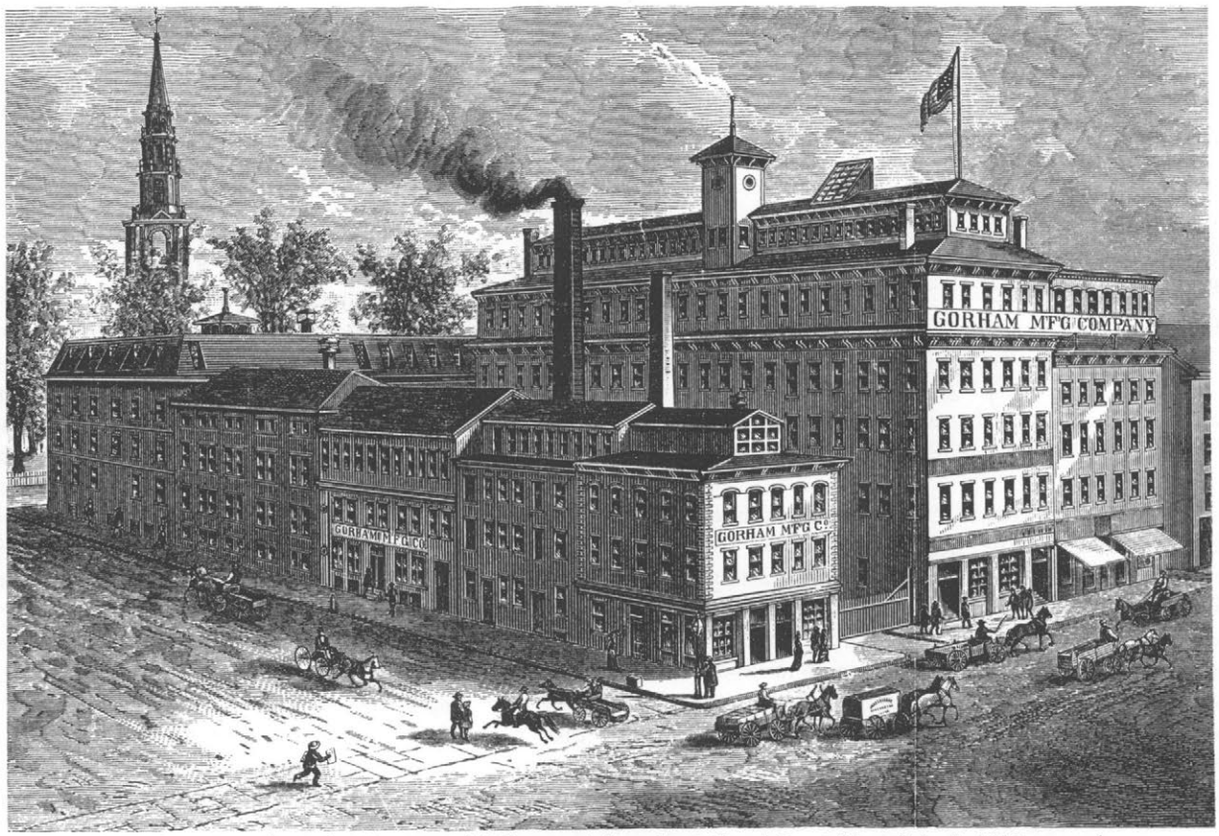


Fig. 113: Gorham Manufacturing Company (1831 et seq.), Steeple at Canal Street (demolished); 1886 engraving.

tions to a number of industries, were another prominent area of manufacture. In 1848, George C. Corliss patented an automatic cutoff valve that dramatically increased the efficiency of stationary steam engines. The Corliss Steam Engine Company (1856) placed Providence in the forefront of the industry and accelerated the adoption of steam power in local factories. Machine tools, files, screws, nails, and sewing machines were also important Providence manufactures. Between 1850 and 1860 the number of metals firms in Providence quadrupled to 94 and employed more than three thousand workers.

Providence's third major industry, jewelry and silver, had its origin during the 1790s when Seril and Nehemiah Dodge, working in their shop on College Hill, developed a method of rolling a thin layer of gold onto copper; with their new gold-plating process, they could undersell traditional gold jewelry manufacturers. From this origin, the local costume jewelry industry grew from only four shops in 1805 to 27 firms in 1830, employing 290 artisans. By 1850 these numbers had doubled, reaching a high of 90 shops by 1856. Many of the shops were small operations owned by master craftsmen who were forced to return to the ranks of wage earners when sales declined as a result of changes in fashion or economic declines. The Panic of 1857 and the Civil War had just such an effect, and in 1865 only half the shops counted a decade previously were still in operation. With improved conditions the jewelry industry could revive equally dramatically. The silver industry was carried on early in the century in small shops operated by artisans such as Jabez Gorham who made beads, earrings, rings, pins and flatware. In 1847, Gorham's son, John, greatly expanded the business by installing a steam engine and producing silverware by machine.

The Civil War triggered a full scale expansion of established manufacturers nationwide. In Providence, the base-metal industries earned profits producing rifles, steam

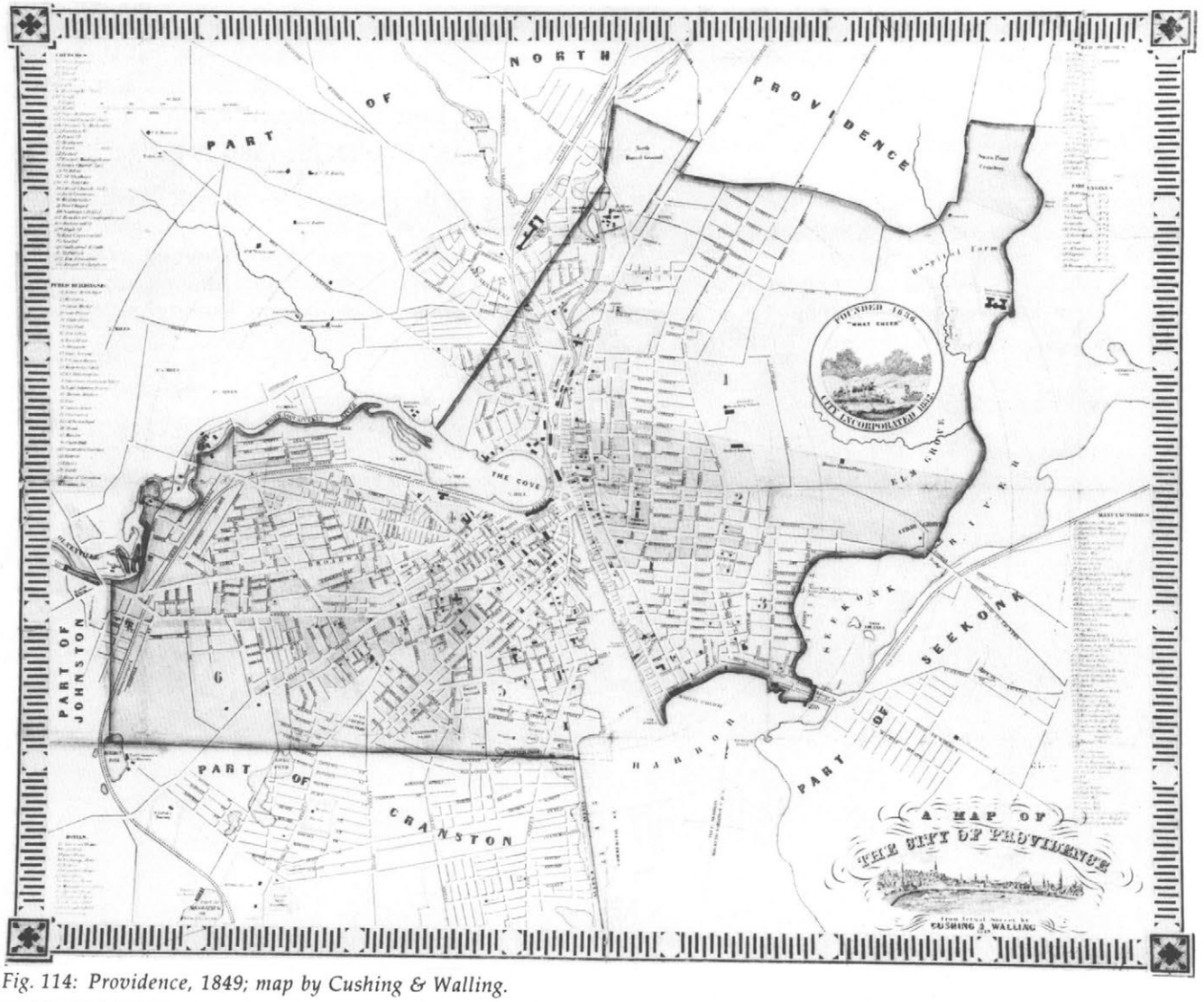


Fig. 114: Providence, 1849; map by Cushing & Walling.

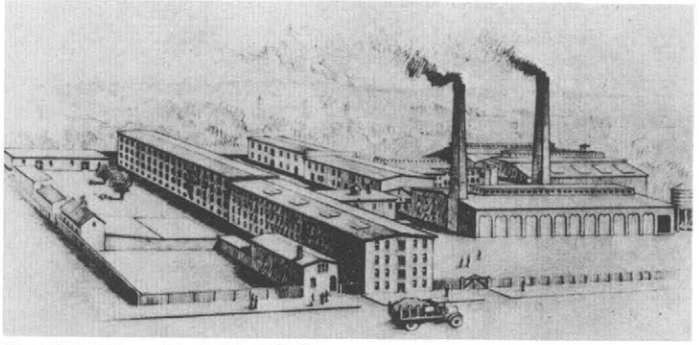


Fig. 115: Riverside Mills (1863 et seq.), 50 Aleppo Street.

engines, and machinery. At the same time, the war provided incentives for the rapid expansion and mechanization of industries which had developed at a slower pace before 1860. The textile industry was one of these. During the Civil War, cotton was in short supply, and some mills were forced to close though cotton production remained an important part of the state's economy. There was no shortage of wool, however, and the Atlantic Delaine, Riverside, and Wanskuck mills were three of the more prominent factories constructed during or immediately after the war which manufactured woolen goods and worsteds.

Providence's population tripled between 1830 and 1865 to a total of 54,595 residents. Of these, nearly half were foreign born or the children of foreign-born parents, an increase of 24,393 from a count of 39 unnaturalized foreigners in 1820. Immigration from England, Scotland, and English-speaking Canada was a constant supplement to Providence's population throughout the nineteenth century. These English-speaking newcomers assimilated easily and settled throughout Providence. Many were skilled textile workers. In 1865 this group totaled 4,025.

Irish immigrants represented nearly a third of the city's population. The city's first Roman Catholic parish, Saints Peter and Paul, was established in 1838, and the first St. Patrick's Day celebration was held in the City Hotel on Weybosset Street in 1839. Most Irish immigrants had been farm laborers, and they performed unskilled work in Providence such as railroad construction and earth-moving to fill the cove in 1848 before moving into factory work.

In 1865, 6,773 dwelling houses existed in Providence. The worst living conditions probably existed at Snowtown, where a large part of the town's black population lived along the north shore of the cove; in South Providence adjacent to slaughterhouses and the Rhode Island Bleachery which employed unskilled workers; at the Irish settlement, "Corky Hill," in Fox Point near the harbor; and along the Blackstone Canal, an industrial corridor and an open sewer. Superintendent of Health Edwin Snow recorded that nine-tenths of all who died during the 1854 Asiatic Cholera epidemic were "persons of foreign parentage," and 70 percent of all deaths

occurred near the canal or at Fox Point, where there abounded "miserable, unsuitable, illy-constructed, overcrowded tenements, with no conveniences for cleanliness, or decency."

Most new construction occurred in College Hill or Fox Point, the city's oldest neighborhoods, and on the west side in the areas of downtown, northern South Providence, and eastern Federal Hill. During the first half of the nineteenth century Providence ceased to be the simple linear settlement along the river and Weybosset Street dating from colonial days. Instead, geographically and visually distinct neighborhoods began to emerge, setting a pattern for the city's future growth. The 1835 census revealed that for the first time a majority of Providence residents lived on the west side. Beyond the densely settle areas, the number of country estates proliferated, and some farms remained active.

MAKING A METROPOLIS: 1865-1945

Patterns of civic development which appeared during the first half of the nineteenth century were brought to fulfillment between 1865 and 1945. Foreign immigration continued to swell the city's population; industrial expansion made Providence one of the nation's manufacturing leaders; and a building boom constructed nearly 30,000 houses.



Fig. 116: Providence, 1870; map by D.G. Beers & Co.

The transition to a peacetime economy was complicated by the Panic of 1873, more devastating than previous nationwide economic depressions because of the extent and rate of expansion during and after the Civil War. The major Rhode Island concern to fail was the A. & W. Sprague Manufacturing Company of Cranston. At the time, it was the largest business failure in the nation's history, and the Sprague failure forced Providence banks which held Sprague notes to reorganize. A few Providence manufacturing companies, including the Atlantic Delaine Company, failed as a direct result of the panic, and most were affected by the depression, resulting in mill shut-downs, short workdays, and layoffs over the next six years. Recovery was nearly complete by 1879, however, and the following decades brought spectacular growth, progress, and prosperity for Providence. The tone of the era was exuberantly summarized by the *Board of Trade Journal* in 1895 when it wrote: "Providence, built like Rome upon its seven hills, fanned by gentle breezes from the ocean, with its freedom from serious epidemics, its great wealth, large banking facilities, large and varied industries, its nearness to other great commercial centers, its society, schools, churches, beautiful surroundings and splendid streets, is not excelled by any other city in the U.S. for residence and business purposes."

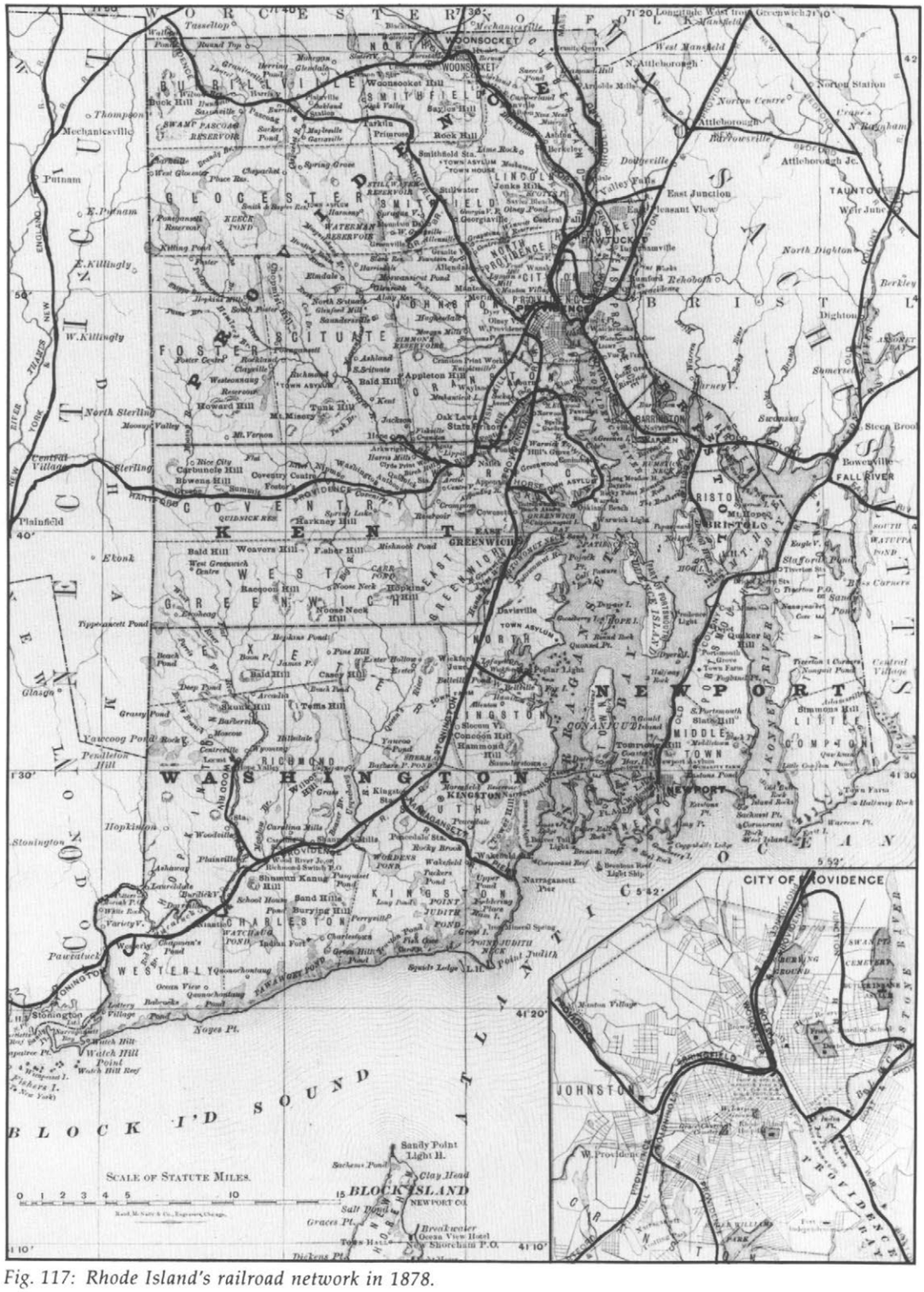


Fig. 117: Rhode Island's railroad network in 1878.

Metals firms which had expanded dramatically during the Civil War were reorganized for peacetime production. The Burnside Rifle Company became Rhode Island Locomotive Works, and Nicholson & Brownwell, formed to produce parts for Springfield muskets, became the Nicholson File Company. By 1900, Providence was the nation's third largest manufacturer of all types of machine tools, and it was boasted that the city contained the world's largest tool factory (Brown and Sharpe, 235 Promenade Street), file factory (Nicholson File, 23 Acorn Street), engine factory (Corliss Steam Engine Company), screw factory (American Screw), and silverware factory (Gorham, 333 Adelaide Avenue).

Foundries and machine shops varied widely in size from the smallest shops, which were sometimes associated with a textile mill, to major factory complexes. Most metals firms were located in areas with access to transportation facilities which included the Woonasquatucket River corridor, Olneyville, and Moshassuck Square, which were adjacent to railroad lines, and waterfront sites in Fox Point and along Eddy Street.

Gorham Manufacturing Company moved from North Main Street to a site on the rail line at Adelaide Avenue in 1890. By the turn of the century, Providence was the nation's leading producer of silverware — over a third of all American silverware was manufactured here.

The jewelry industry rebounded rapidly from the 1873 panic. In 1875, 130 jewelry shops employed 2,700 workers, and in 1890 an expanding market for cuff and collar buttons and the specialization of electroplating, enameling, engraving, die sinking, and lapidary work provided work for more than 200 firms and almost 7,000 workers. By 1900, Providence ranked first in the manufacture of jewelry nationally and the state as a whole supplied 29 percent of the jewelry manufactured in the United States. The industry was centered in Providence in a jewelry manufacturing district bounded by Pine, Chestnut, Clifford and Eddy Streets. This clustering of small firms in large buildings provided some of the same advantages of scale in purchasing steam or electric power and in integrating operations which a large factory enjoyed.

The city was also the nation's leader in the production of wool and worsted goods. In 1890, Providence's wool and worsted companies employed 8,887 workers. Wool and worsted mills and cotton finishing plants such as bleaching, dyeing, and printing companies remained dependent on ample supplies of water for their operation in order to wash the raw fibers or to rinse finished products. Consequently, the Woonasquatucket, the East, and the Moshassuck Rivers, which provided both water and access to railroads, were centers for the textile industry.

Other industries contributed to Providence manufacturing as well. In 1901 there were 1,933 firms doing business in Providence, and businessmen honestly boasted that "Providence manufactures everything from a carpet-tack to a locomotive." Overall, the city of Providence produced $200 million in manufactured goods in 1904: $40 million in woolens

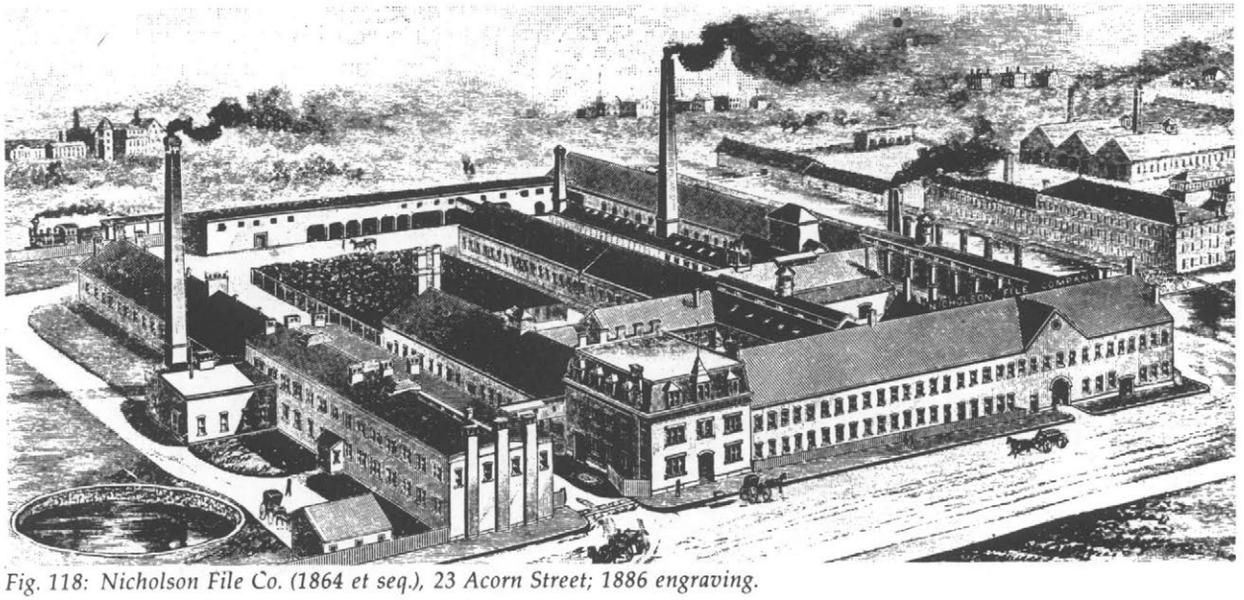


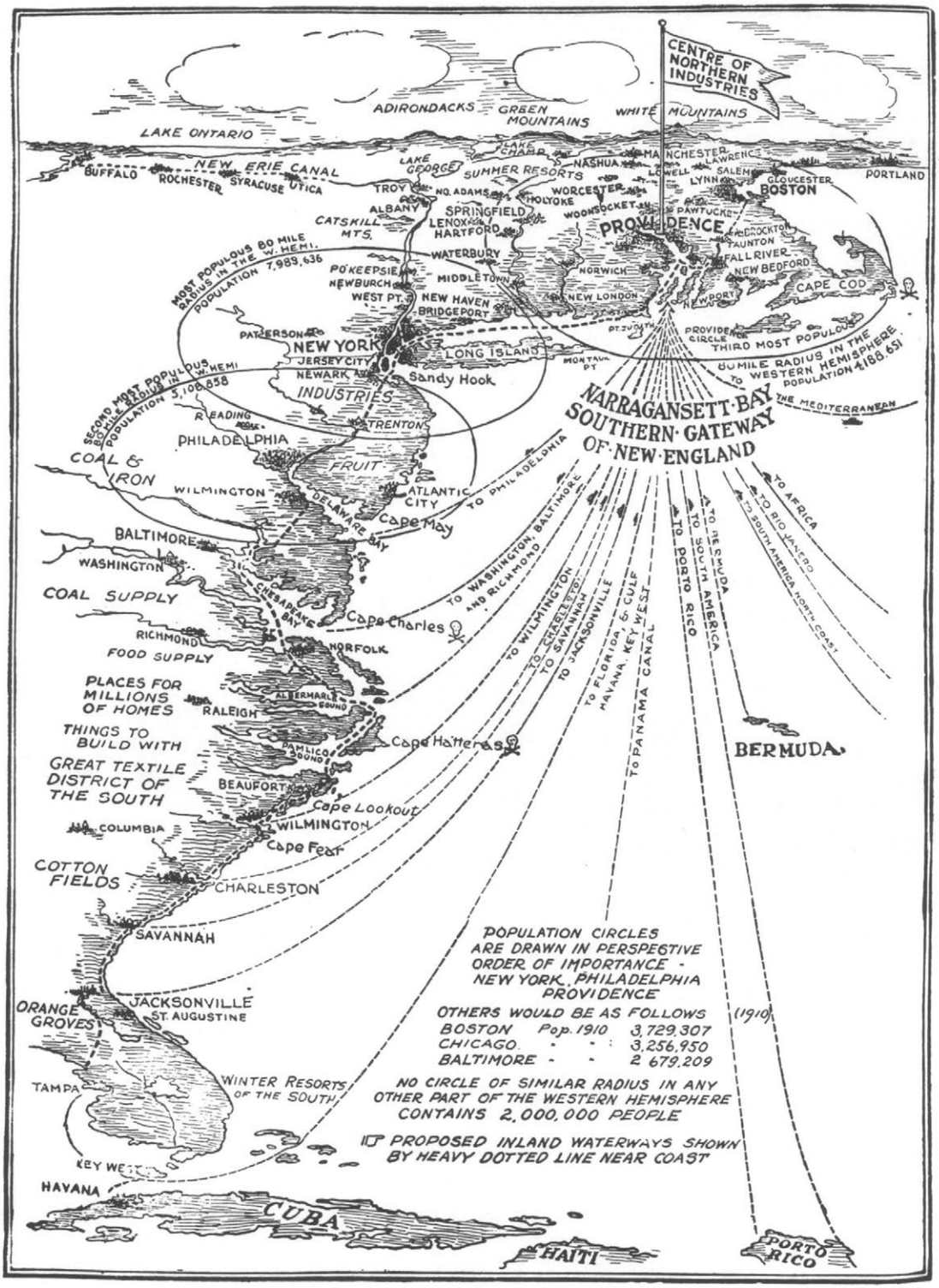
Fig. 118: Nicholson File Co. (1864 et seq.), 23 Acorn Street; 1886 engraving.



Fig. 119: Gorham Manufacturing Company (1889 et seq.), 333 Adelaide Avenue; ca. 1890 photograph.

and worsteds, $26 million in cotton goods, $17 million in jewelry and silver, $13 million in machines, $10 million in rubber goods, $5 million in electrical supplies, and $1.5 million in silk. In 1912, the city's *Board of Trade Journal* reported that Rhode Island stood second in per capita wealth in the United States.

During the second quarter of the twentieth century, Providence's industrial progress slowed as the nation's textile industry relocated from the northeast to the south. As early as the 1890s, Providence businessmen were aware of Southern gains in the textile industry; indeed, Rhode Islanders were among the important investors in Southern mills, and a



NEW ENGLAND'S SOUTHERN GATEWAY.

Providence is the nearest, the easiest, and the cheapest New England port to reach from Southern waters.
It is also the most centrally located harbor with respect to the majority of the Population of New England.
Why should ships from the South sail around Cape Cod, or even across it, if Providence is the handiest place to get to and the nearest place to most of the people who want their cargoes?
Do You Know that Providence is nearer than Baltimore or New Orleans to Rio Janeiro, Buenos Ayres and all the Principal Eastern Ports of South America? Do you realize that Providence is two days nearer than San Francisco to the Panama Canal?

Fig. 120: "Providence — New England's Southern Gateway." 1912 promotion by the Providence Board of Trade.

Providence millwright firm headed by engineer Frank P. Sheldon designed dozens of Southern mills. In 1880 the South produced only 1/16 of the nation's cotton goods; by 1910 it was producing almost a third; and by 1923 nearly half. A variety of causes has been suggested for New England's decline as a textile manufacturing center including climate, antiquated physical plants, and labor problems, all of which undoubtedly played a part. New England cotton profits declined alarmingly in the years 1910-1914, but the stimulus to production created by World War I helped to hide the seriousness of these problems until plants actually began to close. The bankruptcy of the Warwick firm, B.B. &



Fig. 121: Providence, 1899; map by Sampson, Murdoch & Co.

R. Knight in 1924 as well as the abandonment by the American Woolen Company of two Providence mills in 1928 dramatized the condition of Rhode Island's textile economy. During the Depression years 1929-1931, unemployment ran as high as 40 percent in major Providence industries, but declined during the next decade as the second world war stimulated industrial production.

Providence ranked twentieth in size among American cities in 1900. The city's population doubled between 1865 and 1880, and doubled again by 1910 when immigrants accounted for seven of every ten residents. To house and employ this population, the rural countryside which surrounded the city was subdivided, platted, and built up. Although Providence's growth was not consciously planned and the full consequences of its growth could not be anticipated, nonetheless, a city-wide pattern of development emerged from thousands of individual decisions to build a factory, a store or a house. Geography determined the suitability of land for residential or industrial use, and owners of large parcels determined the land's availability through price and their willingness to sell. As a result, a series of different neighborhoods was created. Fanning out in all directions, they encircled the earliest settled area of College Hill and Weybosset Neck, and were themselves encircled by an ever diminishing band of semi-rural land which reached beyond the city's borders. The neighborhoods were separated by use, social and economic stratification, location, and time of settlement. No longer was Providence a compact, functionally and socially integrated community as it had been; it was becoming a sprawling federation of industrial sections and discrete residential districts.

At the center of Providence's trade and industry stood the downtown. Near the turn of the century, the city had 31 banks and 130 insurance offices, 16 theaters performing repertory drama, opera, vaudeville, burlesque, or the newest fad, movies. Four daily newspapers and 26 weeklies and monthlies were published, and 300 passenger and freight trains stopped in Union Station every day.

Outside of downtown, builders raced to keep up with the demand for new houses. In 1865, 6,773 dwelling houses existed in Providence. The total increased dramatically in succeeding decades: 13,275 in 1875, 20,584 in 1895, and 35,634 in 1920; only during the economic depression years, 1873-1880 and after 1929, did construction activity slacken. This building boom relied heavily on the existence of a public transit system which enabled people to live beyond walk-



Fig. 122: Exchange Place, 1891 view.

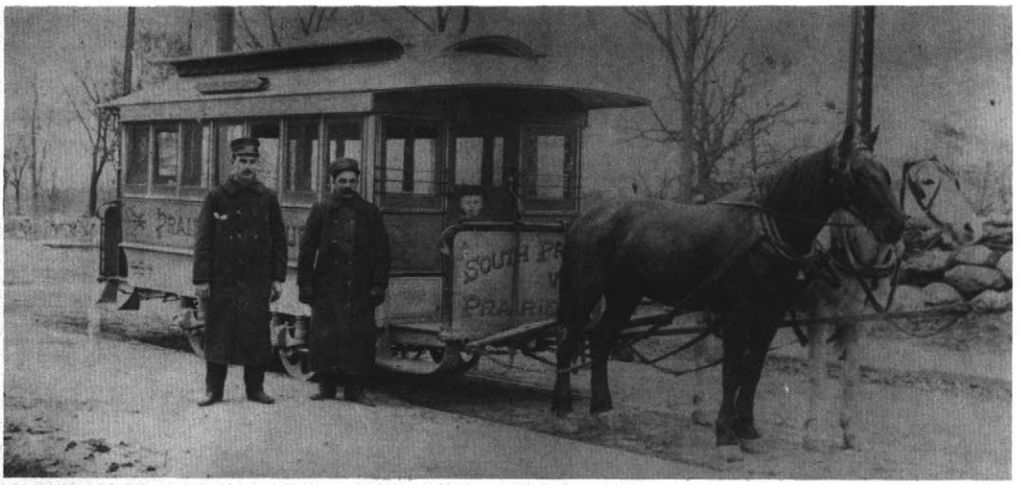


Fig. 123: Horse car, 1880s view.

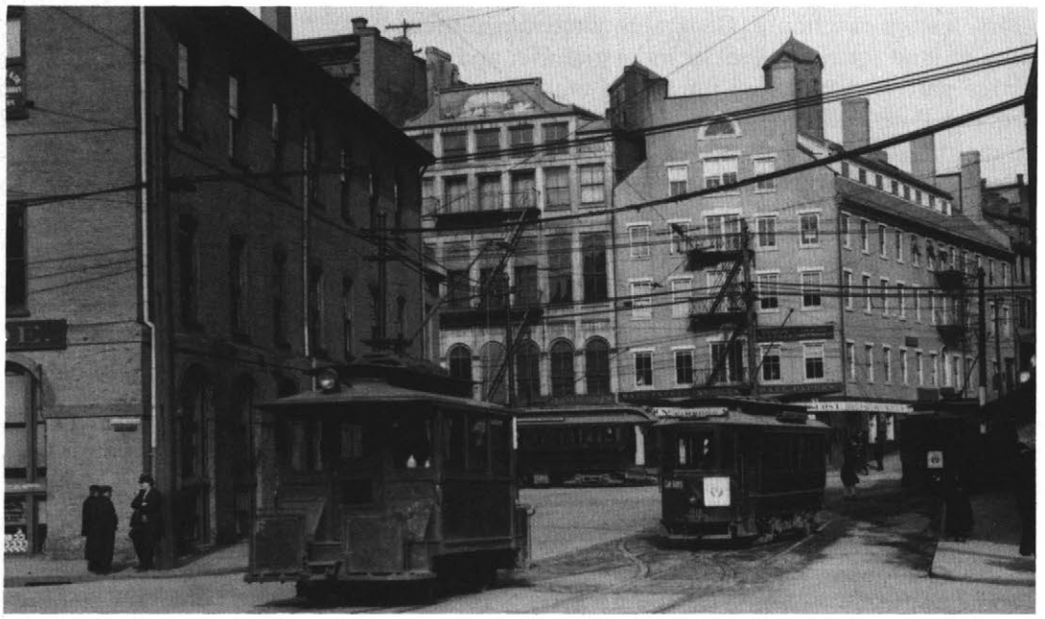


Fig. 124: Electric trolleys at Market Square, 1899 view.

ing distance from jobs and stores. During the 1860s horsecar service was inaugurated along the city's major streets. By 1882, 200 horsecars were in operation over 41 miles of tracks, and with the advent of electric trolleys, service was expanded. The benefits of trolley service were described rhapsodically in 1893: "The electric railroad is no longer an experiment. . . . it is threading the streets with steel, and cob-webbing the air with wires. It is adding suburban towns to the city centers and radiating the arteries of rapid transit from congested districts, beyond the fringes of smoke and noise to rural scenes, where, in purer air and sweeter surroundings our thousands of toilers can enjoy home and health." In 1912, 435 electric trolley cars rode 81.56 miles of track and carried more than 135 million passengers a year. Between 1920 and 1940 service was switched to buses; the last streetcar was retired in 1948.

In the late nineteenth century, the majority of Providence families shared two-family or three-family houses. Housing developments for the workers of specific mills existed in Olneyville, Smith Hill, and most clearly in the North End, where the Wanskuck Company built and owned workers' and managers' housing, a store, a recreation hall, and a church. Large sections of South Providence, Smith Hill, Valley, Fox Point, Mount Hope along North Main Street, and the West End were built up with multiple-family dwellings intended for working and lower middle-class owners and tenants. Single family houses were also built in these neighborhoods.

Wealthier home buyers selected areas which were removed from factories, the railroad, or the harbor. All of College Hill remained popular. A number of Providence's finest residences were built along boulevards such as Broadway, Broad Street, Hope Street, and Elmwood Avenue, and slightly less grand houses were built on nearby side streets. During the 1880s and 1890s Elmwood and sections of South Providence were developed as fashionable residential districts, as were sections of the East Side near Angell and Cooke Streets.

At Providence's borders, large amounts of land remained open at the turn of the twentieth century. Cole Avenue on the East Side was still being farmed; Washington Park and southern Elmwood were the site of the Washington Park Trotting Association race track, the 30-acre Park Garden amusement park, professional baseball fields, and circus grounds; in Mount Pleasant and Elmhurst the age of country estates lingered on.

Between 1900 and 1945 housing construction filled in most of the city's remaining vacant land, completing the



Fig. 125: Hope Reservoir (1873-75), ca. 1920 view to the west.

neighborhoods of Washington Park, Mount Pleasant, Silver Lake, and the East Side. Residents in the new areas often were families who moved from other neighborhoods in order to purchase single-family houses in a suburban setting. Since these neighborhoods were located on the city's edges, transportation, especially the automobile, was key to their development.

The first automobile ever seen in Providence appeared in 1898; it was built and owned by A.T. Cross, and its steam engine powered it along at ten miles per hour. By 1908 there were 3,500 automobiles registered in the state, and by 1911 downtown traffic jams were so common that police were assigned to direct traffic.

Construction of Blackstone Boulevard (1892-4) on the East Side and Pleasant Valley Parkway (1909) in Mt. Pleasant spurred development and facilitated commuting in private automobiles between home and work. Garages became a standard feature in newer neighborhoods. Commercial development occurred outside of downtown during the 1920s and 1930s in new neighborhood shopping centers like Wayland Square and Hopkins Square, saving patrons the longer auto or bus ride to the city center. Similarly, major streets like North Main, Broad, Cranston, Smith, Broadway and Elmwood Avenue were easily accessible by automobile, and former residences were converted to commercial uses or were demolished to make room for stores, parking lots, and gasoline stations. Although in newer areas streets and garages were built to accommodate automobiles, in long built-up portions of the city, streets had to be widened and garages and parking areas constructed where trees and lawns had once existed.

Between 1865 and 1945, the process of urbanizing the surrounding countryside was repeated on varying schedules and with differing results in the city's neighborhoods. The people who occupied the new houses and those who moved into old houses in the less desirable sections were as varied as the neighborhoods' separate histories. During the period, Providence's total population grew by 460 percent with most of the increase occurring before 1910. The city's native white population grew from 28,452 in 1865 to 59,966 in 1910, while its foreign population in those same years rose from a count of 23,239 to 158,657. After 1924, federal immigration quotas restricted the flow of newcomers. Immigrants from Ireland and from England, Scotland, and British Canada had been a sizeable part of Providence's residents during the first half of the nineteenth century. In 1910 these groups comprised 18 percent of the total and were generally dispersed throughout the city's neighborhoods.

Italian immigrants began arriving in Providence after 1885. Twenty-five years later there were 30,000 citizens of Italian parentage, and by 1930, twenty percent of the city's population was of Italian extraction — more than 50,000 persons. Two-thirds of their numbers lived on Federal Hill, and the area could only accommodate this influx in congested, overcrowded conditions. Between 1895 and 1910 significant immigrant populations settled in various areas: French Canadians settled in Wanskuck and the West End; Russian Jews in Mount Hope, Smith Hill, and South Providence; Portuguese in Fox Point; and Swedes, Turks, and Germans settled throughout Providence in mixed neighborhoods. The residential neighborhoods least affected by immigration were College Hill, Elmwood, and lower South Providence, where middle and upper income native whites built comfortable suburban homes. Blacks, who comprised ten percent of the population in the 1820s, now constituted but 1½ percent of the populace. They lived in all neighborhoods in 1910, but were particularly concentrated in parts of College Hill and the West End.

The making of metropolitan Providence was largely a private enterprise carried out by industrialists and workers, real estate investors and home buyers, landlords and tenants. The process of growth also relied on a variety of public services. The water supply and sewerage systems were begun during the 1870s and 1880s. Electrical service began in

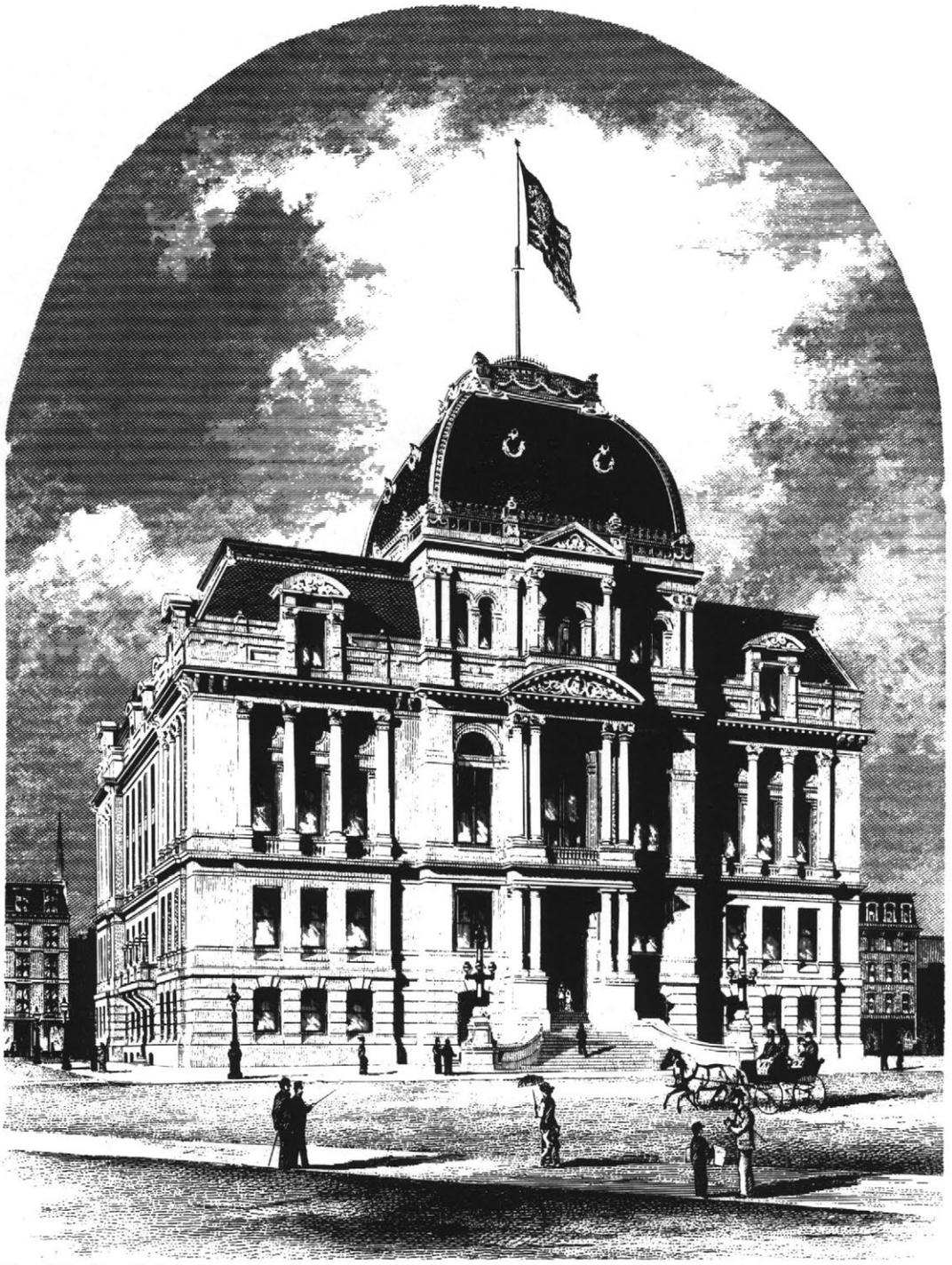


Fig. 126: City Hall (1874-78), early 1880s engraving.

1882, just three years after Thomas Edison perfected a reasonably priced incandescent bulb, and by the turn of the century, electric lights, vacuum cleaners, phonographs, and sewing and washing machines were making life easier for many residents. The Providence Telephone Company was incorporated in 1879, three years after the invention of the telephone by Alexander Graham Bell. By 1903, one hundred telephone operators were handling 49,500 calls each day.

City government became responsible for providing public services on a vastly larger scale than ever before, and the per capita city debt rocketed from $11.82 in 1866 to $80.06 in 1900. Part of the debt resulted from the process of land development. The private, arbitrary, and unrestrained development undertaken by landowners was criticized by Mayor Thomas A. Doyle in 1872: "Each developer is platting his own land with reference to the number of building lots he can make on his own tract, and without the slightest reference to the direction in which his streets are laid, or whether they lead into other streets. . . ." Between 1864 and 1880, the city spent $1.2 million to reconstruct developers' streets. A zoning ordinance was not adopted by the city until 1923. With its increase in population, Providence had to organize modern police and fire protection; by 1912 there were 369 policemen and 325 firemen. New schools were needed as well; a total of 61 schools were constructed between 1870 and 1900. By the latter year, the four high schools, 16 grammar schools and 88 primary schools then operating employed 1,044 teachers to instruct 23,000 pupils. Public recreational space became more and more necessary as vacant land was built upon. The City Board of Park



Fig. 127: Roger Williams Park (1871 et seq.), 950 Elmwood Avenue; ca. 1920 view.



Fig. 128: Providence Police at Central Station on Fountain Street, 1904 view.

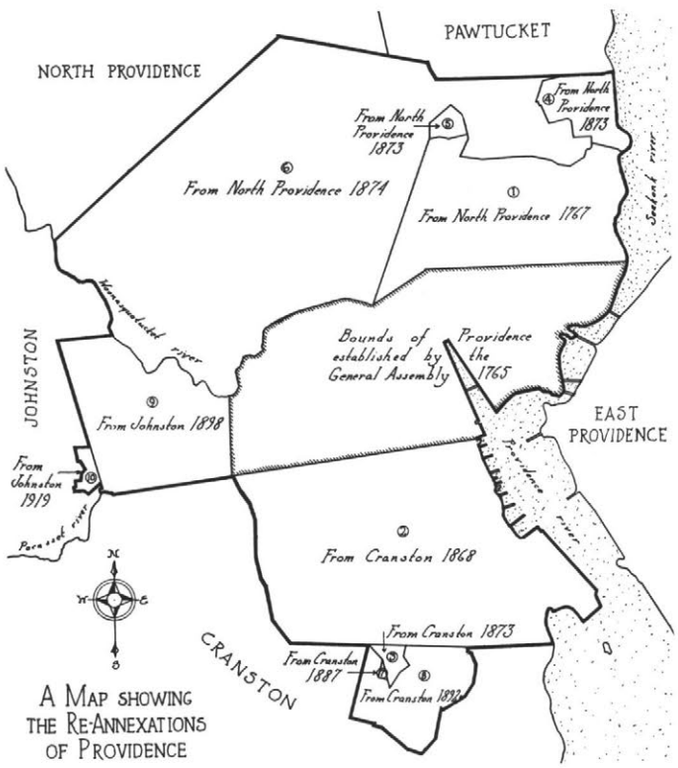


Fig. 129: J.H. Cady map of re-annexations to the city.

Commissioners was formed in 1901, and by 1910 it oversaw 31 parks covering 640 acres including: Roger Williams Park (1886-1910), Tockwotton Park (1896), and Neuteconkanut Hill Park (1904). In 1940 there were 27 parks, 47 playgrounds, and 2 parkways covering 1,150 acres.

In addition to serving those who lived within the city's borders as defined at the time of incorporation in 1832, the municipal government became responsible for large areas which were reannexed from Cranston, Johnston, and North Providence between 1868 and 1919. Portions of the East Side, Mount Hope, Elmwood, South Providence, and the West End, and most of Washington Park, Silver Lake, the North End, and Mount Pleasant were acquired in this manner. In general, the reannexed areas had more in common with Providence in terms of economic and neighborhood development and ethnicity than with their former towns.

World War II represented the last boom period for industrial Providence. Production activity occasioned by wartime demand aided economic recovery after the Depression. Old Providence firms which benefited included textile mills such as the Atlantic and Wanskuck mills, which manufactured uniforms; U.S. Rubber, which manufactured thirty-six million rubber heels for shoes and combat boots; and Brown & Sharpe, which manufactured a variety of machine tools. Newer firms with defense industry contracts included Atlantic Rayon Company (founded by Royal Little in 1928),

which gained large profits manufacturing rayon parachutes. At the city's Field's Point waterfront, Rheem Shipbuilding Company built sixty-four ships for war service. The construction of naval facilities at Quonset Point, Davisville, and Newport meant contracts for local businesses, and Providence became popular with sailors on liberty. Thus the civic and industrial growth which Providence enjoyed in the decades following the Civil War was partially revived during World War II despite underlying economic weaknesses.

THE RECENT PAST: 1945-1985

Between 1945 and 1985 Providence did not enjoy the growth and prosperity which characterized the preceding century. The city's population declined by 40 percent. During the single decade 1950 to 1960, Providence lost 17 percent of its population, leading the nation in this statistic, and a number of formerly important businesses closed or moved away. New development was affected by the fact that little vacant land remained in the city, and new construction could occur only in the suburbs beyond the city limits or on land which first had to be cleared of old buildings. The widespread ownership of automobiles and the construction of improved highways facilitated movement out of the city to new houses, office parks, and shopping centers in surrounding suburban communities.

The erosion of Providence's industrial economic base was a gradual process in which the relocation or failure of individual companies accumulated by the middle of the century to form an evident downward trend. The post-war period began with war industries closing down and returning servicemen adding to the unemployed, who numbered 35,000 statewide at the end of 1945. Plants were closed by Wanskuck Company, Atlantic Mills, and American Silk Spinning Company, while others relocated: American Screw Company (1949 to Willimantic, Connecticut), Nicholson File Company (1959 to East Providence and Indiana), and Brown and Sharpe Manufacturing Company (1964 to North Kingstown). Statewide employment in textiles declined 58 percent between 1947 and 1960; employment declined 20 percent in metals and machinery industries and increased 2 percent in jewelry. The success of firms like Gorham and Textron Corporation, one of the nation's first conglomerates, could not balance industrial failures.

Compounding its loss of businesses and jobs, the city's older areas experienced urban decay. Eighty percent of all housing units existing in Providence in 1980 had been built before 1940, while only five percent of the city's total dated after 1960. Many large houses were subdivided into apartments, and the number of rented housing units soared. Of 41,000 units constructed before 1940, only 8,000 were occupied by their owners in 1980. With a few exceptions, the older a neighborhood, the higher its proportion of rented units was, and a pattern of neglect of property by absentee landlords began to appear.

Providence's main effort to improve its economic base and to combat urban decay began in 1947 with the creation of the Providence Redevelopment Agency (PRA). At that time



Fig. 130: Benefit Street, mid-1950s view to the northwest.

eight areas of "arrested development" were designated on the fringes of the city where streets remained unpaved and water and sewage lines had never been completed, and nine "dilapidated" center city areas were designated for clearance of blight and for renewal. The federal government provided two-thirds or three-quarters of project funds with the remainder supplied locally.

Over a thirty-year period, the PRA exercised control or direct influence over approximately one-quarter of Providence's land area. Some 1,845 buildings were demolished to clear 279 acres of land. A total of $250 million in new construction was undertaken; 2500 housing units were built in projects such as University Heights, Wiggins Village, and Weybosset Hill; 20,000 new jobs were created by firms locating in the West River and Huntington industrial parks, at Randall Square, and elsewhere. The PRA also oversaw construction of 5 schools, street reconstruction, and other public improvements. Programs to assist property owners to rehabilitate existing houses were administered by the PRA in Federal Hill, the West End, Fox Point, College Hill, and Mount Hope.

Although construction of Interstate Highway 95 and the PRA's clearance of deteriorated areas removed significant portions of Providence's historic architecture, historic preservation has been an element in the city's planning. In 1959 the City Plan Commission and the Providence Preservation Society cooperated with the federal Department of Housing and Urban Development to publish *College Hill, a demonstration study of historic area renewal.* The study documented the historical and architectural significance of the College Hill area and presented planning recommendations for rehabilitating the existing but severely deteriorated buildings in the area. Some of the recommendations were incorporated into the East Side Urban Renewal Plan, while the basic work of repairing houses was undertaken by private homeowners who agreed with the preservation program. Residents in other parts of the city also have embraced historic preservation, and many historic properties throughout Providence have been renovated for continued liveability.

During the 1970s, an increasing number of commercial and industrial buildings underwent rehabilitation. The South Main Street commercial district, part of College Hill and an urban renewal area, included some of the first commercial restorations in Providence. Since the enactment of federal tax incentives in 1976 for renovation of commercial properties which are listed on the National Register of Historic Places, 122 projects have been completed, particularly downtown and in former industrial areas where old mills and factories have been converted to light manufacturing, retail, office, restaurant, or residential uses. From 1976 to 1984, the total investment in such projects was $89 million.

Important new construction projects have been undertaken privately and with government assistance in all neighborhoods as well. Yet, Providence's economy has not recovered from the loss of manufacturing employment, and the city continues to lose population and business to the suburbs.

Industrial sector declines may be offset by increases in

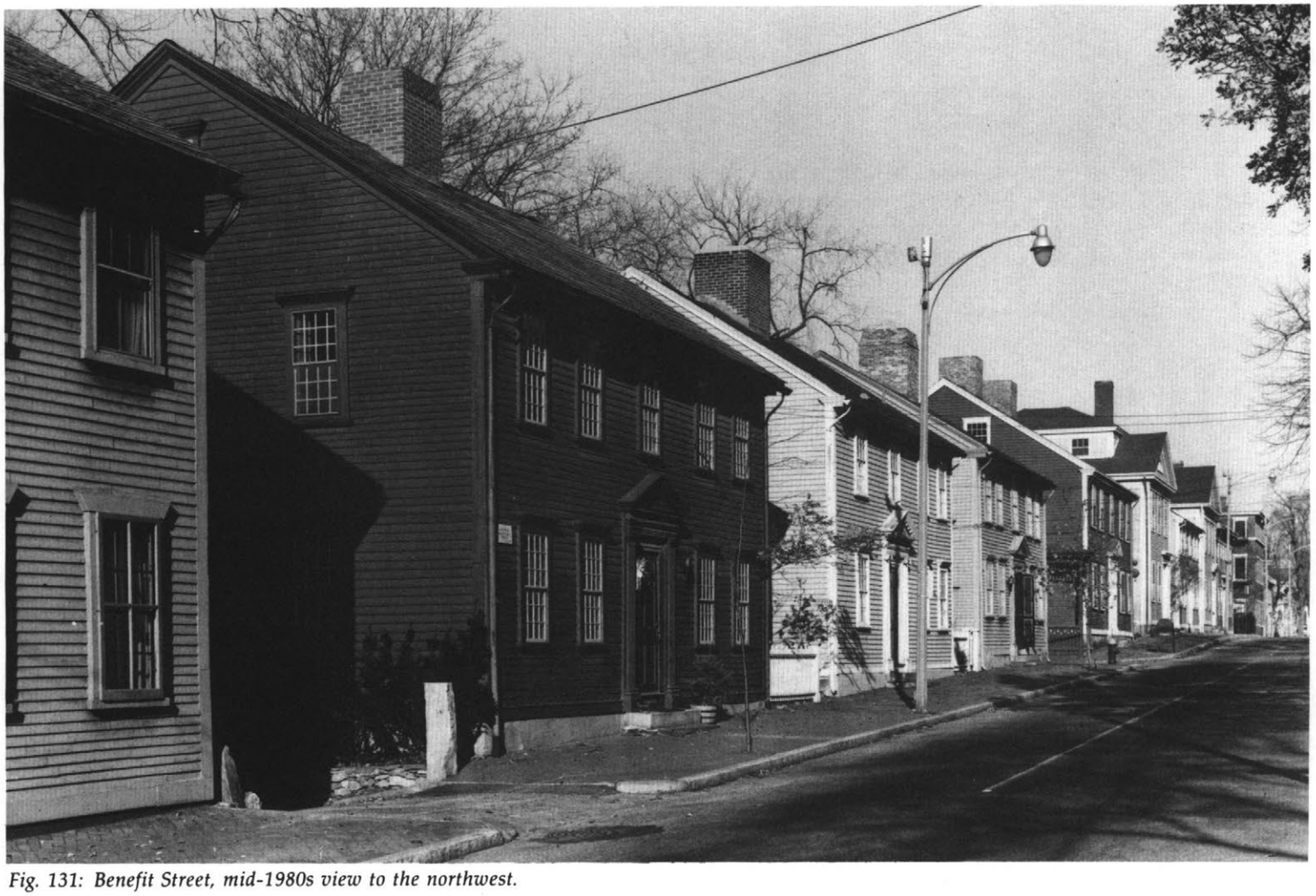


Fig. 131: Benefit Street, mid-1980s view to the northwest.

service occupations; a statewide trend is suggested by the increase in service employment from approximately half of Rhode Island workers in 1960 to 63 percent today. Development of new office space in downtown Providence could encourage this sector of the economy, and plans have been prepared to construct as much as 3.5 million square feet of offices in the Capital Center development project on the northern edge of downtown over the next twenty years.

Providence remains a city largely constructed in the nineteenth century. The area of colonial settlement on College Hill is a nationally recognized historic district of restored houses and public buildings. The downtown contains a remarkably intact collection of office and commercial buildings dating from 1860 to 1940, while the city's other 17 neighborhoods reveal their individual histories in their housing, factories, parks, and other features. Many of the most severely deteriorated and antiquated buildings in the city were removed through urban renewal, and the remaining well constructed and attractive buildings are an economic and visual asset, though many still need renovation. Providence's neighborhoods are small communities within a large metropolis where diverse ethnic and social customs enrich daily life. By 1970 the mix of foreign to native parentage had declined from 70 percent as in 1910 to 26 percent. The largest immigrant groups in 1970 were Italians (10 percent of the city's population) and Irish (3 percent). Blacks, who comprised only 1.5 percent of city residents in 1910, totaled 12 percent or 18,546 in the 1980 census, approximating this group's representation in Providence in the early nineteenth century. Hispanics who only recently have been counted as a significant population group, accounted for 6 percent of Providence's 1980 total. The city's most recent immigrant group, southeast Asians, accounts for one percent of the population.

In 1986 Providence is celebrating its 350th anniversary. As the City's residents look back over three and a half centuries of achievement and change, work is already underway to transform the center of the city by reclaiming the waterfront. The Moshassuck and Woonasquatucket rivers will be realigned and excess pavement decking will be removed, thereby opening up new Providence River views and allowing public access along its banks. This riverfront renewal, the neighboring revitalization of the historic Downtown, the development of Capital Center, and the ongoing preservation of College Hill and other neighborhoods are healthy proof of the City's vigor. In Providence's next 350 years, its heritage will continue to be used as a resource for new growth.

Edward F. Sanderson

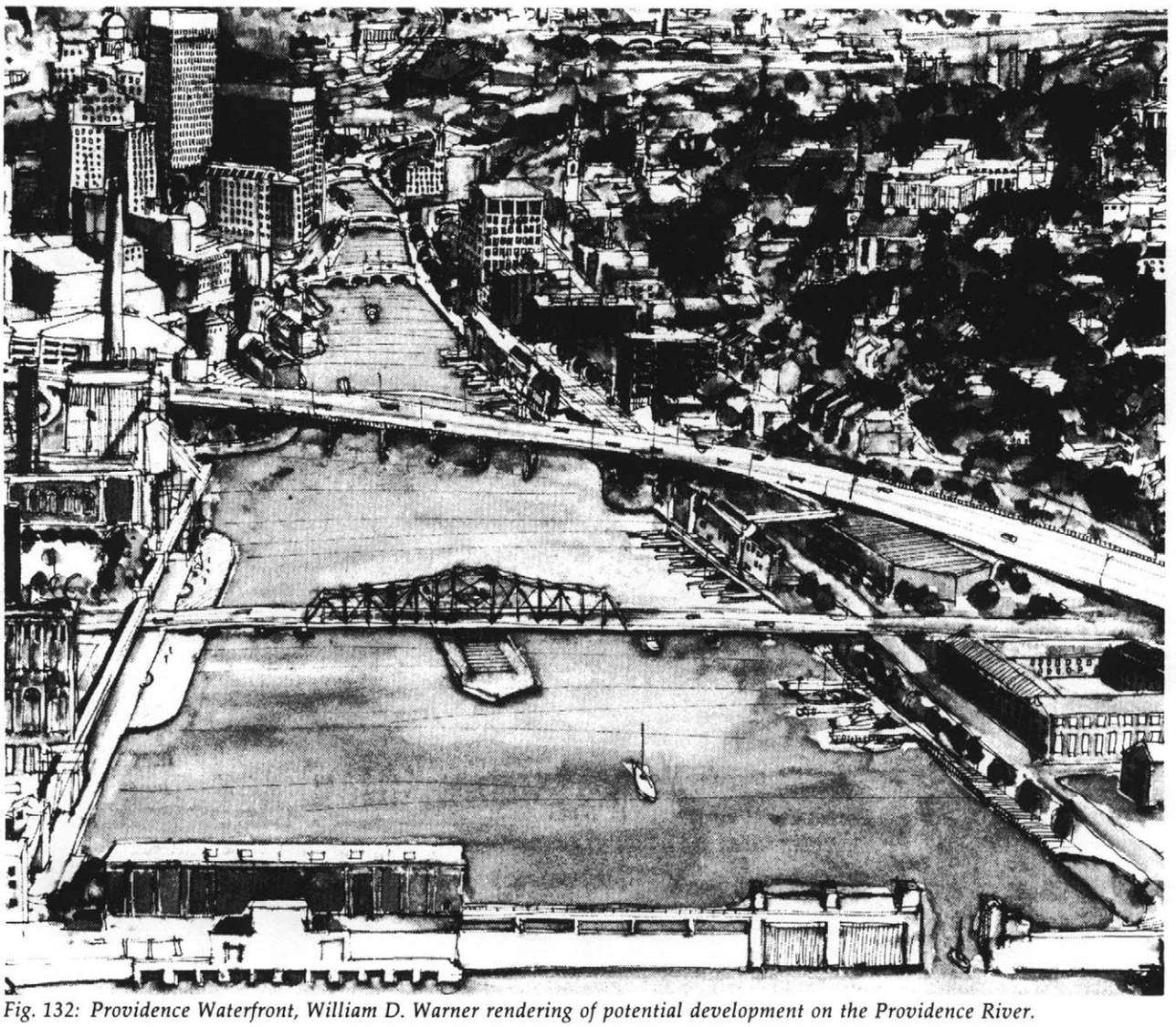


Fig. 132: Providence Waterfront, William D. Warner rendering of potential development on the Providence River.

IV. PROVIDENCE ARCHITECTURE: AN OVERVIEW

INTRODUCTION

The rich and varied architectural heritage of Providence includes thousands of surviving buildings, a few dating back to the early and mid-eighteenth century, many more built in the last decades of the eighteenth century, hundreds of early nineteenth-century buildings, and the great mass of the city's historic fabric which dates to the latter half of the nineteenth century and the first three decades of the twentieth century. Numerically, most of these architecturally significant buildings are — or were — dwellings. The other buildings — churches, schools, business blocks, and factories — though fewer in number, are just as important.

Unfortunately, none of the buildings erected in Providence during the seventeenth century, when it was a poor, struggling, coastal hamlet, has survived. Every building in the village save two houses was destroyed during the Indian hostilities of 1675-76. Those houses and all later seventeenth-century structures in Providence have since been demolished. This loss of seventeenth-century architecture is typical throughout New England.

Providence's emergence as a metropolis coincided in the late eighteenth century with that of the country as a sovereign nation, and the city grew and matured along with the country as a whole. Its location on the East Coast — the economic, political, and intellectual center of the country — made Providence in many ways a microcosm of national architectural currents. But Providence's architectural story is not strictly that of the nation as a whole, for the city retains its own special flavor and characteristics within this broader context.

This overview approaches Providence architecture typologically. Buildings are considered by type and in chronological sequence: domestic, civic, commercial, ecclesiastical, and industrial. This format hinders analysis of chronological developments and broad stylistic trends, but these aspects of local heritage are ably treated in John Hutchins Cady's fine book, *The Civic and Architectural Development of Providence*, published in 1957. By comparing functionally similar buildings, an architectural analysis can focus on forms, details, concepts, and attitudes of local importance — autochthonous variations on national or international themes.

The architecture of Providence is mainstream provincial New England, typical of the whole yet exhibiting a number of unique, distinctive characteristics in several eras and building types. The city was never an architectural center; neither was it a backwater. As early as the eighteenth century, Providence building designers were aware of, and often had direct exposure to, the most recent architectural developments in other larger colonial centers. Then, and in later years, too, new ideas appeared here in a timely fashion. The designs of most buildings are well conceived and up-to-date, but not extreme. Most are sound and well built; consequently, even neglected or dilapidated buildings often remain surprisingly sound structurally.

The city's appearance is heterogenous, with wide diversity of forms among the various neighborhoods of the city. The small-scale late eighteenth- and early nineteenth-century seaport town is still evident along Benefit and its side streets. The industrialization and commercial development of the nineteenth and twentieth centuries produced the large-scale central business district and the many industrial buildings around the city. The residential neighborhoods that grew up during these years vary considerably, from the small cottages and tenements of immigrant workers, through the streetcar suburbs, to the large and elaborate dwellings of wealthy industrialists and merchants. As the capital city, Providence naturally has a large number of monumental government buildings. Among these various sections and categories, size and scale of the buildings vary considerably, as do their relationships one to another and to the streets and open spaces. There is, however, a considerable number of pockets throughout the city where a group of buildings, a street, or several blocks convey a remarkable sense of time and place.

Despite the loss of its earliest buildings and several major changes to the city's topography, Providence retains a significant portion of its architectural heritage. These buildings project, as a whole, a strong sense of location and history — the product of as well as the setting for a long and interesting development.

DOMESTIC ARCHITECTURE

Houses are the largest and most diverse class of buildings in the city, and Providence's domestic architecture is at once its most familiar and often its least understood building type. The oldest surviving buildings in Providence make up a small number of houses dating from the 1730s, and the study of Providence architecture has generally been hitherto limited to houses of the seventeenth, eighteenth, and early nineteenth centuries. However, all the city's dwellings clearly help chronicle Providence's growth and development down to the present time.

This essay presents a continuous chronological overview of Providence housing, considering form, use, building technology, and style. Where appropriate, social and economic implications are introduced. Only brief attention has been devoted to those periods for which little has survived, such as the seventeenth century, or for those periods when little was built, such as the post-World War II era. The chronological divisions reflect general changes and as a result constitute a somewhat artificial construct.

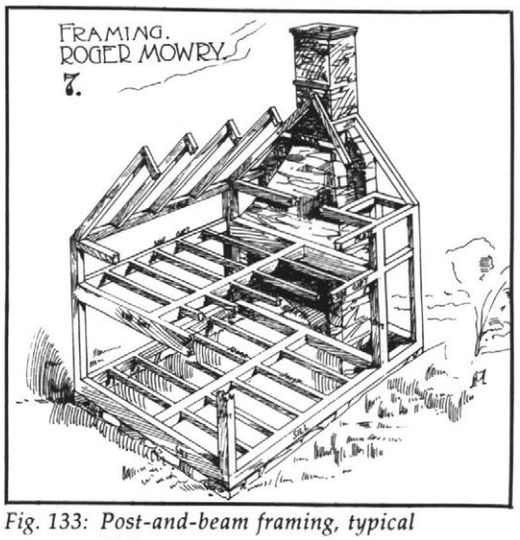


Fig. 133: Post-and-beam framing, typical 17th-century construction.

1636-1730

The first buildings erected after Roger Williams and his followers settled in Providence in 1636 were houses, and except for a gristmill, a tannery, and several taverns, houses were the only recorded structures in Providence before 1700. Little documentation exists to describe these early dwellings, all but one of which was destroyed by fire during King Philip's War. The few late seventeenth-century houses that survived here into the late nineteenth century (when the earliest substantial effort was made to record them) suggest that most followed the type which became known as the "Rhode Island stone-ender": a post-and-beam frame dwelling with a massive stone chimney at one end. A number of examples survive outside Providence, and the development of this and related forms is treated extensively in two landmark studies, *Early Rhode Island Houses* by Albert F. Brown and Norman M. Isham and *Early Homes of Rhode Island* by Antoinette F. Downing.

1730-1800

During the mid-eighteenth century, Providence dwellings — like their counterparts throughout the colonies — underwent significant changes in form. Seventeenth-century houses followed the late medieval English vernacular architectural forms and building techniques colonists knew in their homeland. Gradually during the eighteenth century, more up-to-date English vernacular house design, reflecting the work of British architect Sir Christopher Wren and his contemporaries, became popular here.

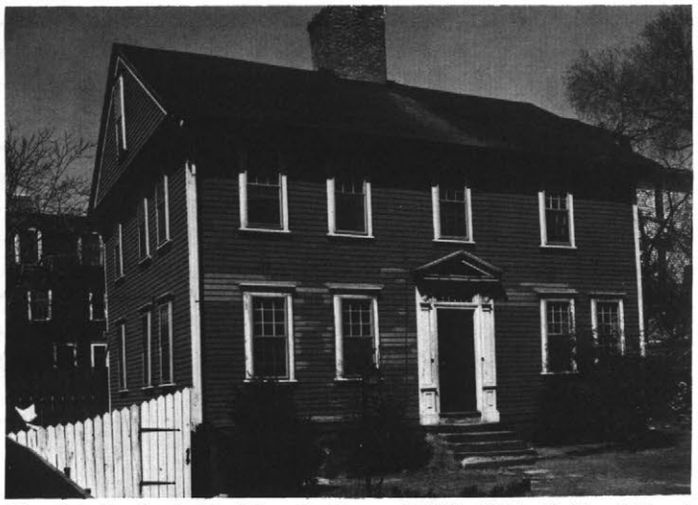


Fig. 134: Benjamin Cushing, Sr. House (1737), 40 North Court Street.

A handful of houses dating from the 1730s are the city's earliest surviving buildings. They exemplify dwelling types that remained typical throughout the rest of the century and well into the nineteenth century. The evolution of the house plan is evident in two of Providence's oldest houses: the brick Richard Brown House (1731), on the grounds of Butler Hospital, and the Benjamin Cushing, Sr. House (1737), 40 North Court Street. The original portion of the Brown House is roughly square in plan, with a narrow hall running the width of the house at one end and opening onto two rooms on the other side; a triangular chimney serves both rooms. This form is only one step removed from the widened stone-ender plan of the seventeenth century. The Cushing House is the earliest remaining dwelling built on a five-room, center-chimney plan. The five-room plan, an enlargement of the two-room, center-chimney plan common in the seventeenth century, appeared in the early 1700s and became a standard plan in Providence for most houses from the 1730s until well into the nineteenth century. The central position of the chimney stack accommodated three fireplaces on each floor at less a cost than the construction of several separate chimneys. Moreover, its location maximized radiational heating.

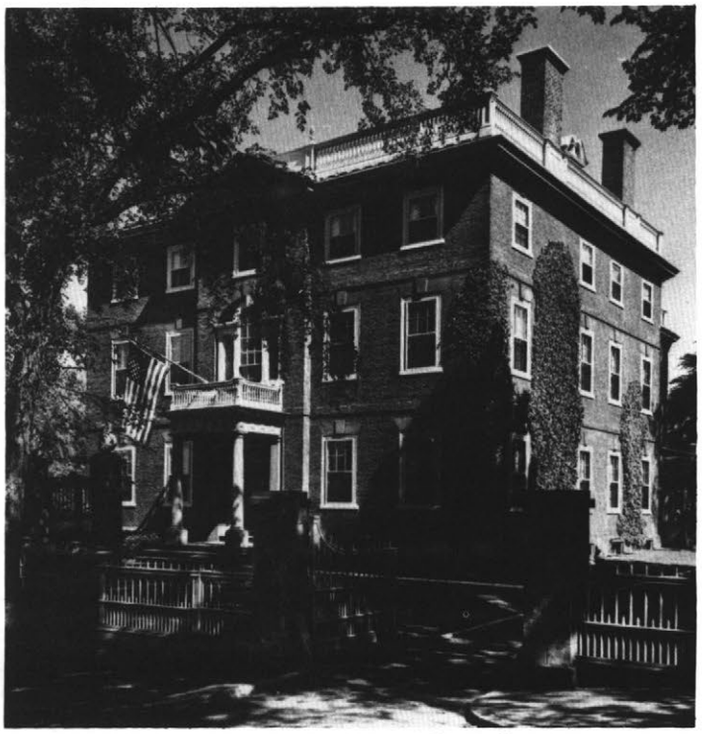


Fig. 135: John Brown House (1786-88), 52 Power Street.

By the 1770s, Providence builders began to use on occasion a four-room plan with a center hallway the width of the building and two interior chimney stacks, a form which had become common in Newport by 1750. In Providence, its use was first limited to large elaborate dwellings like the Russell House (1772), 118 North Main Street, and the Joseph Nightingale House (1791), 357 Benefit Street, built for the emerging mercantile elite. A variation of this plan, with the placement of the chimneys in each of the four rooms on the outside end walls as in the John Brown House (1786), 52 Power Street, appeared almost exclusively in brick houses or frame houses with brick end walls like the Edward Dexter House (1795), 72 Waterman Street. The use of the four-room plan for grander houses gave emphasis to formal, ceremonial spaces like hallways and staircases and generally eliminated service rooms from the main body of the house. With a few telling modifications, the eighteenth-century center-hall plan remained in use through much of the nineteenth century, even in the houses with no "colonial" allusions, and was repeatedly copied in Colonial Revival houses of the late nineteenth and especially the early twentieth century.

Both the four-room and the five-room plans provided larger houses with more rooms than the rudimentary seventeenth-century dwellings. The increase in the number of rooms in these dwellings has, in part, less to do with the size of families than with attitudes toward the use of interior

space and increasing affluence. Typically, the rear central room of the five-room-plan house served as the "keeping room," where the fire in the fireplace was usually kept going and where meals were cooked and the family regularly gathered. The front rooms are not so easily classified. Meals could be served in one on important occasions, and the other might serve as a parlor or drawing room; equally possible was their use as sleeping chambers.

The five-room plan was used as well for two-family dwellings. Studies of eighteenth-century domestic architecture have long ignored such use, and scholars have presumed that these dwellings housed one family or — in today's parlance — one "extended" family. Mid-twentieth-century restoration of a number of Providence's eighteenth-century houses has revealed physical evidence of two-family use. Examination of contemporary houses in rural areas also suggests that a sizeable number of five-room-plan houses sheltered two independent family units, one to a floor.

The post-and-beam system of framing continued through the eighteenth century for wooden houses. Heavy oak beams, hewn or sawed to shape and with mortise and tenon ends, were used for sills, posts, plates, beams, and rafters. These members were joined together by large wooden pins to form the basic structure of the building. Once the basic skeleton had been raised, vertical boards were applied to the exterior of the frame, and windows and doors were fitted into openings in this siding. Clapboard and exterior trim were applied directly over this siding, and on the interior, lath-and-plaster finish was installed. By the second quarter of the eighteenth century, the posts and beams were not generally exposed on the interior, but cased and finished.

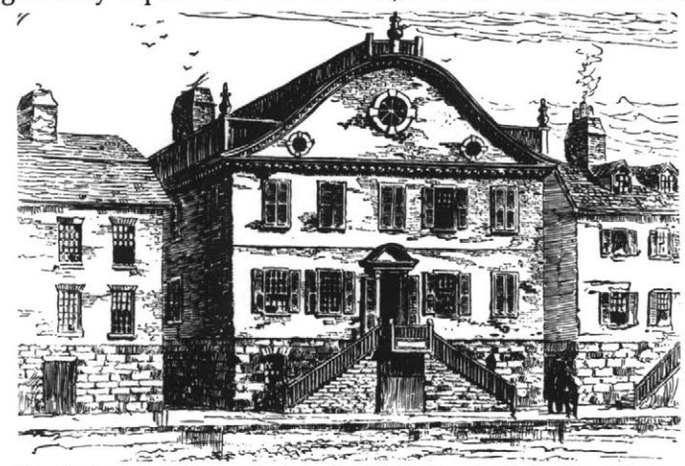


Fig. 136: Joseph Brown House (1774), 50 South Main Street.

Brick came into use in Providence after the 1720s, when excavation of Weybosset Hill provided ample clay. Despite its availability, brick never became a common building material in Providence, as it did in Pennsylvania and Massachusetts towns during the eighteenth century. The brick or brick-end houses built in Providence during the eighteenth century tended to be costly houses for the town's wealthiest citizens; the Richard Brown House (1731) was one of the earliest brick houses in the city.

Perhaps the most obvious change in eighteenth-century domestic architecture occurred in style. Comparison of the Richard Brown or Benjamin Cushing Houses of the 1730s with the Joseph Brown House (1774), 50 South Main Street, the John Brown House (1786), or the Edward Dexter House (1795) illustrates the changes in style and sophistication that had taken place during the century. These changes occurred gradually, as the smaller houses erected in the 1740s, 1750s, and 1760s illustrate. Stylistic sophistication accelerated rapidly just before the Revolution, however, as Providence began first to compete with and finally to eclipse Newport as the commercial center of Rhode Island.

Several design aspects of the early eighteenth-century Providence houses distinguish them from earlier dwellings. Houses became bigger, and the relative scale of articulated elements shifted. Small sash windows replaced casements, and in time, doors, now paneled, became larger and more elaborately trimmed. Symmetry became more important, and the Renaissance convention of aligning solids and voids on two or more stories obtained. Interior refinements included plastered ceilings, smaller fireplaces, and more elaborate woodwork, sometimes with bolection molding for the more elaborate houses. In the years just before the Revolution, detailing became faithful to English models found in books like James Gibbs's *Book of Architecture*, published in 1728, and Swan's *Designs*, published in 1745, as they became available here and provided examples for more fashionable mantels and doorways. Joseph Brown, for example, made extensive use of the pattern books he owned or had access to: for his own house at 50 South Main Street, he used William Salmon's *Palladio Londinensis* (1767) as the source for the elaborate curved roof, and Gibbs for his mantelpieces. Particularly in the large elaborate houses of the early 1770s, interior woodwork became more elaborate and robust. After 1760 or so, beveled molding began to replace bolection molding, except for the fireplace frame; by the 1780s, wainscoting below the chair rail with wallpaper or painted plaster above became popular. Staircases in the four-room plan house became grander, with deeper runners carrying three elaborately turned and often twisted balusters and ramped rails sweeping over the newel post. Such forms remained popular even in the largest, most elaborate houses until the end of the century, and houses like the John Brown House (1786) or the Joseph Nightingale House (1791) seem somewhat *retardataire* in comparison with similar contemporary dwellings erected in Boston, New York, or Philadelphia.

The construction of large, expensive dwellings provides a foil for the many other dwellings then a-building in Providence and emphasizes the vernacular quality of such houses as the William Snow House (1792), 94 Benefit Street. Its



Fig. 137: William Snow House (1792), 94 Benefit Street.

five-room-plan form remained the standard vernacular type for Providence, with minor changes in the more elaborately articulated elements: entrances, mantels, and stairs. In fact, it was only with the construction of more elaborate buildings around the time of the Revolution that Providence architecture began to move beyond the strictly vernacular. In the years that followed, Providence domestic architecture developed a significant form and style unique to the city.

1790-1835

Federal domestic architecture in Providence is distinctive — more distinctive perhaps than local building of any other period. During these years, Providence's increasing size and wealth necessitated the construction of many new houses, and a large number are still standing. The new forms and details coming into fashion were combined into a vigorous architecture of special local character distinguished by the development of what one can legitimately call a characteristic Providence house type.



Fig. 138: Abraham Studley House (ca. 1807), 24 Sheldon Street.

The form and plan of houses changed significantly from those of the eighteenth century. Early Federal houses are like their antecedents, save in detail, and the center-chimney, five-room-plan house continued into the 1820s, though its popularity declined after the first decade of the nineteenth century. The center-hall plan appeared regularly, and its use became even more common toward the middle of the century. Middle and late Federal houses show distinct changes in basic form and plan, and two new plans evolved during this period.

The center-hall, five-room plan came into common use around 1800 and remained popular through the first half of the nineteenth century. By the turn of the century, fireplaces were more often located on the end walls or on inside walls of the front rooms, and the space previously occupied by the front stairs and the center chimney in the five-room plan was thus freed for use as a larger stair hall; otherwise, the older plan remained intact. In smaller houses, a chimney stack on the rear wall served the kitchen in the rear center of the building, as in the Samuel Carlile House (1800), 87 Williams Street.

The side-hall-plan, three-bay-facade house became particularly popular after 1810. The half-house form had been known in the seventeenth and eighteenth centuries, but it seems not to have been particularly popular here. The Federal half-house plan derived from standard eighteenth-century plans, particularly the center-hall, four-room plan. The typical format included a deep stair hall to one side flanking



Fig. 139: William Church House (ca. 1815), 27-29 Arnold Street.

paired rooms of more-or-less equal size. The stair hall did not run the depth of the house, but stopped short to allow a small room at the rear. Early examples of this plan often had a single chimney for back-to-back fireplaces in the front and rear room, as in the Abraham Studley House (ca. 1807), 24 Sheldon Street. By the 1820s, fireplaces were more commonly located on the outside walls, and double or sliding doors connected the two rooms.

The side-hall plan was particularly well-suited to a new type of dwelling that became popular at this time, the double house. Generally the entrances for double houses were paired in the center of the facade, and the two units were mirror images of each other, as in the William Church House (ca. 1815), 27-29 Arnold Street. And throughout the nineteenth century, the side-hall plan would remain a staple of Providence architecture; late nineteenth-century modifications and adaptations to vernacular architecture forms only increased its longevity.

At about the time that the side-hall-plan house became popular, the service ell, accommodating kitchen, pantries, rear entrance, and service stairs, came into use as well. The two- or three-room-to-a-floor arrangement of the half house probably made the removal of the kitchen to a rear wing desirable. Ells seem to have become relatively common as an original feature after 1810, and were fairly standard by the 1820s. The ell was an integral part of the plan of a number of John Holden Greene's houses, beginning with the Sullivan

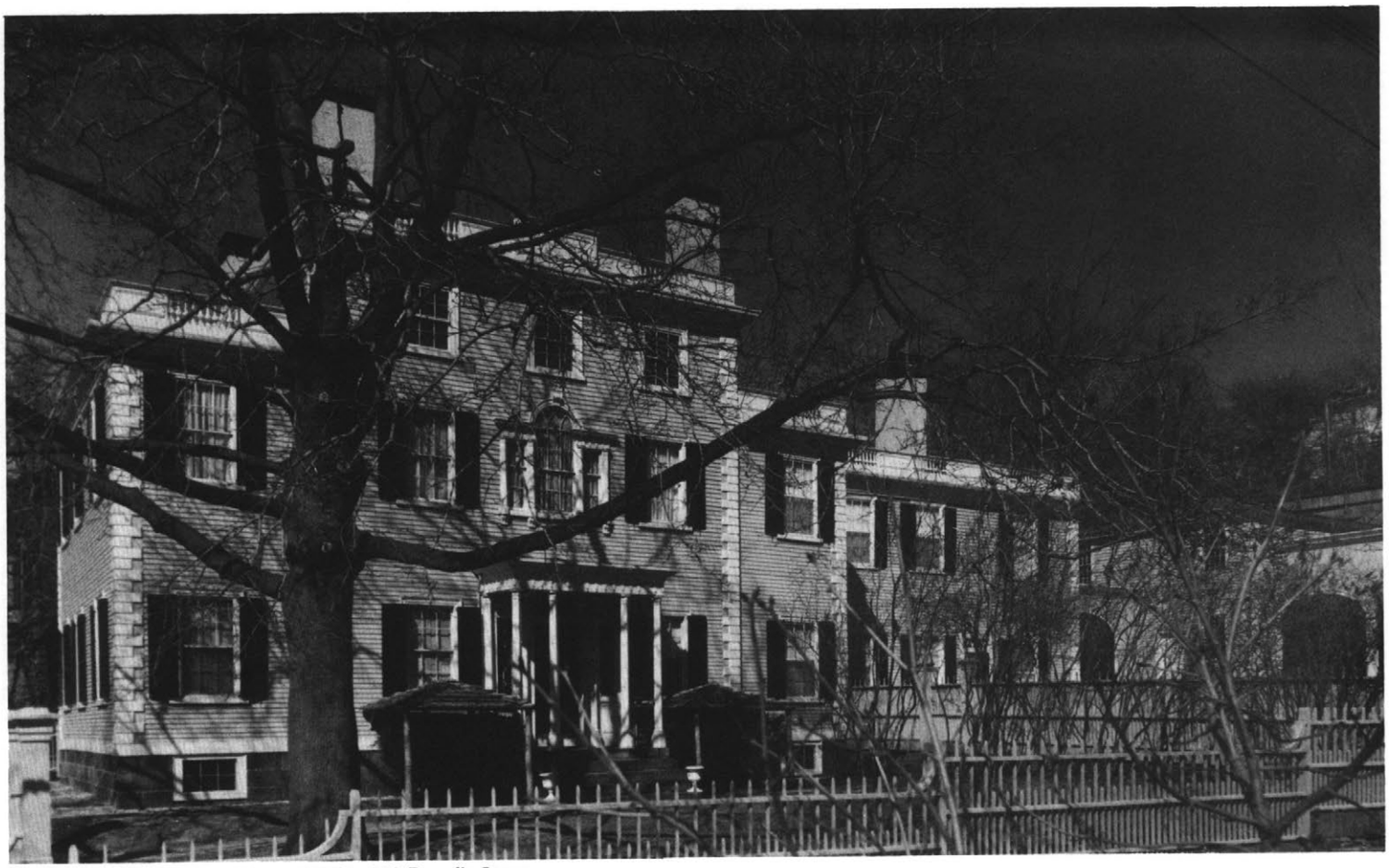


Fig. 140: Sullivan Dorr House (1809), 109 Benefit Street.

Dorr House (1809), 109 Benefit Street. The service ell continued to be the norm for many Providence houses into the twentieth century.

In form, typical Providence Federal houses changed substantially from earlier domestic examples. Houses continued to be box-like, either square or rectangular in plan, but the introduction of the side-hall plan meant that such houses were more frequently situated with their narrow ends toward the street. The gable roof continued as a standard roof form, and often had a long monitor with small, sliding windows along the flank. The hip roof meanwhile supplanted the gambrel roof in popularity, particularly when capped with a monitor top. It came into use in the 1790s and remained the most distinctive Providence form into the 1830s. Many of the monitor-on-hip roofs were finished with twin balustrades at the edges of the hip roof and the monitor top.

The shift in style during this period followed English and American trends, but Providence builders dealt with new forms and details idiosyncratically, producing a lively interpretation of the Federal style that combines bold detail with the newly fashionable delicate classical vocabulary, a vocabulary introduced chiefly by the brothers Adam in England. Inspired by the recently discovered Graeco-Roman art of Pompeii, the new decorative schemes relied on classical forms lightly handled: reeding, beading, garlands, swags, rosettes, sunbursts. In addition to the surface decoration, the Adams also incorporated oval rooms and corresponding curved exterior bays into their plans. The Adam influence, as translated into the American Federal style was primarily a decorative, surface style; its influence in Providence was little felt in building form. Only a few, large houses incorporated oval rooms and bowed exterior bays, notably the Thomas Poynton Ives House (1806), 66 Power Street, and the Thomas Lloyd Halsey House (1800, 1825), 140 Prospect Street. Changes in scale and proportion emphasized the lighter, more delicate style. For example, windows became slightly larger with frames closer to the wall surface, and the second-story windows no longer butted the eaves cornice. This smoother, more open wall surface was a marked contrast to that of earlier houses. Detailing shows the greatest amount of change in response to the new style, and doorways, cornices, mantels, and staircases began to reflect these changes beginning in the 1790s.

Doorways took several forms. Pedimented doorways typically included a semicircular fanlight in a sunburst pattern; early examples had wood muntins, but after the turn of the nineteenth century leaded muntins created an even more delicate effect. By 1805 or so, broad semi-oval fanlights capped the door and its flanking sidelights, the whole supported by slender engaged colonnettes. In some examples such as the William Greenman House (1824), 24 Thayer Street, a sunburst-pattern blind fan was used. Another popular form, a broad entablature extending over the door and sidelights, was often decorated with a fan design, as on the Russell Potter House (1810-17), 26 John Street. A simpler door treatment used a transom light with delicate tracery surmounted by an entablature and console brackets as seen on the James Burrough House (1818), 160 Power Street. One-story entrance porches, often finished with a bal-

ustrade, came into popularity at this time.

To accommodate a more elaborate cornice, the second-story windows on most houses no longer butted the eaves cornice, and this space received new attention, with combinations of run moldings, modillions, dentils, or a pointed-arch pattern. After about 1810, several new forms emerged, including a rope molding, a row of balls strung on a rod, and shaped mutules. These forms were found in the widely circulated pattern books, most especially in the volumes published by Asher Benjamin, and the handling of these particular elements in varied ways shows the existence of a lively local carpenter tradition.

On the interior, one-story mantels came into common use about this time, superseding the pedimented, two-story form, and wide, often bow-front mantel shelves became the norm. Often supported by slender pilasters or engaged columns, the entablature was detailed with swags, garlands, or fans.



Fig. 141: Abner Hall House (1826-27), 116 Hope Street.

Staircases reflected the Adam influence, both in lightness and form. The heavy carved and turned balusters of the eighteenth century gave way to slender, simple, turned or square-section balusters. Delicate scroll or fan patterns decorated the ends of the risers. The newel post, too, was simpler, often in the form of an attenuated Roman Doric column. For the first time, curved stairs came into fashion. In the simplest form, the straight-run, center-hall stair curved 180° at the top instead of breaking for a landing; John Holden Greene used this form in the Sullivan Dorr House (1809). Helical stairs became common in some variations of the side-hall-plan house and were often oval in plan. Probably the most magnificent curved staircase built here at the time is in the Thomas Poynton Ives House: the center-hall stair curves 180° as it reaches the second floor, then rises in a freestanding, oval-plan helix to the third floor.

Providence builders modified the "textbook" Federal style with peculiarly local touches. The most prominent of these was the introduction of gothicizing motifs. Not to be confused with the archaeological Gothic Revival of the mid-nineteenth century, Providence's "Gothick" has its origins in the so-called Gothic Order of mid-eighteenth-century England, derived through pattern books, most particularly those of Battey Langley. The wiry grace of medieval motifs blended well with the Adamesque vocabulary, as evinced by the clustered colonnettes, Gothick capitals, and trefoil frieze of the Sullivan Dorr House (1809), where the Gothick, introduced by John Holden Greene, made its first appearance here. The Gothick colonnettes were used frequently on mid- and late Federal houses, particularly grouped as supports for entrance porches — as on the Dorr House — and singly engaged as frames for fanlight doorways, as on the Peleg Boss House (1824), 1208 Westminster Street. The Gothick pointed-arch motif often appeared as tracery in entrance transom lights.

Building technology changed gradually during the Federal era. The heavy post-and-beam frame with cased interior corner posts continued into the new century, but somewhat lighter framing became the rule in the mid- to late Federal era. The use of a lighter post-and-beam frame with stud walls and wind bracing became increasingly common, and this frame was hidden — not exposed on the interior like earlier construction. Brick became somewhat more common for houses, and for the first time its use seems not restricted to the most elaborate dwellings; it remained, however, very much the exception in Providence — particularly in contrast to New York, Boston, or Philadelphia.

The characteristic Providence Federal house that had emerged by the 1820s is well illustrated by the Abner Hall House (1826-27), 116 Hope Street. A clapboard, 3-bay-facade, side-hall-plan house, it stands two stories high with a monitor-on-hip roof. The side elevation is four bays wide, with two end-wall, interior chimneys. A two-story service ell, originally smaller and one-and-a-half stories high, stands at the rear. The house has quoined corners (used extensively here during the Federal era); a rope-like cornice molding derived from Asher Benjamin's *American Builder's Companion;* and a blind, elliptical fan over the entrance, flanked by sidelights and framed by banded Gothick colonnettes with bulbous foliated capitals. In the interior, a long stair hall allows access to paired parlors on one side and a small room beyond the stair hall. Kitchen and back stairs are in the ell. The same plan is basically repeated on the second story. This house form and its larger, often more elaborate version with a five-bay facade and center-hall plan were built throughout the city during the early years of the century.

1835-1875

The middle years of the nineteenth century brought great changes to Providence's domestic architecture, as indeed they did throughout the United States, England, and much of Europe. The typical forms of the eighteenth and early nineteenth centuries dissipated as changing concepts of building requirements and increasing interest in picturesqueness encouraged new plans, forms, and styles. America's industrialization produced technological changes in structural and service systems, facilitating quicker and easier construction and bringing previously unknown comforts to the many new houses throughout the city.

This period was one of significant growth and prosperity for Providence. Providence was a leading industrial city in the country until the Panic of 1873 and the ensuing depression. During these years, the city grew considerably in almost every quarter; street after street filled with new houses. The Civil War years in particular were prosperous, and from the mid-1860s comes the most complete contemporary account of building in the city, thanks to a detailed series of newspaper articles in the *Providence Daily Journal.*

Construction methods changed slowly. Post-and-beam with stud walls and wind-braced framing probably predominated by the 1830s, and its use continued through much of

the century. For the Lucien Sharpe House at 140 Angell Street, built in 1874, Alpheus Morse specified that

> All timber used in the framing . . . be good, sound, well seasoned, straight sawed spruce, properly morticed, tenoned, pinned, strapped or otherwise secured. . . . The wall framing to have sills 4″ x 6″; plates 4″ x 6″ halved together and spiked at every angle; girts 4″ x 6″ common studs 2″ x 5″ placed 12″ from centers; braces 3″ x 5″; posts 5″ x 7″; jambs studs 4″ x 5″.

Balloon-frame construction may have appeared in Providence during the middle years of the century, but its first use here remains unrecorded. The increasing use of power-driven machinery to mill lumber made large numbers of standard-size boards commonly available. The development of the machine-produced cut nail seems to have had little impact on framing in Providence during these years; its use seems to be restricted to reinforcement of the bracing. Construction of masonry dwellings, on the other hand, remained largely unchanged; all exterior walls and certain interior walls carried the weight of the building. Not until the early years of the twentieth century was brick or stone commonly applied as a veneer on a wood-frame house.

On the other hand, technological developments were beginning to revolutionize the service systems of houses. Heating devices became increasingly sophisticated, and indoor plumbing appeared for the first time. Lamps were improved, and gaslighting became common.

Stoves and furnaces underwent major changes. Houses in the eighteenth and early nineteenth centuries had been heated by fireplaces and later by stoves, with a fireplace or stove in each principal room. A central heating system probably first appeared here in the Providence Athenaeum, completed in 1839. By the 1840s, heating systems were readily available in Providence: in 1847, Amos C. Barstow advertised in the city directory the recently patented Stimpson Radiating and Hot Air Range, a kitchen range with an optional "Hot Air Fixture, to heat an additional room, so arranged as to prevent the possibility of the gas and smell of the kitchen from getting into the air-chamber." In 1853, Wing & Watson's Warming and Ventilating Warehouse offered several varieties of heating systems and implements. While fireplaces and stoves remained common throughout the century, most new houses were heated by furnaces. The gravity hot-air furnace was the first and most common, superseded by steam systems only toward the end of the century.

Indoor plumbing also appeared during these years. Early systems to provide fresh water and to remove waste had to rely on individual wells and cesspools until the 1870s, when the city began to supply water and sewers. Early indoor bathrooms probably first appeared in Providence in the 1830s, and advertisements from the 1840s indicate that fixtures were readily available from several distributers. In 1847, James Eames offered "Smith's Patent Shower Baths, Pneumatic shower Baths, Bathing Tubs and Pans" for sale in his store. A modern, indoor bathroom and the necessary plumbing probably remained a comfort available only to the well-off until the later part of the century, and even then most houses were likely to have only one bathroom—and possibly a second for servants' use.

Gaslighting first appeared in Providence in the 1840s. The first American patent for gaslighting was issued to David Melville of Newport in 1810, and the first gaslight system appeared in Baltimore in 1816. Providence installed gas street lights in 1847, and connections for gas service to private dwellings became available about the same time. Gas was produced at this time by the distillation of coal, and its use was restricted to illumination.

The technological revolution accompanied a proliferation of architectural styles, each with characteristic forms, plans, and details. Until the middle years of the nineteenth century, Providence domestic architecture developed with conscious regard for design sources at only the most basic level, with designers and builders borrowing an element here and there from pattern books, from contemporary work elsewhere, or from established local tradition. Thorough knowledge of the national or international architectural scene was, at best, limited. By the 1830s, this long tradition had begun to fade, and Providence architecture, like that in other American cities, began to reflect the diversity of styles produced by the interest in the picturesque then occurring in Europe, England, and North America. During the mid-nineteenth century, this search for picturesqueness took the form of a series of revivals of earlier architechture.

Mid-nineteenth-century revivalism began to offer a wider range of stylistic alternatives, from the rare exoticism of Moorish or Egyptian to the more familiar Gothic, Greek, or Italian sources. For houses, Providence, like most American cities, tended to favor the more traditional, more-or-less classically based styles: Greek, Italianate, Bracketed, and — later — the French Renaissance-inspired Second Empire. The Gothic Revival was employed during mid-century primarily for churches, but Providence does still have a few non-ecclesiastical Gothic Revival buildings.

The first of these revivals was the Greek Revival, introduced in this country during the second decade of the nineteenth century and soon accepted as a national style appropriate to a young democracy. Inspired by late eighteenth- and early nineteenth-century excavations of Greek and Roman ruins and the publication of measured drawings of ancient temples, its popularity in this country was encouraged by the Greek struggle for independence during the 1820s. Both the continued use of an accepted, classical vocabulary and the romantic overtones of association with the cradle of democracy ensured the Greek Revival's primacy for nearly twenty-five years. First seen here in the Arcade in 1828, it became common for houses in the 1830s and lasted into the 1850s.

Most elaborate Greek Revival houses, and few remain in Providence, took the form of a temple: a rectangular block with a pedimented portico across the facade. This form appeared relatively seldom in Providence, but a modest example stands at 65 Benefit Street. Typical Greek Revival houses in Providence combined well-established types and forms with Greek-inspired motifs and somewhat heavier, more typically Greek proportions. The temple-front portico was occasionally reduced from three dimensions to two by the demarcation of bays with pilaster strips on the facade, as on the Samuel Slocum House (1846), 99 Power Street. More common was the framing of corners of the building with pilaster strips which "supported" the deep entablature. In such houses, the entrance was often set within a one-story portico with Greek columns and an entablature. The William H. Dyer House (1842), 378 Pine Street, is typical. More



Fig. 142: Dustin Lacey (?) House (ca. 1847), 65 Benefit Street; moved here from 78 Marshall Street.



Fig. 143: William H. Dyer House (1842), 378 Pine Street.

modest and much more common Greek Revival houses had simple entrances framed by pilasters supporting an entablature, like the Luke Crossman House (ca. 1849), 162 Orms Street.

The emulation of the Greek temple brought changes to scale. Houses became higher and wider with larger scale entrances and decorative detail achieving a sense of monumentality not found in earlier houses. This shift is illustrated by a comparison of the Moses Brown Ives House (1835), 10 Brown Street, with the Daniel Hale House (1825), 37 George Street: in the later house the larger windows are more widely spaced, the entablature is wider, and the angle of the roof is broader; the size, however, is little changed.

Greek Revival houses continued to have well established floor plans. While the center-hall, four-room plan remained in use — e.g. the Moses Brown Ives House — the side-hall-plan, three-bay-facade house with its gable side turned toward the street, provided a type easily adaptable to the Greek-temple format. Such end-gable Greek Revival houses, like the Isaac Chase House (ca. 1842), 293 Carpenter Street, are quite common in Providence. These houses frequently followed the double-parlor, side-hall plan that had become popular for medium-size dwellings in the late Federal period.

The Greek Revival dominated in the 1830s and 1840s. Block after block of these two-and-a-half-story, three-bay-facade dwellings with pedimented end-gable roofs were built throughout the city. Pine Street in upper South Providence was once lined with such dwellings, and a handful of fine examples still remains. This common vernacular interpretation of the Greek Revival was by far the prevalent form here and provided the basis for much of the domestic architecture of the nineteenth century.

During the 1850s, the Italianate replaced the Greek Revival as the most fashionable style. The Italianate came to America as a historical style as first interpreted by English architects, and the shift here, as in England, was away from the severe, lithic monumentality of Greek-inspired architecture and toward the more opulent textures and picturesque forms found in Italian architecture. The two prime sources for the Italianate also defined the two original strains of the style: the High Renaissance palazzo, which served as the model — often generic — for countless foursquare buildings throughout the city, and the vernacular farm buildings of the countryside, which inspired the asymmetrical rambling villas of the period. The distinction between these two strains of the Italianate did not long remain clear cut, and during the twenty-five year period of the style's popularity, the two strains produced a third that included a wide range of houses combining characteristics of each form in varying degrees.

Buildings in the Italianate style show an emphasis on surface texture and color, with important roles played by the building materials. The most elaborate Italianate dwellings were built of brick or stone. The brick used in these houses differed from that used previously: it is a pressed brick with a smooth finish and laid with tight mortar joints into a wall that de-emphasized the small, individual element in favor of the monumentality of the whole; this effect was heightened frequently by the application of stucco or paint over the brickwork to make a truly seamless surface. In these houses, in contrast with earlier stucco houses, the smooth surface served as a foil for the bold trim. Brownstone was particularly favored for stonework, either by itself or as trim for brick walls. Granite was used occasionally for some of the country houses built in Providence's sparsely settled hinterland. The proportion of masonry buildings rose somewhat in the mid-nineteenth century, but masonry never threatened the primacy of clapboard in Providence. Flushboard was



Fig. 144: Menzies Sweet House (1850), 12 Arnold St.

occasionally substituted in simulation of the smooth brick or brownstone wall, as on the Menzies Sweet House (1850), 12 Arnold Street.

The Italianate palazzo first appeared in London toward the end of the 1820s in several men's clubs, like Sir Charles Barry's Traveller's Club (1829). It appeared in this country in the late 1840s with John Notman's Philadelphia Athenaeum (1845-47). These buildings established the format for the type: a monumental, symmetrical structure with Renaissance-inspired detail. Exterior articulation of the Italianate palazzo form derived from fifteenth- and sixteenth-century Florentine and Roman sources. Heavy rustication, pilasters or engaged columns, or bracketed and balustraded porches framed the recessed front door. Windows — sometimes paired, sometimes with rounded tops — were usually heavily framed and capped with broad, projecting lintels on consoles or with triangular pediments. The prominent cornice — bracketed or with modillions — is a hallmark of the Italianate. These bold details, set against as smooth a wall surface as possible, created strong patterns of light and shadow. As it had in the Renaissance, this formal vocabulary provided an ample selection of elements easily combined into a wide variety of compositions.

By the late 1840s, about the same time it appeared in New York and Boston, the palazzo form had made its domestic debut in Providence. Large, imposing Italianate "palace" houses became almost common by the early 1850s, as seen in such key examples as Thomas Tefft's brownstone Tully D. Bowen House (1853), 389 Benefit Street, which closely parallels the widely acclaimed Col. Thomas Moore House (1848) in New York, or Alpheus Morse's sophisticated T. F. Hoppin House (1853-55), 383 Benefit Street.

Large Italian palazzo dwellings often incorporated more elaborate plans than previously used in Providence, plans distinguished primarily by the proliferation of first-floor rooms to accommodate specialized social activities. The plan of the Hoppin House, for example, focuses on the large stair hall at the center of the east side; the entrance hall is in the center of the south side, and the principal rooms are arranged symmetrically about these horizontal and vertical circulation spaces. The Hoppin House provides two main entrances, one for pedestrians and one for those arriving in carriages. This response to two means of transportation no doubt encouraged the cross-axial arrangement, a format seen occasionally in large Federal-era residences and popular in similar scale dwellings of the 1860s, '70s, and '80s, got up in various stylistic guises.

But in most Italianate houses, the standard house plans served well. Many, like the Bowen House, followed the center-hall, four-room plan as the basis for interior organization. The Sweet House continued the side-hall plan popularized in the Federal era, and this was particularly popular for the numerous three-bay-facade, three-story Italianate dwellings built in the 1850s like the William B. Remington House (1859), 38 Maple Street.

The villa type owes its form to the vernacular of the Tuscan hills and the Roman campagna. The asymmetrical villa, often with a corner tower, began to appear in the early years of the nineteenth century in the work of John Nash in England and slightly later in the work of arch-romantic Karl Friedrich Schinckle in Germany. The villa was particularly suited to suburban and rural locations — the locus of its birth, after all. Such buildings were typically irregular in profile and plan with a variety of low gable and hip roofs, varied window treatments, and loggias, porches, and balconies which provided views of the surrounding countryside.

Appropriately, the larger villas in Providence were generally erected to exploit a picturesque setting. Providence's villas of the 1850s and '60s rose mostly on the fringes of — or beyond — the settled part of town. Several were built on the steep slope of College Hill — the most fashionable part of town — to take advantage of the panoramic view to the south and west. Both the Nightingale House (1854), 59 Prospect Street, and the Corliss House (1875-77), 45 Prospect Street, stand near the crest of the hill, overlooking the city. Among the finest of this type are two houses built about 1855 on Eaton Street, in the gently rolling topography of then sparsely settled Mount Pleasant: the Charles S. Bradley House, designed by Thomas Tefft, and the adjacent William M. Bailey House. Both are built of smooth, coursed granite ashlar with silhouettes of harmonious irregularity, particularly the Bradley House, closely patterned after Richard Upjohn's Edward King House (1845) in Newport. The plans of these two picturesque houses, however, are more simple and derive from the traditional center-hall, four-room plan, though with variety in the size and shape of rooms.

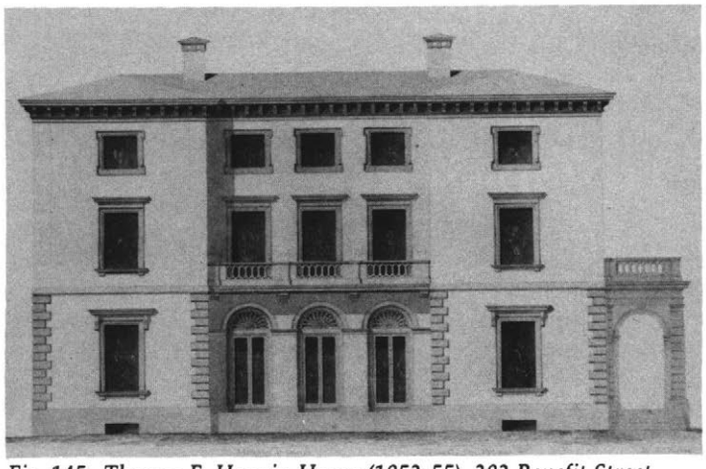


Fig. 145: Thomas F. Hoppin House (1853-55), 383 Benefit Street.

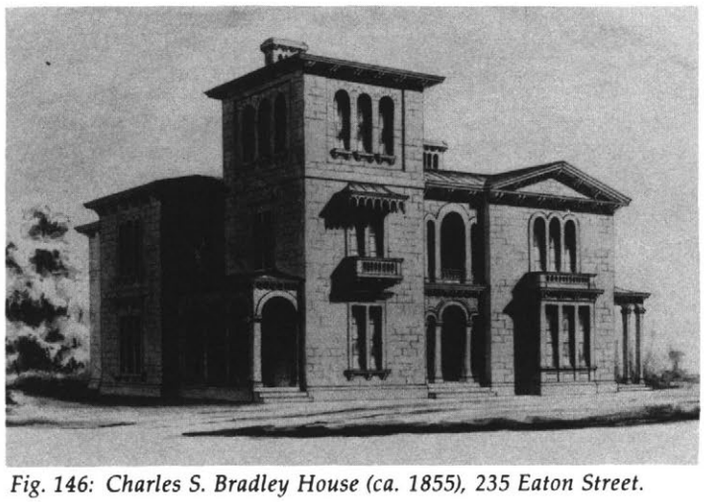


Fig. 146: Charles S. Bradley House (ca. 1855), 235 Eaton Street.

Most appropriate to a rural or suburban setting — as conceived by architects of the day — the elaborate towered villa had limited appeal in increasingly urban Providence. Few had both the means and desire to live in pastoral isolation before the days of mass transit, and the form was generally inappropriate for the city, even a city like Providence, where detached housing was typical. While the country villa never became a popular house type in Providence, the form, when done, was done well.

Providence produced a handsome and characteristic local interpretation of the Italianate style based on a combination of the villa and the palazzo. Its asymmetry and wide eaves are distinctly villa-like, but its overall form has a more compact quality, thanks to the very low, simple, hip or cross-gable roof over the building's mass and the lack of a tower or complex roof configuration. The plan of this form is irregular, often in the form of a staggered cross, and the organization of interior space shows a break with traditional Providence plans. These houses often employ additive planning: the rooms are arranged around the central circulation core, in contrast to the traditional method of subdiving a square or rectangle.



Fig. 147: William Poynton Bullock House (ca. 1850), 210 Angell Street.



Fig. 148: Thomas A. Richardson House (ca. 1849), 9 John Street.

This hybrid form appeared here about 1850 and remained popular for more than two decades. The William Poynton Bullock House (ca. 1850), 210 Angell Street, suggests this form, but most Providence examples were more tightly massed, like the Henry B. Metcalf House (1855), 12 Keene Street, or Alpheus Morse's Rufus Waterman House (1863), 188 Benefit Street. This mode, once introduced, became something of a standard form and was adaptable to later changes in style during the 1870s and '80s: detailing in the Swiss or Modern Gothic styles was often applied after the vogue for Italianate had run its course.

Only a step removed from this hybrid form was the vernacular interpretation of the Italianate, the Bracketed Mode. This simplified Italianate, characterized chiefly by the use of brackets on cornices, hoods, and bay windows, was common in Providence and enjoyed a long popularity. It made its first appearance here in what became a distinctive local variant, the transitional Greek/Bracketed house: the basic form is that of the two-and-a-half-story, three-bay Greek Revival dwelling set gable end to the street, but modish embellishments include round-head windows, bracketed cornices, and elaborate entrance hoods in place of porches. These transitional Greek/Bracketed houses began to supersede the pure Greek Revival about 1850 and continued to appear in Providence into the 1860s. Brackets, the chief identifier of this vernacular mode, were machine made and readily available at a low cost in large quantity. Thus, the basic vernacular forms established by mid-century were regularly dressed up with such trim. The Thomas A. Richardson House (ca. 1849), 9 John Street, is a fine and typical example.

The third major revival in Providence's domestic architecture during the middle years of the nineteenth century was the Second Empire, a free adaptation of contemporary French revivals of French Renaissance and Baroque architectural vocabulary. After the coup d'état of 1852, which made Napoleon III Emperor of France, earlier French architecture received increasing attention, particularly as the new emperor undertook extensive building, rebuilding, and planning programs. The enlargement of the Louvre in the 1850s, Haussman's boulevards, and Garnier's Opéra (1861-74) relied heavily on seventeenth-century French Baroque forms. Americans knew this French work through the much illustrated popular press, through travel, and through travel accounts in newspapers. Architects knew French work through French and British professional journals and widely disseminated volumes of illustrations like César Daly's *L'Architecture Privée* (1864) which depicted hundreds of city houses and suburban villas in and around Paris. At least one local architect — E. I. Nickerson, who began practice in the mid-1860s — owned a collection of Daly's books.

Among the prolific American designers in the Second Em-

pire style were Gridley J. F. Bryant and Arthur Gilman. Bryant and Gilman, both Boston architects, were early practitioners of the Second Empire, and their work in the style was influential here beginning in the early 1860s; both had Providence commissions, and their Boston work inspired several Providence buildings.

Bryant and Gilman designed the first — and perhaps the best — full-blown Second Empire house in Providence, the George R. Browne House (1862), 119 Benefit Street, reminiscent of the seventeenth-century work of J.-F. Mansart and even more of the contemporary villas in the Paris suburbs. The two-story house sits on a high rusticated basement, and its center entrance is reached by twin stairs. The three-bay facade is finished in flushboard with heavy quoins defining the bays; the central bay is recessed. The high mansard roof rises above a balustrade. The Drowne House is a high-style design of great distinction.

Such examples of the Second Empire are relatively rare in Providence. As more commonly interpreted in Providence domestic architecture, the Second Empire became synonymous with classically inspired buildings trimmed with elaborate detail. The hallmark of the Second Empire is the mansard roof, a double-slope hip roof named after the seventeenth-century French architect Mansart. The roof was so distinctive and fixed in popular imagination that the style was and is commonly known as the Mansard Style. It achieved wide popularity in the region and no less in Providence, where buildings great and small capped with mansard roofs rose in every nineteenth-century neighborhood. The Richard Henry Deming House (1870), 66 Burnett Street, is typical of the larger and more elaborate of these, and smaller versions include cottages like the Charles Dowler House (1872), 581 Smith Street. Two-family houses in this mode, such as the Alonzo Stanley House (ca. 1872), 28 Arch Street, were particularly common in the middle-income streetcar neighborhoods south and west of downtown that sprang up beginning in the years just after the Civil War.

In addition to the rather lush surface quality and the mansard roof, the Second Empire introduced changes in massing and scale. Second Empire houses are usually larger than their Italianate counterparts, with higher story heights.

Providence Second Empire houses generally followed two major formats. The more common is the symmetrical — usually three-bay — facade with projecting central pavilion (the recessed central bay with corner pavilions, found in Parisian exemplars and the Drowne House, is typical only of the most sophisticated examples); in the absence of the projecting pavilion, a large entrance portico is substituted. These houses usually had more-or-less symmetrical center-hall or cross-axial-hall plans, often with a large service ell at the rear. The Horatio N. Campbell House (1877; William R. Walker, architect), 141 Waterman Street, is representative. The other format is the L- or T-plan block set narrow end toward the street with porches set in the corners at the intersection of the main block with side blocks. The plans of these houses, like their exterior forms, are less regular than those of the symmetrical blocks, but generally have a principal stair hall near the middle of the long block, a large parlor in the narrow portion of the building toward the street, and other principal rooms in the short blocks projecting from the main block beyond the porches. Such buildings were often got up in the more Baroque French vocabulary associated with the Second Empire, like the John R. Cory House (ca. 1876), 37 Mawney Street. Occasionally, such houses were dressed in the more medievalizing elements of the Norman-farmhouse-inspired villas also published by Daly; the



Fig. 149: George R. Drowne House (1862), 119 Benefit Street.

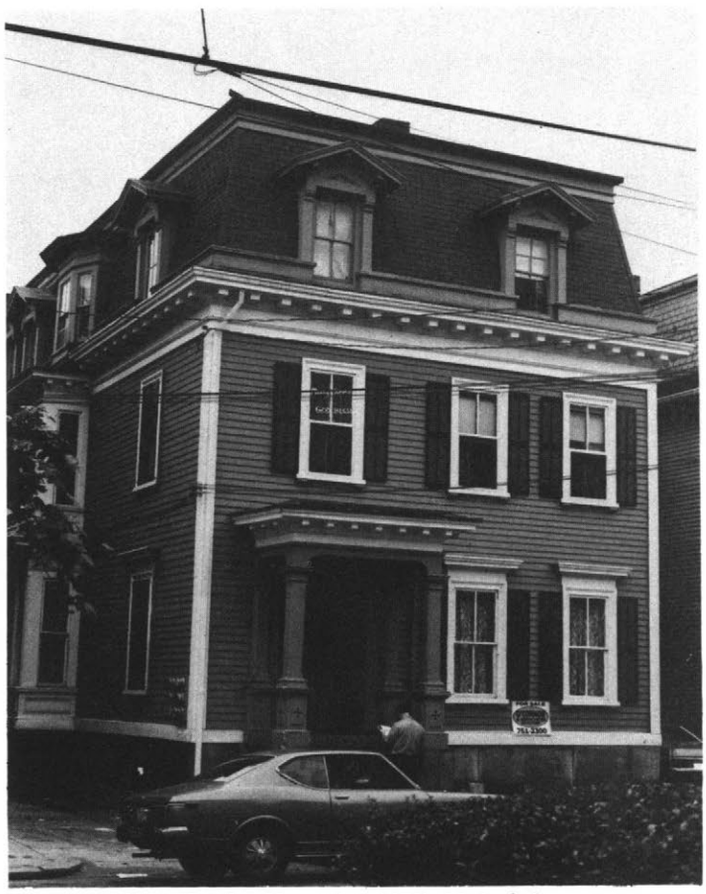


Fig. 150: Alonzo Stanley House (ca. 1872), 28 Arch Street.



Fig. 151: Charles A. Hopkins House (1877), 103 Parade Street.



Fig. 152: James A. Winsor House (1866), 234 Knight Street.



Fig. 153: Burnside Row (1867), Zone Street.

Charles A. Hopkins House (1877), 103 Parade Street, is finished with the pseudo-half-timbering of late Gothic vernacular French buildings, and its porch and dormer detailing as well as the cresting on the mansard roof conform to details in contemporary French work in the Paris suburbs and in the English Channel resorts. These two forms may, in a basic way, be seen as French equivalents of the Italianate forms: one is formal, symmetrical, and generally urban in origin; the other, informal, vernacular, and suburban or rural in character.

At its most basic level, the Second Empire was the roof that became a style, and it was the roof that remained popular long after other attributes of the style faded from fashion. The mansard was used in Providence down to the turn of the century, both in single- and multiple-family dwellings.

The Greek, Italianate, and Second Empire were the most popular of the mid-nineteenth-century revivals used in Providence domestic architecture, as they were in other cities. Also seen in Providence was the Gothic Revival. Born in England in the early nineteenth century and praised by Downing, Sloan, Vaux, Ranlett, and other architectural writers in the middle years of the century, it achieved only a minor vogue in Providence. William Grosvenor built a Gothic villa, "Elmhurst," on Smith Street in the mid-1850s designed by Thomas Tefft, and Thomas Davis built an even larger Gothic country estate, designed by James Bucklin, on the site of the Veterans Hospital in 1869. Both of these and a third one on Elmwood Avenue have disappeared.

The most common domestic application of the Gothic Revival locally was the Gothic cottage. Characterized by steeply pitched cross-gable roofs, drip moulds, pierced or sawn bargeboard trim, and delicate porches evocative of medieval English architecture, such cottages were built throughout the city in the 1850s and 1860s. The H. A. Horton House (1864), 165 Williams Street, and the James A. Winsor House (1866), 234 Knight Street, are typical examples.

Providence vernacular architecture of the mid-nineteenth century followed prototypes established in the early years of the century. The small, single-family house was generally a one-and-a-half- or two-story frame dwelling with its gable roof set end to the street. The side-hall plan predominated, reflected in the three-bay facade with entrance to the side. Two-family houses followed the same format raised to two-and-a-half stories. Detailing was limited, generally restricted to heavy window lintels, a transom light above a double front door, and a hood over this entrance. Walls were covered with clapboard. The Thomas Hope House (ca. 1860), 552 Potters Avenue, is representative of the single-family type, and the Burnside Row (1867), on the west side of Zone Street, of the two-family version.

1875-1900

The late nineteenth century was a period of great growth and development for the United States. Overall, the last quarter of the nineteenth century was prosperous, and the city expanded greatly, with many new houses built. Those erected during these years place Providence well within the mainstream of domestic architecture for eastern American cities, and some of the city's very best buildings date from this period.

Providence houses of the last quarter of the nineteenth century show a marked change over those built in the middle years. Construction methods, however, continued with little change. Service systems introduced at mid-century evolved into more practical, efficient forms, and electricity, introduced in 1882, by 1900 was providing a clean new form of illumination for many. Stylistically, these late nineteenth-century houses show a wider range of forms and details assembled into complex compositions which make this the city's most eclectic period of domestic building.

While hot-air heating systems were used extensively well into the 1870s, the closed, steam-heat system with radiators in each major room began to replace the less-efficient hot-air furnace. Steam systems were available here as early as the late 1860s, but they were probably not common until at least the late 1870s or early 1880s. Like mid-century furnaces, those of the late nineteenth century heated with coal, a fuel that required constant attention to the furnace to maintain equal levels of output. Fireplaces were used increasingly less for their heating capability than for their atmospheric quality; thus, they were not found in every room, but only in those where their presence contributed to the character or ambiance of the room.

Improved water-supply and sewage-disposal systems made indoor plumbing more easily available. The number of plumbers or plumbing companies in Providence increased from five in 1860 to thirty-four in 1881, something of an indication of the increasing use of indoor plumbing. Growing demand created the need for an additional reservoir, completed in 1875. The city began installing sewers in 1872. In addition to these municipal improvements, advances in plumbing technology made indoor systems more sanitary than before, eliminating much of the problem of sewer gas escaping into dwellings through the drains. By the 1880s, the plumbing of a substantial one-family dwelling had become more complex, with toilets and washbowls increased in number. When built, the Lyman Klapp House (1886), 217 Hope Street, a fairly elaborate and expansive house, had a toilet and washbowl on the first floor adjacent to the rear stairs, a full bathroom on the second floor, and two sinks in the service ell providing separate facilities for washing dishes in the pantry and for cooking and clean-up in the kitchen; there may well have been a washbowl, toilet, and water-storage tank on the third floor and a laundry in the cellar.

Gaslighting was gradually replaced with electricity toward the end of the century following the perfection of the incandescent bulb in 1879. The Rhode Island Electric Company was organized in 1882, providing service to the city. Electric lighting gradually superseded gaslighting, for the new power source provided steadier, safer, and cleaner service. The availability of electricity would, of course, revolutionize many aspects of domestic life after the turn of the century, transforming the kitchen in particular.

The search for picturesque effect through the use of historic forms and styles that characterized Providence mid-century domestic architecture continued into the last quarter of the century, but the range, interpretation, and application of such sources began to change considerably in the 1870s. The prevailing winds of architectural influence continued to blow across the Atlantic from England and the Continent, but American architects began to create an increasingly distinct American architecture, mindful of the past and of contemporary trends, yet appropriate to the demands and desires of Americans. These developments occurred primarily in the realm of detached suburban housing. Providence, as a city with an unusually large proportion of detached houses, was well within the mainstream of domestic architectural activity during these years and saw the construction of many handsome, stylish houses.

The eclectic approach to the use of sources and design produced a lively architecture somewhat less historically "correct" than that which preceded or followed. This eclecticism allowed for a certain fluidity among the various sources and styles during this period and consequently makes categorization of them somewhat confusing. There are several major strains of style and form in Providence's domestic building of this era. Chief among them are the Gothic mode and the Swiss mode — both relatively uncommon — and the Queen Anne and the Colonial Revival, both of which were extremely popular.

The Gothic had a long and important life during the nineteenth century in both England and France, but its popularity for domestic use in the United States generally and Providence specifically was much less significant. During the last quarter of the nineteenth century, the Gothic mode was interpreted in two ways: the High Victorian Gothic and the Modern Gothic.

High Victorian Gothic was, both here and in Britain, a polychromatic masonry mode more commonly used for ecclesiastical and civic structures. Few High Victorian Gothic dwellings were built in Providence, and fewer remain. The finest of these is the F.W. Goddard House (1878), 71 George Street, designed by Stone & Carpenter. Built of pressed brick, its light-color stone trim and stringcourses give the building the style's characteristic "streaky bacon" look, while the asymmetrical massing, polychrome radiating voussoirs, and hood molds intensify the medieval quality. By 1880, the High Victorian Gothic had largely fallen from favor in Providence domestic architecture.



Fig. 154: F. W. Goddard House (1878), 71 George Street.

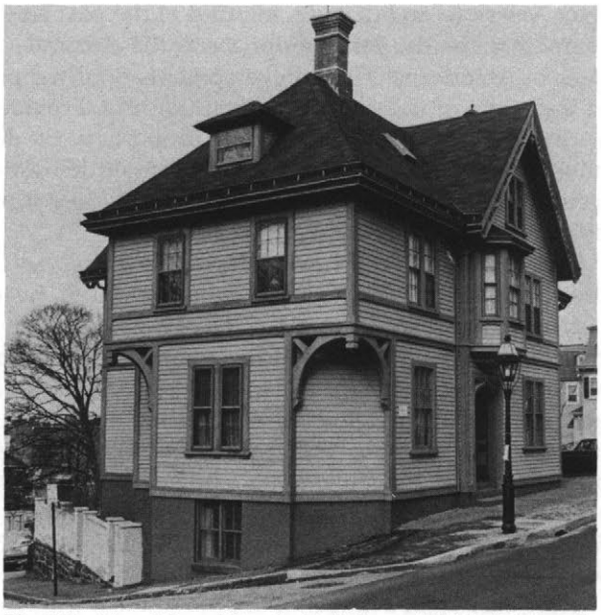


Fig. 155: Mrs. Edward Brooks Hall House (1866), 334 Benefit Street.

More long-lived and less proscribed as a style is the Modern Gothic. The term *Modern Gothic* is one used contemporaneously with the construction of these buildings, and it is used here in the very broadest sense to subsume a number of medievalizing styles, from the late Carpenter Gothic to the so called "stick style." Its sources are many and varied: the half-timbering of late medieval Europe; the vernacular buildings of Switzerland, France, and Scandinavia; the contemporary French *villa Normand* of Channel coast resorts. Likewise, its interpretation was varied, from the application of a few trim elements to a well-established house type, to a completely new form. The first example of Modern Gothic to appear in Providence, in 1866, was the Mrs. Edward Brooks Hall House, 334 Benefit Street, designed by Alfred Stone. In truth, it is very much akin to the Gothic cottages of the 1840s and 1850s in massing and roof form, but the pseudo-structural half-timbering, however timid, is new. Pseudo-structural half-timbering of this type became the hallmark of the Modern Gothic, but despite suggestions to the contrary, such trim can in no real sense be locally understood as a "rational expression of the structure" beneath the exterior covering. While these elements played a structural role in the source buildings, their use here was for their associational and picturesque effect.

The Modern Gothic flourished in Providence from the mid-1870s to the early 1880s, a brief reign similar to the length of its popularity in other centers. The Henry F. Mason House (1874-75), 128 Congress Avenue, which makes ample use of the Modern Gothic applied detail, is a more-or-less symmetrical structure, but the proportions here differ considerably from the usual symmetry of mid-century Gothic cottages: the building is both higher and more emphatically vertical with narrow windows and a slim, projecting central pavilion capped by a gable with bargeboard trim. One of the finest Modern Gothic houses in the city is the towered John E. Troup House (1876), 478 Broadway, designed by Walker & Gould: the half-timbering "frames" the house, and detail ranges from the trefoil bargeboards on the dormers to the Romanesque front porch; here is no revival, but an eclectic mingling of influences.

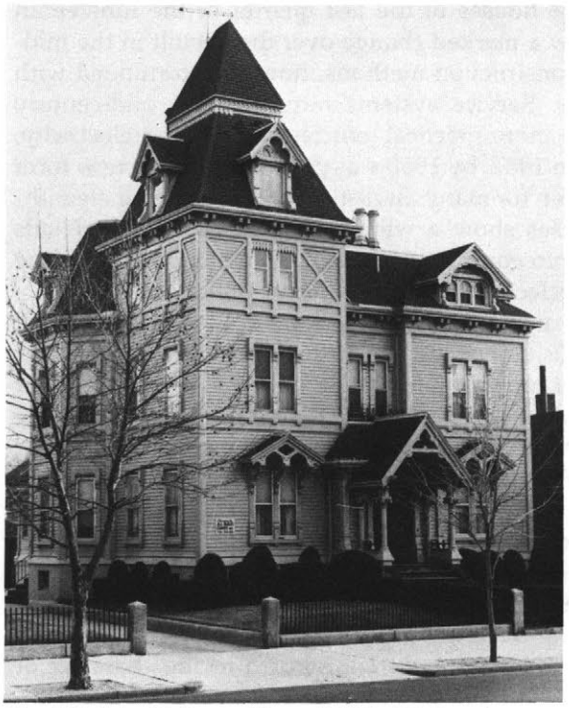


Fig. 156: John E. Troup House (1876), 478 Broadway.



Fig. 157: William V. Daboll House (1872-73), 172 Daboll Street.

The Swiss style, fashionable during the same years as the Modern Gothic, was a cognate style. The Swiss chalet, because of its picturesqueness and associational qualities, enjoyed a popularity in Newport in the guise of informal holiday houses. Based on the mountainside dwellings of Switzerland and introduced in this country by architectural books and plates in the 1840s and 1850s, the style was further familiar to many wealthy Americans through travel. Characterized by a particularly irregular profile, "structural" detail, and wide roof overhang, the Swiss style is distinguished by matchstick and jigsaw detailing, particularly on the porches and balconies. The style was promoted for suburban and rural residences, and the handful of Swiss houses built in Providence were in the suburban — then still almost rural — neighborhood of Elmwood. Both the William V. Daboll House (1872-73), now at 172 Daboll Street, and the nearly mirror-image Henry Valleau House (1875-76), 130 Moore Street, illustrate the frenetically picturesque quality of this mode. Most Providence "Swiss" houses, including these two, were built following a standard plan and form — here the "American Villa" introduced about 1850 and dressed up in Swiss trim. The chalet form, such as Richard Morris Hunt

used on the house for Mrs. Colford Jones (1866) in Newport, seems to have been restricted largely to resort houses.

While the Gothic and Swiss came in and out of vogue within a brief period, the Queen Anne enjoyed a long, rich period of high regard in Providence. Unlike the Modern Gothic and Swiss styles, which were taken up by a small, wealthy, and well traveled elite, the Queen Anne style was truly a popular style. It appealed to all classes and found expression in hundreds of Providence houses from the most grand to the most modest. The style as it developed in this country derives ultimately from the Queen Anne of W. Eden Nesfield and Richard Norman Shaw in England beginning in the 1860s. Shaw's work in particular was widely published in architectural trade journals and inspired early emulation in this country. By the early 1870s, both Henry Hobson Richardson and Charles Follen McKim had begun to translate Shaw's Old-English-manor mode into American terms. The Queen Anne came into fashion in the early 1870s in centers of architectural innovation like New York and Boston, and equally in places where the elite of those cities decamped each summer like Newport, the New Jersey coast, and Boston's North Shore. The Queen Anne began to appear in Providence around 1880 and lingered until about 1910.

The Queen Anne house of above average size and cost is typically a richly textured, boldly massed structure. Its plan is organized around a central circulation core — a "living hall" in the most elaborate examples — with the major rooms opening off this central space in an asymmetrical, peripherally additive fashion. The versatility of the peripherally additive plan allowed for considerable variety in size, organization, and massing; designers exploited this potential to a much greater degree than previously. The roof of the Queen Anne house took on significant design importance, using complex forms and occasionally rising as much as two or two-and-a-half stories in height. A favorite Queen Anne motif was the round or octagonal tower capped with a conical roof. Located often at one corner of the building and occasionally on one of the side walls, the tower — or a similarly massed oriel window — added to the picturesque quality of the composition. Historical design sources for detail include French, German, colonial American, and Adam-style architecture. Continued interest in surface texture produced scores of houses with at least two — and sometimes three or four — cladding materials. Early elaborate Queen Anne dwellings often had a stone or brick first story with red or green slate as a second-story cover, with diaperwork or pargeting in the gable ends. The use of slate on the wall surface is particularly characteristic of Providence Queen Anne houses. More numerous, however, are those dwellings with clapboard on the first story and shingle on the second, a wall treatment used here into the 1930s.

The large, complex Queen Anne house, a form widely published in the professional press, first appeared in Providence in the late 1870s. Its proliferation here coincided with the appearance of the then most highly trained architect, Edmund R. Willson, who had worked for the two firms which led the way in promoting the Queen Anne style in America: Boston's Peabody & Stearns and New York's McKim, Mead & White. Stone & Carpenter's Esther Baker House (1882), 179 Hope Street, in the design of which Willson played a key role, has uncoursed Seekonk stone on the first story, slate on the second, and diaperwork in the gable



Fig. 158: Esther Baker House (1882), 179 Hope Street.



Fig. 159: Hartshorn and Hartwell Houses (1883-84), 81 and 77 Parade Street.

ends; turned posts support the roofs of the characteristically Aesthetic, Japanesque porch and porte-cochere, and smaller turned posts screen the second-story loggia. Projecting bays break from the block of the house, most noticeably the prominent corner bay at a forty-five degree angle to the two major side elevations. Such complex massing integrates the exterior with the peripherally additive plan around the center hall, but even here, the large hall serves more as an aggrandized circulation space than as a living hall.

The bold juxtapositions of form seen in the Baker House and characteristic of the early Queen Anne began to disappear in favor of tighter massing during the 1880s. In Edward I. Nickerson's Frederick W. Hartwell House (1883-84), 77 Parade Street, the broad hip roof slopes two stories to encompass the entrance porch, wrapping the prominent cross gable on the facade; the complex forms here appear as easily understood parts of a whole, not as a collection of disparate elements. Contrast of form and texture remained an important part of the Queen Anne, but the handling of this contrast was increasingly disciplined. Stone, Carpenter & Willson's Israel B. Mason House (1888), 571 Broad Street, exploits these contrasts, but the whole composition is tied



Fig. 160: Horace E. Remington House (1899), 170 Adelaide Avenue.

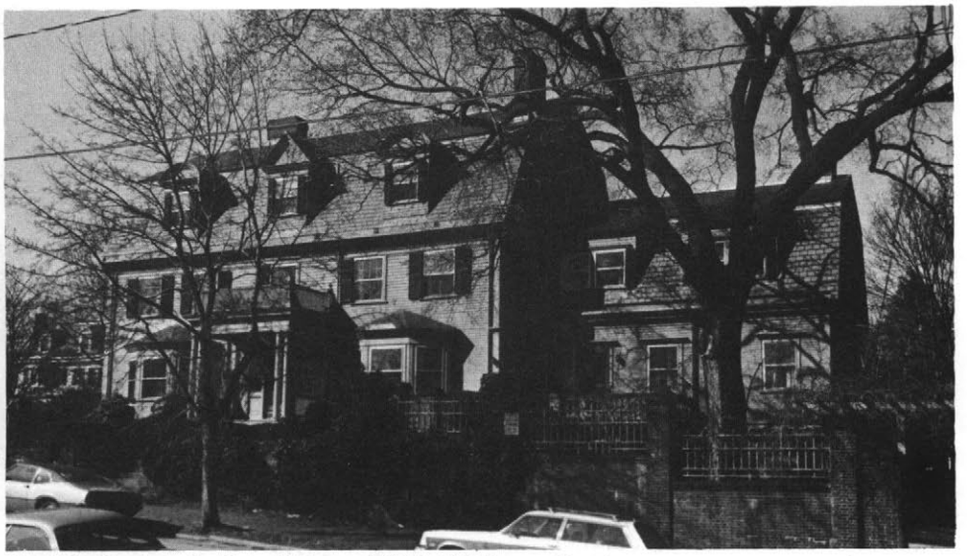


Fig. 161: Stephen O. Metcalf House (1891), 132 Bowen Street.

together by horizontal continuity, a banding effect that visually tightens the composition. By the 1890s, this tendency toward tighter massing was even more pronounced, as seen in the firm's Joseph E. Fletcher House (1890), 19 Stimson Avenue, where towers and oriels are smoothly integrated with the mass of the building.

During the 1880s, Providence architects and builders developed an imaginative and handsome version of the Queen Anne, based substantially on New England colonial architectural sources. In doing so, they largely set the course for the city's twentieth-century domestic architecture. The Queen Anne/Colonial Revival of the 1880s and 1890s is one of Providence's most characteristic forms, and the Colonial Revival that emerged by the turn of the century formed the basis of much of Providence's domestic architecture until World War II.

Awareness of "colonial" architecture (including both Colonial and Federal buildings) had, in a sense, never completely disappeared in Rhode Island, a state, after all, particularly rich in examples. Thomas Tefft lectured in Newport on the topic in 1853, and popular articles appeared during the 1850s and 1860s. The Philadelphia Centennial Exposition in 1876 focused public attention on things colonial. In Providence, discussions of colonial architecture took place within the Rhode Island Chapter of the American Institute of Architects, established in 1875, and founding member George Champlin Mason, Jr. of Newport headed an A.I.A. committee studying the colonial; the committee report was published in the *American Architect and Building News* in 1881. The interest in colonial architecture became manifest in the city's buildings in the mid-1880s. Edmund Willson elected to "restore" an old house for his own use in 1885 rather than to build anew: his efforts substantially altered the Albyn Dike House (1832), 88 Congdon Street. It is telling as an early approach to the "colonial revivalization" of the Federal-era house. Beginning about the same time, architects began to incorporate colonial sources more frequently in their designs for new houses as well.

The Queen Anne/Colonial Revival that emerged in the 1890s combined colonial motifs and forms in a picturesque, asymmetrical format. The Taft-Smith House (1888), 165 Hope Street, combines such typical colonial elements as pedimented dormers, a Palladian window, and a gambrel roof with more typically Queen Anne features like the corner tower, paneled chimney, and contrasting wall materials; the composition is balanced, but by no means symmetrical. The gambrel roof used here was a particular favorite of Providence architects and builders and appeared throughout the 1890s and first decade of the twentieth century, particularly in a two-story version with the lower slope containing the second story and the upper slope the attic. Combined with a conical-roof tower on the facade, the side, or at one corner, the two-story gambrel house was a typical Providence formula. Angell & Swift handled this form deftly, as in the Horace E. Remington House (1899), 170 Adelaide Avenue.

The popularity of this Queen Anne/Colonial Revival makes the distinction between the two confusing at times. It is primarily the gambrel roof that gives "colonial" flavor to the Courtland W. Gilmor House (1891), 19 Arlington Avenue, designed by Charles F. Chase: the shingle cladding and the bay and oriel windows are common elements of the Queen Anne. The permit issued by the city is quite clear, however, about the perception of the house at the time: "a colonial wood & brick cottage about 35 feet high."

Fully realized Colonial Revival houses began to appear here around 1890. The Stephen O. Metcalf House (1891), 132 Bowen Street, designed by Andrews, Jacques & Rantoul of Boston, is a two-and-a-half-story, gambrel-roof house which owes its form to mid-eighteenth-century prototypes, like the Joseph Jenckes House (1773), 43 Benefit Street, but its scale and proportion are stretched for greater monumentality. The first-story bay windows flanking the center entrance are picturesque Queen Anne touches unrelated to colonial and Federal prototypes. On the interior, the center-hall plan retains large parlors flanking the hall in the front, but the large, off-center stair hall at the rear breaks with the symmetrical four-room, center-hall plan. In contrast to similarly sized Queen Anne houses built just previously — or even at the same time — the Metcalf House is remarkably restrained, with decorative trim kept to a minimum, in the spirit of the building's colonial forebears.

The format of the Metcalf House became increasingly popular during the 1890s, and the interpretation of the Colonial Revival by Providence architects increasingly included an eclectic use of eighteenth- and early nineteenth-century decorative elements. Stone, Carpenter & Willson's Sackett



Fig. 162: Robert W. Taft House (1895), 154 Hope Street.

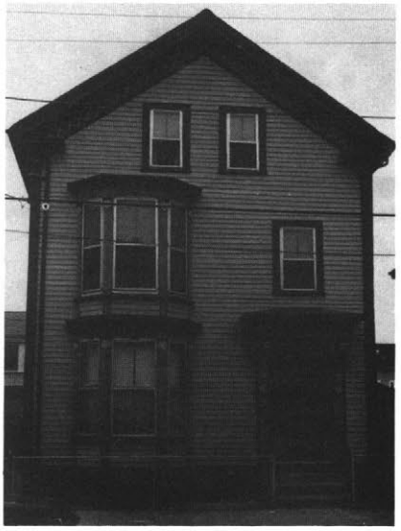


Fig. 163: John F. Reilly House (1874), 32 Candace Street.

House (1894), 177 George Street, uses the two-and-a-half-story, gambrel-roof form, but its more elaborately articulated exterior includes a Palladian window, Chinese Chippendale roof balustrades, colossal Ionic pilasters, and an oval projection (*à la* Thomas Poynton Ives House) on the west side. This overscale, richly detailed format remained popular for Colonial Revival dwellings until about 1910.

Inspiration from local examples of early buildings first began to appear in the 1890s. For the first time in the broad trend of revivalism in the nineteenth century, the source was indigenous, and local architects looked to these buildings and to their sources. Norman Morrison Isham began his study of early houses in the late 1880s, and his *Early Rhode Island Houses,* published with Albert Brown in 1895, was the first scholarly book on colonial architecture issued in America. While Isham's importance as a designer of new buildings is minor, his work as a restoration architect is great. He saved a number of major colonial buildings and shaped local attitudes toward preservation in ways almost as significant for the city's physical appearance as any new construction. Stone, Carpenter & Willson were particularly active in the early study and adaptation of colonial architecture. By the 1870s, Stone had acquired copies of Salmon's *Palladio Londinensis* and Gibbs's *Book of Architecture;* significantly, his copies were those used here in the eighteenth century and passed down through builders and architects in the nineteenth century. As early as 1881 the firm had designed a Colonial Revival building contexturally related to local sources: the large addition to the William Goddard House at 38 Brown Street is one of the first conscious attempts to borrow colonial or Federal forms and details for use in a new building. During the 1890s, Stone, Carpenter & Willson made use of the inherited pattern books in the design of the Robert W. Taft House (1895), 154 Hope Street, drawing on the eccentric ogee gable roof illustrated in Salmon and used by Joseph Brown for his house at 50 South Main Street. As if to illustrate that they understood the original source and its intended application, they included on the house's south side a conservatory with the same roof in half-round form, a use intended by Salmon. The Taft House effectively reintroduced this form to Providence, and its subsequent residential application is widespread here, particularly for entrance porches.

While the single-family house underwent major changes in plan, form, and style, vernacular dwellings evolved following the plans and forms developed during the middle years of the century with detailing based on that of high style Queen Anne architecture of more recent vintage. Providence's population grew rapidly during these years, mostly because of the many immigrants who settled here, finding work in Providence mills. The many vernacular dwellings built on speculation or as investment property during these years housed these immigrants, particularly in South Providence, the West End, Olneyville, Federal Hill, and Smith Hill.

The one-and-a-half-story cottage form remained largely unchanged. The Andrew Dickhaut Cottages (1883), 115-141 Bath Street, follow the three-bay-facade, side-hall-plan format used in the early years of the century. By the 1890s, this type often had a large bay window instead of the two windows on the facade, and a full-width, turned-spindle porch occasionally ran across the facade, as on the Dickhaut Heirs Cottages (1897), 6-18 Duke Street. These small houses were sometimes embellished with patterned shingle work, a nod toward the preference for picturesque, textural wall surfaces.

The two-and-a-half-story, two-family house underwent greater change. By the 1870s, square bay windows and bracketed cornices — a legacy of the Italianate Bracketed Mode — began to appear on this type, as seen in the John F. Reilly House (1874), 32 Candace Street. Like high-style houses, vernacular two-family houses began to show more elaborate massing in the 1880s: polygonal bay windows occurred on both the facade and side, and a cross-gable roof began to replace the simpler gable roof set end to the street. The higher, cross-gable roof also allowed more light and air into the attic story, and this space increasingly provided a

third living unit in the building. An alternative to the cross-gable roof was the mansard roof, which also permitted three units in the building, as in the D. Russell Brown House (1880), 427 Pine Street.

On the interior, these multiple-family dwellings underwent several changes. During the last two decades of the century, separate entrances for the two units gradually replaced the old common hall. The units themselves were larger in general, with a greater number of rooms, both sleeping chambers and parlors. And toward the end of the century, some of these were fitted out with indoor plumbing, though most remained substandard by today's and — more significantly — by the following generation's standards.

1900-1940

Providence continued to grow during the early years of the twentieth century, and by the time of the Second World War only a limited amount of vacant land remained in the city. New housing units were built particularly in the farther flung neighborhoods beyond the central part of the city: the East Side, Mount Hope, Mount Pleasant and Elmhurst, and the North End. As in the nineteenth century, Providence remained within the mainstream of architectural design found in wealthy, urban, industrial-based cities, but architects and builders gave these buildings a local flavor — particularly in the continued preference for detached housing for both single-family and multiple-family dwellings and in the use of old Providence buildings as sources for the increasingly popular Colonial and Federal Revival modes.

Providence's early twentieth-century domestic architecture falls into three broad categories: detached housing, tenements, and apartment buildings. Within these categories, housing is most meaningfully distinguished by size, elaboration, and — to a lesser degree — style. Detached housing remained both numerous and important, as it always had. High-density tenements began to appear throughout the city, particularly in lower-income neighborhoods as European immigration dramatically increased the city's population. Apartment houses for middle-income residents began to appear, though their numbers remained relatively small.

The detached, single-family, suburban dwellings of the early twentieth century were considerably more uniform stylistically than those of the late nineteenth century. Like most of the country, Providence favored traditional revival modes — particularly the Colonial, Federal, and Georgian Revivals as well as vernacular French — over any dramatic modernity. Variety became less of an issue than it had been in the nineteenth century, though subtle modulations of style at the hands of local and regional architects produced many high-quality revivalist houses.

The Colonial Revival, well established here by the 1890s, continued to dominate the domestic scene until World War II. The overscaled, frame, two-and-a-half-story, center-hall Colonial Revival house remained popular until the time of the first World War. These houses generally followed elaborate versions of the old four-room plan, often with an ell to the rear to accommodate extensive service areas; the Edward B. Aldrich House (1902), 144 Meeting Street, designed by Stone, Carpenter & Willson, is typical of such houses.

The use of specifically Providence prototypes as seen in the Taft House became increasingly common after 1900. While the Joseph Brown House's ogee gable roof was repeated constantly on the entrance porches of houses across the city for several decades, the use of later prototypes also became prevalent. Given the high quality and distinctive local character of Providence's Federal architecture as well as the interests and finesse of local practitioners in the early twentieth century, it is not surprising that Providence enjoyed a well-accepted, long-lived, and high quality Federal Revival, a logical extension of the Colonial Revival. The seminal work for this development is Pendleton House (1904-06), 224 Benefit Street, built to the designs of Stone,



Fig. 164: Pendleton House, Museum of Art, Rhode Island School of Design (1904-06), 224 Benefit Street.

Carpenter & Willson by S. O. Metcalf as a gift to the Rhode Island School of Design to house the first major publicly accessible collection of American decorative arts in this country, a bequest to the school of Charles Pendleton. Its interior derives directly from Pendleton's own house, the Edward Dexter House (1799), 72 Waterman Street; but for the exterior, Edmund Willson chose as his inspiration the work of John Holden Greene, whose brick, monitor-on-hip-roof dwellings are among the city's most distinctive. Willson's protégé, Norman M. Isham, soon followed Willson's example in his rather archaeologizing design for the W. C. Bronson House (1910), 140 Morris Avenue.

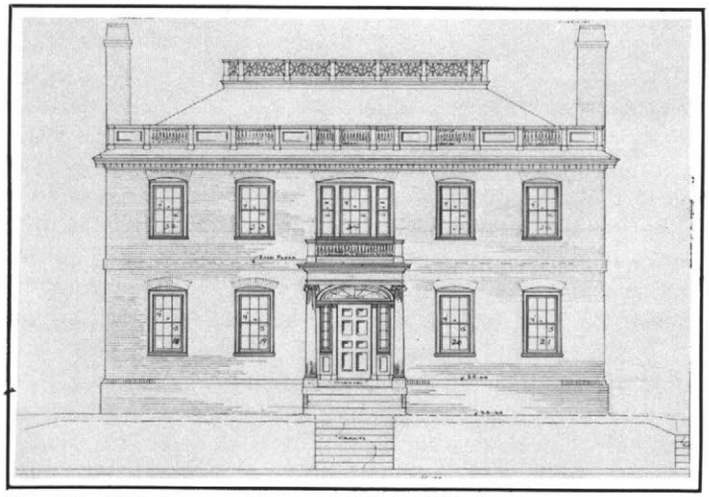


Fig. 165: W.C. Bronson House (1910), 140 Morris Avenue.

While the Pendleton and Bronson Houses are unique in their degree of imitation of Federal houses, they nevertheless fostered the Federal Revival in Providence. Willson died in 1906 and Isham turned increasingly to restoration work, but other members of the younger generation of architects began to work in the Federal Revival style, interpreting rather than copying. The Gilbert A. Phillips House (1911; Clarke, Howe & Homer, architects), 236 George Street, employs a Federal Revival form and detailing, but its plan is much freer than those of the Greene-inspired designs, with the stairs off the central hall to the east and a double parlor on the bowfront west side. The Federal Revival remained popular — particularly on the East Side — through the 1920s and into the 1930s, when Elizabeth G. Wood erected a brick dwelling at 72 Manning Street, designed by Samuel Church, principal in Howe & Church.

In addition to the strictly Colonial and Federal Revival houses, there is a relatively small group of houses from the 1920s and 1930s that combines the early American with English Regency and rural, vernacular French sources in a lively and distinctive fashion. The houses in this group are often larger, more sophisticated houses with varied and elaborate plans deriving either from more symmetrical Georgian examples or from the rambling format of French farmhouses. Particularly French in feeling is the Eugene Graves House (1924), 195 George Street, designed by Albert Harkness; this L-plan house has a richly textured surface and highly irregular articulation and presents a picturesque — almost pretty — image. The Mrs. Herbert A. Rice House (1932), 25 Cooke Street, also by Harkness, is more Regency in feeling, particularly with its delicate latticework "Regency Oriental" porch. These sources are seen combined in the



Fig. 166: Adolph W. Eckstein House (1937-39), 540 Cole Avenue.

Adolph W. Eckstein House (1937-38), 540 Cole Avenue, designed by Verna C. Salamonsky. Here the format is more-or-less center-hall colonial; the rough, whitewashed stone exterior recalls Norman or Provencal farmhouses; and the delicate latticed porches and elliptical windows in the gable ends are English Regency in inspiration. The eclectic revival houses of the '20s and '30s generally remained limited to big, expensive houses, but a few of the easily borrowed design elements were adapted for smaller, more modest dwellings.

Just as the three-bay, side-hall-plan house set end to the street entered the realm of the vernacular in the mid-nineteenth century, so did Georgian, Colonial, and Federal Revival types in the early years of this century. As early as 1910, the small, shingle-clad, gambrel-roof house began to appear; the E. W. Marchant House (ca. 1910), 324 New York Avenue, shows the influence of colonial forms. Similarly, the frame, two-and-a-half-story, center-hall, gable-roof dwelling became a standard form about the same time. Usually simple in detail, this form began to appear frequently in the second decade of the century, usually with a porch on at least one side of the house and often with one-story porches (one open and one closed) or a porch and an attached garage flanking the main block of the house. The gambrel-roof, so-called Dutch Colonial (based on eighteenth-century prototypes in New York and New Jersey) and the center-hall colonial found popularity throughout the 1920s and into the 1930s as middle-class, single-family dwellings rose in the previously undeveloped parts of the city, especially Washington Park, Mount Pleasant, and the East Side. Many such houses were built speculatively, from standard plans and without the direct involvement of an architect.

The lure of the Colonial Revival remained strong, but it did not prevail exclusively. The Tudor Revival found acceptance here, particularly for upper-middle-income homeowners. The Tudor Revival represents a continuation of the strain of romantic fantasy that began to emerge in the nineteenth century, specifically the overtly rural, picturesque form. In that sense, the Tudor Revival owes a great deal to the Queen Anne of the late nineteenth century, but it lacks the eclecticism of the Queen Anne. Twentieth-century Tudor Revival is at once much more archaeological and much less fussy than nineteenth-century Queen Anne; it also shows an economy of means in its expression in contrast with the elaboration for its own sake of the Queen Anne.

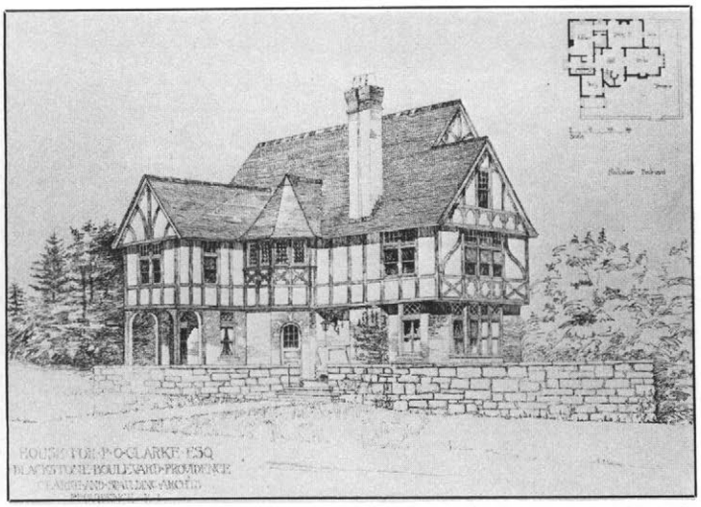


Fig. 167: Prescott O. Clarke House (1896), 203 Blackstone Boulevard.



Fig. 168: Frank Horr House (1908-09), 166 Congress Avenue.

The Tudor Revival first appeared in Providence around the turn of the century. Architect Prescott O. Clarke designed a fine, full-blown Tudor Revival residence for himself in the late 1890s at 203 Blackstone Boulevard; illustrated in *American Architect* in the fall of 1897, it typifies the Tudor Revival as it became popular here through the 1930s. The house has a strongly asymmetrical plan, brick first story, stucco-and-half-timber overhanging second story, steeply pitched and highly articulated cross-gable roof, and a tower, here serving as a vestibule at the front entrance. Many Tudor Revival houses had leaded casement windows, valued for their picturesque period quality, particularly when filled with stained glass. The John J. Gilbert House (1927), 525 Cole Avenue, has a window of almost church-like scale dominating the facade. The Tudor Revival remained popular into the 1930s, but its style and forms were generally limited to houses of substantial size and cost; unlike the Colonial Revival, it had little effect on smaller, cheaper houses.

The major alternative to the Colonial Revival-inspired forms for the smaller and medium-size house was the bungalow. Based in the Arts and Crafts movement, especially as promoted by Gustav Stickley in *The Craftsman*, the bungalow enjoyed a great popularity in this country during the first third of the twentieth century. One of the earliest examples in Providence is the Frank Horr House (1908-09), 166 Congress Avenue, designed by Murphy, Hindle & Wright. A one-and-a-half-story, clapboard-clad dwelling, it has a large, wide, front porch and a low-pitch, cross-gable roof with broad dormers. Providence bungalows were typically clad in shingle and had wide eaves with prominent brackets or exposed rafters, as on the C. Albert Johnson House (1914), 131 Warrington Street. The tripartite window with a wider center window — similar to the so-called Chicago window on contemporary commercial buildings and a precursor of the picture window — often dominated the facade of such houses. Plans of local bungalows varied, but generally lacked the openness of the most ambitious examples of the type, related to the Prairie School work of Frank Lloyd Wright and his contemporaries. The most typical plan locally was a sort of "double-barrel shotgun" arrangement of two parallel rows of rooms the depth of the house; a variant placed a living room the width of the house at the front of the building, with the parallel rows to its rear. Both these plans are similar to ones introduced in nineteenth-century vernacular dwellings.

As well as these three stylistically definable types, Providence has a large number of relatively "styleless" houses similar to those built between 1900 and 1940 throughout the country. Most of these are medium-size, two-and-a-half-story, box-like houses, usually with a front or side porch and often with a high hip roof and wide eaves. Many of these were built on speculation, and the form was further dispersed by companies like Sears, Roebuck & Co. or Alladin, which produced house kits shipped nationwide. Such houses are related to earlier pattern-book houses and to later tract houses by virtue of the method of diffusion of a form over a broad area by means of a commonly used published source.

Diagnosis of style in early twentieth-century houses emphasizes an important consideration: just as domestic architecture is best understood as being of several different types, so are houses of this period most meaningfully distinguished by size and elaboration. While the Tudor Revival remained more or less an upper-income phenomenon and the bungalow more or less a middle-income one, the majority of Providence's early twentieth-century houses fell generally into the category of regularly — and often symmetrically — articulated boxes. The major distinction between most of these houses was the number of rooms, particularly parlors, sitting rooms, and service rooms; the size of rooms; the elaborateness of detail, both inside and out; and the quality of finish materials. A large house like the Jeannette B. Huntoon House (1925; Jackson, Robertson & Adams, architects), 63 Manning Street, would normally have a large living room, a library, a large dining room, ample halls, and a large kitchen with pantries and laundry rooms on the first floor as well as four or five commodious bedrooms on the second floor; detail — in this instance Federal-derived — is abundant on both interior and exterior and rendered in more expensive materials. A more modest and typical house like the Richard D. Allen House (ca. 1918), 112 Everett Avenue, would likely have a middle size living room (twelve by twenty feet) and dining room (twelve by fourteen feet), plus a kitchen and possibly a lavatory on the first floor — in addition to a porch — and three or four equal-size (twelve feet square) bedrooms with usually one bathroom on the second floor. Window and door frames, picture-molding rails, and the single mantelpiece (reserved for the living room) are all inex-

pensive, stock lumberyard items, as are any exterior trim details.

Providence's population reached its peak during these years, creating the greatest demand for housing in the city's history. The largest single group requiring housing was the immigrant population that poured into Providence from Italy, Russia, and eastern Europe. While Providence had experienced significant immigration beginning in the mid-nineteenth century, it was of a lesser magnitude than that beginning around 1890. Providence by and large retained low-density, detached housing through the nineteenth century, and in 1900 less than five percent of all dwellings housed more than two families. Unlike New York or Boston, where a tradition for row housing existed, Providence's tenements were almost exclusively detached buildings: the predominant form was the triple decker.

Houses accommodating three units began to appear in the late nineteenth century, and the triple decker began to emerge as a distinct form in the 1890s. The triple decker is a deep, narrow, three-story structure with three identical living units, one to a floor. Most triple deckers have a porch for each unit built one over the other and extending the full height of the building. The form is common throughout urban areas in southern New England, including metropolitan Boston and cities to the south and west.

Primarily a tenement, the triple decker varied somewhat — like the single-family dwelling — in size and cost. Most were intended for lower-income families and provided only rudimentary quarters: parlor, kitchen, bedrooms, and — only occasionally — bath and toilet facilities. These proliferated on the side streets off Atwells Avenue, along Thurbers Avenue, and in the North End. A step up from these were those with an added dining room or second parlor and at least three bedrooms as well as a bathroom. These were built throughout Smith Hill — Goddard Street and Oakland Avenue are lined with them — South Providence, and off of Main Street north of Randall Square. A few were built for middle-income families and provided the amenities of a contemporary single-family dwelling: stained-glass windows, a fireplace, an ample pantry, and several bay windows for additional light and air. These were most often found in Elmwood or the East Side.

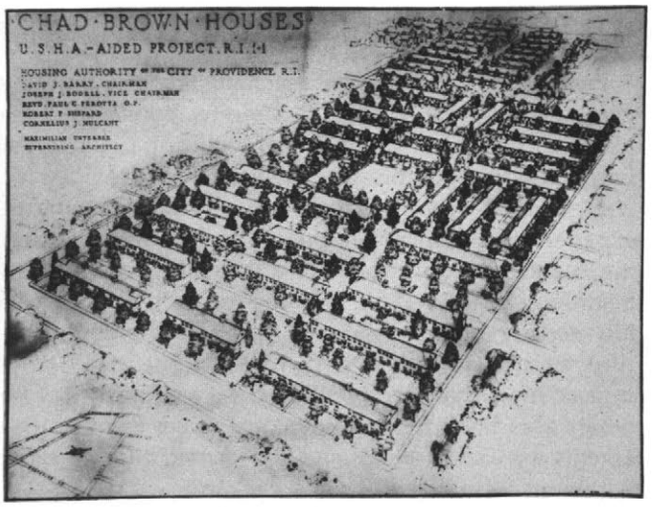
The triple decker in Providence predominated in inner-city neighborhoods, near industrial areas, and along streetcar lines. In already built-up areas, triple deckers rose on the backs of lots — or on remaining vacant lots from which existing buildings had been moved back specifically to make way for a new triple decker; those on Benefit Street were constructed as such infill after the turn of the century. In less settled areas, they appeared in rows, lining several blocks of street after street, as on Meni Court and Weiss Court in South Providence. Many were built in groups by a developer, who constructed a pair or groups of three or more; Harry Weiss in South Providence built a total of twenty-two near the intersection of Broad Street and Thurbers Avenue.

The proliferation of triple-decker tenements was a cause of concern in Providence from the moment they appeared. The Improved-Tenement Corporation was established in 1900 to provide inexpensive decent housing. Among the founders of this beneficent group were architects Alfred Stone and Howard K. Hilton, who contributed their professional services to the corporation's projects. In 1900, the corporation purchased 38 and 40 Traverse Street in Fox Point, repaired the interiors and exteriors, constructed six outdoor water closets, and installed sidewalks, "leaving some space for flower-beds." In 1905, the corporation built a brick tenement with nine three-room units, three two-room units, and three four-room units; located at the corner



Fig. 169: Cohen, Sobolewski, and Chase Triple-deckers (1926), 200-202, 204-206, and 208-210 Oakland Avenue.





Figs. 170 and 171: Tenements on Hassan Street (now Russo Street) from Ihlder's Houses of Providence *(1916) and the Chad Brown Housing Project (1941-42; 1950-51), Chad Brown Street — the problem of and solution to low-income housing in the first half of the twentieth century.*

of Livingston and Stockton Streets in the North End, the building was designed by Stone, Carpenter & Willson. In addition, the corporation agitated for the passage of a comprehensive state tenement law.

By 1915, the spread of the triple decker had become a concern among city leaders; nearly two hundred triple deckers were built in 1911 alone. Many triple deckers were cheaply constructed and were built leaving little or no space between buildings. Plumbing was often primitive, when it existed at all, and lack of maintenance resulted in deterioration. To remedy such problems, the Providence Chamber of Commerce inaugurated the General Committee on Improved Housing in Providence, chaired by local architect and historian John Hutchins Cady. To assess housing problems in the city, the committee commissioned a study from John Ihlder. His report, *The Houses of Providence: A Study of Present Conditions and Tendencies*, published in 1916, analyzed the overcrowded conditions of tenements and concomitant squalor in the city and its more heavily populated suburbs. Ihlder criticized cheaply built triple deckers, particularly those jammed several to a lot. Following this study's recommendations, a housing act was introduced into the General Assembly, and state legislation was passed in 1923, allowing Providence's first building code in 1927.

In 1920, the Improved-Tenement Corporation sold its properties, returned its capital to its investors, and went out of business, chiefly because of its inability to affect improvements to low-income housing on a broad, community-wide basis; its twenty-one units, though models of cleanliness, efficiency, and economy, did not inspire a similarly enlightened attitude on the part of other Providence landlords. Only with the advent of federally subsidized housing as part of the New Deal in the 1930s did large-scale, low-income housing become feasible.

In 1939, the city created the Providence Housing Authority in response to federal and state legislation initiated with the Wagner-Steagall Act of 1937 and based on the concept of uplifting the poor by providing decent housing. By erecting public housing — a place where the poor could reside temporarily to get back on their feet — the government hoped to break the cycle of poverty. To this end, several housing projects in Providence were begun: Chad Brown (1941), in the northwest part of Smith Hill, and Roger Williams (1942), in South Providence, were the first of these, and others were built into the 1950s. The early projects were erected in rows of four to six units; these two-story, clapboard or brick-clad buildings have low gable roofs and no ornamentation and are set in wooded lots with ample yards. This sort of "garden apartment" format derived ultimately from planned suburban residential communities of the early part of the century.

In addition to the prominent triple-deckers, a new form of housing began to appear in Providence after the turn of the century, the apartment building. Ihlder's book, published just at the time apartments were first being built in Providence, pointed out that such high-density, close-quartered living had long been prevalent in Europe. This European phenomenon was the direct inspiration of the so-called French flat, introduced in this country in Boston and New York after the Civil War. Built primarily for middle- and upper-middle-income families and bachelors, the French flat concept was readily accepted in both cities. Its appearance here, however, was late and limited. The Aylesworth Apartments (1889), 188-194 Broad Street, is the earliest documented example, and while these flats — complete with sevants' quarters — were immediately occupied, the notion obviously did not appeal to Providence residents: nearly fifteen years passed before the next apartment buildings were constructed here, and they varied considerably from the Aylesworth's luxurious French flat concept.

Three buildings on Medway Street erected around 1905 are among the first doumented examples of Providence apartment buildings, and out-of-the-way Medway Street, on the East Side, has remained a unique enclave of apartment buildings built over a number of years. The E-plan, 2½-story frame building erected by William P. Powers at 11 Medway Street and the deep, narrow, 3-story, frame structure erected by Emma Rising at 153-157 Medway Street are early experiments in the apartment form. The Rising Apartments resembles an overgrown triple decker, but its size and inclusion of more than one unit per floor signify a distinct change. The E plan of the Powers Apartments introduces a form that became fairly standard for early twentieth-century apartments, the organization of the building around a courtyard.



Fig. 172: The Whitmarsh Apartments (1913), 86 Whitmarsh Street.

At 18-20 Medway Street, the Laura C. Powers Apartment Building shows the fully developed apartment form: an L-plan, 3-story brick structure with ten housing units, each of four to six rooms including living room, dining room, kitchen, bath, and bedrooms.

These early apartments clearly had a middle-income market, for similar structures were built over the following thirty years, particularly on the East Side and in Elmwood. One Providence architect, F. W. Woods, specialized in the design of apartment buildings at this time. In 1912 and 1913, he designed and oversaw the construction of not less than five such structures: the Minden, 123 Waterman; the Whitmarsh, 86 Whitmarsh; the Buena Vista, 228 Blackstone Boulevard; the Washington, 98 Irving Avenue; and the Lafayette, 380 Lloyd Avenue. The largest of these, the eight-story Minden, contained some sixty-odd units; the others, all three-story buildings, contained a more standard range of eight to fifteen units and lacked elevators. But despite this sudden acceptance of the apartment building, Providence did not wholeheartedly embrace the type, and it remained infrequent here in comparison with other cities.

1940-1986

The Depression had slowed new construction during the 1930s, and government-imposed building restrictions and materials shortages during World War II brought residential construction to a standstill. After the war, however, there was no surge of new house construction for several reasons. Rhode Island's industrial economic base had begun to erode in the years after the First World War, and the state's position as an economic leader was lost in the post-World War II years. The industries that remained in the state often relocated to suburban sites, and their working forces followed, enjoying for the first time the automobile-oriented mobility of the suburbs established in the 1920s and '30s. Providence's population peaked at 253,504 in 1940 and began to decline considerably beginning in the post-war years, eliminating much of the demand for new housing construction. Finally, that Providence had little vacant land after about 1930 meant that there were only a few locations for new houses. Thus, Providence's post-war domestic architectural history is a brief postscript to what preceded.

New domestic construction has been limited to two basic types: the single-family dwelling and the apartment building or complex. Both types are significantly different in form, function, style, and scale from early twentieth-century examples, and the variety within the two types is considerable, especially in light of the small number of examples.

The single-family dwelling remained the most popular form of new housing, and mid-twentieth-century single-family dwellings divide into two basic types: the stylish, architect-designed house or the standard tract house. As a rule, the more expensive houses are architect designed and often located on one of the vacant lots scattered through already built up neighborhoods. Tract houses in general are less expensive ranch or split-level houses built as a group on newly opened parcels of land.

The long popularity of revivalism — and the colonial in particular — dissipated after World War II, and houses built after 1945 show a marked break from earlier buildings. This break with the past manifests itself in the absence of historical detail and proportion, the use of additive planning based on strictly functional and economic demands, and bold massing through the juxtaposition of geometric forms.

The earliest modernist house in Providence is the Reginald J. White House (1940, Barker & Turoff, architects), 325 Laurel Avenue. Its smooth, stuccoed exterior punctuated with metal-frame casement windows and plate-glass picture windows, its flat roof, its horizontal silhouette, and its crisp geometrical massing recall the work of Le Corbusier or Ludwig Mies van der Rohe in the International style of the 1920s and early '30s.

Modern houses of the 1950s abandoned the crystalline quality of the International style cubes for the overhanging roofs, bolder asymmetry, and more richly textured surfaces of Frank Lloyd Wright, particularly his Usonian houses of the 1930s. The Matthew J. Sherman House (1951), 210 Laurel Avenue, the Peter Bardach House (1958), 33 Intervale Road, and the Burleigh B. Greenberg House (1958), 6 Woodland Terrace, show such influence. Since the 1950s, only a few such modern houses have been built, most of them more geometric in form with complex roofs and natural-finish vertical-board siding, inspired by the Sea Ranch condominiums designed by Moore Lyndon Turnbull Whitaker and built in California in the 1960s. The Joseph P. Esposito House (1974-75), 2 Woodland Terrace, is a typical example.

More common than these one-of-a-kind houses are the

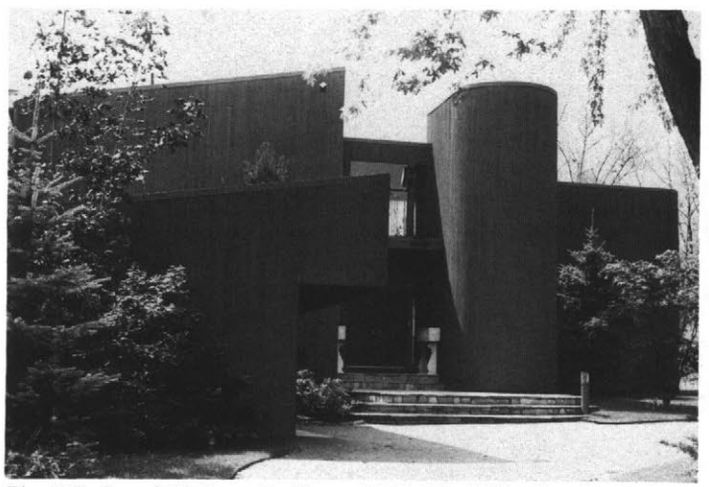


Fig. 173: Joseph P. Esposito House (1974-75), 2 Woodland Terrace.

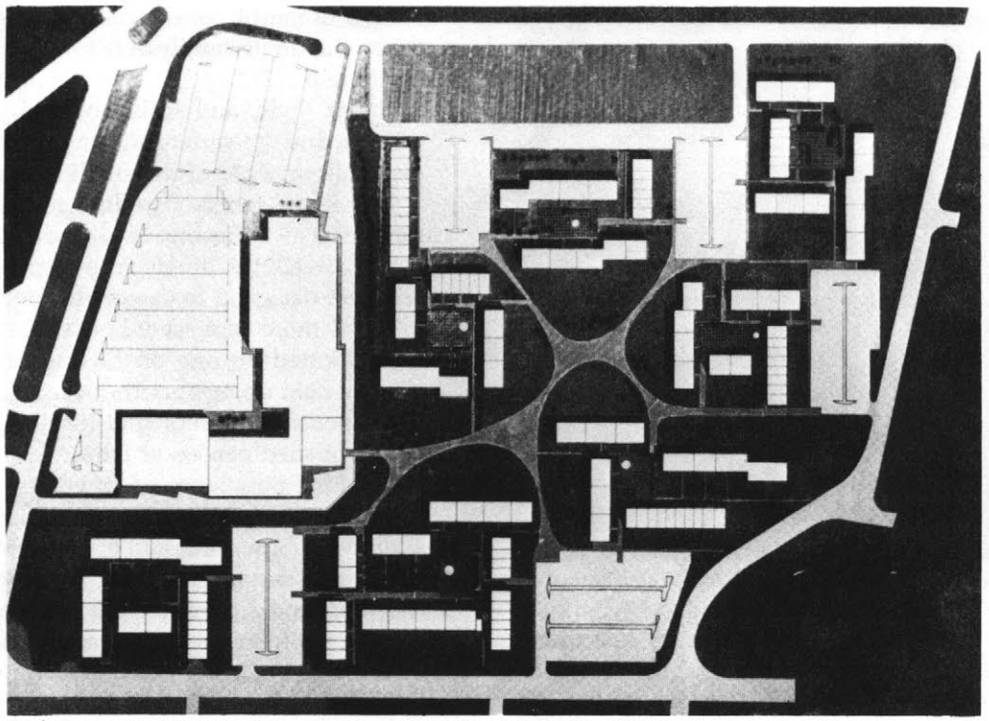


Fig. 174: University Heights Apartment Complex (1962-68), 525 North Main Street.

tract houses built on the few new parcels of land developed after the war. While the city was largely built up by 1940, several tracts became available as institutions consolidated landholdings and sold excess land and as redevelopment cleared some inner-city parcels: Swan Point Cemetery, Butler Hospital, and Brown University deaccessioned property on the East Side, and a northern portion of South Providence became the locus for new houses on the site of razed slums. Most of these tract houses are ranch houses or forms derived from the ranch house.

The ranch house, born in the suburbs following World War II as many fled the city, is a one-story dwelling with a low-pitch roof and horizontal lines and usually consolidates living quarters and garage or carport under one roof. While the much-touted functionalism of one-level living and a more-or-less open plan owes a debt to modernist architecture, most ranch houses have been embellished with shutters, porches, and decorative detail evocative of earlier styles so revered by revivalists during the early years of the century and firmly fixed in the collective taste of the public. The simple ranch house, in turn, begot the split-level house and the raised-ranch house. The split-level house has its entrance and a significant portion of its living space at ground level, a location halfway between the other two levels; the bedrooms are generally half a flight of stairs above ground level, and the family room — a new term to designate the technologically advanced state of the erstwhile sitting room, complete with television (and its various offspring), stereo, and gaming table — and garage are half a flight downstairs and partially below grade. The raised ranch places the entry at ground level on a landing halfway between floors; the main floor is half a story above ground, and the bedrooms are located half a story below ground. A deck accessible to the upper story through a sliding-glass door, is a usual accoutrement of the raised-ranch house, just as the terrace and sliding-glass door often appear at the rear of the ranch house. Many of the ranch houses in Providence depend on "colonial" motifs for inspiration of detail, such as the Harry Fractor House (1964), 6 Faunce Drive, with a Federal Revival-type entrance or the almost symmetrical Richard E. Loebenberg House (1968), 50 Faunce Drive, with a tetrastyle pedimented portico. The raised-ranch houses built on Willard Avenue in 1976 as part of the Comstock Redevelopment Project are typical of the genre, with imitation shutters, imitation clapboard wall covering, and vaguely "colonial" front porches.

Construction of apartments far outstripped that of single-family dwellings. Unlike the single-family dwelling, most post-war apartment buildings and complexes tended to be built on cleared, reclaimed land and generally represented a restructuring of living patterns in the city. This radical departure was, not surprisingly, largely due to the increasing external influence of federal government policy that had first been felt in the late 1930s, and its effects have been felt citywide. Public housing, urban renewal, and subsidized housing were all either government funded or government supported.

The public-housing projects begun just at the beginning of World War II continued into the 1950s. These include Valley View (1949), in northern Mount Pleasant; Admiral Terrace (1951), adjacent to Chad Brown on Smith Hill; Codding Court (1951) and Hartford Park (1953), west of Olneyville; and Manton Heights (1953), in the western part of Providence. The garden-apartment format established in the early projects remained the model for low-income housing, as seen as late as 1966 in the privately financed Wiggin Village in the West End.

The garden apartment was also the model for the few apartment complexes built in post-war Providence. University Heights (1967) is a complex of two- and three-story brick-clad units arranged in informal quadrangles. Both University Heights and the nearby Moshassuck Square Apartments (1973) were built on land cleared as part of the urban renewal of College Hill and Lippitt Hill.

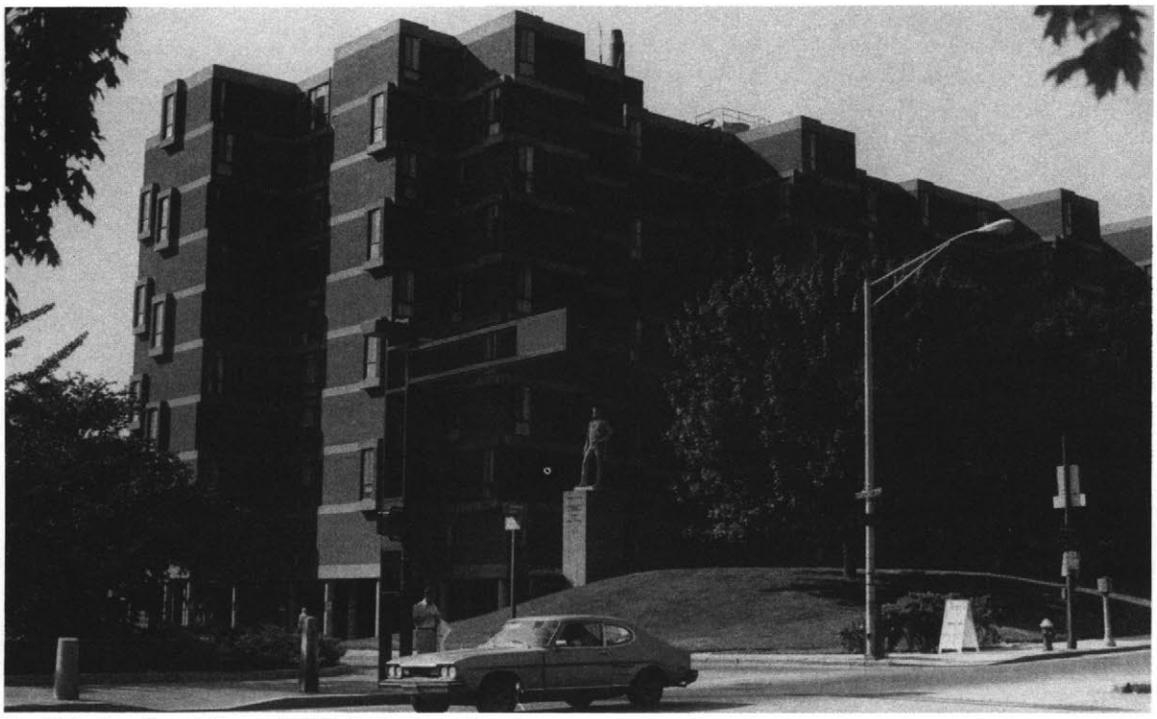


Fig. 175: Beneficent House (1969), 1 Chestnut Street.

The other major residential form introduced for multiple-unit housing during these years was the high-rise apartment. While apartment building had been introduced here in the early part of the century, the post-war high-rise apartments resemble those early buildings less than they do the idealized buildings envisioned by International Style architects: the Dexter Manor Apartment Building (1962) on Broad Street sits monolithically in a verdant park adjacent to a wide highway, the form and setting recalling Le Corbusier's "Plan for a City of 3 Million Inhabitants." The best of these is Paul Rudolph's Beneficent House (1967), 1 Chestnut Street, a brick-clad, irregularly massed building at once both more visually compelling and more humanly scaled than other slab-like buildings. Beneficent House was built as housing for the elderly, subsidized by the Department of Housing and Urban Development.

In addition to these new forms of multiple-unit housing, Providence gained a large number of additional units during these years through the conversion of large, older houses into apartments or — beginning in the 1970s — condominiums. Particularly in the less affluent parts of town, nineteenth-century dwellings have been divided into units, from as few as two, to as many as ten or twelve. Providence's few row houses have been similarly subdivided, with one unit to a floor in most examples.

* * *

Providence domestic architecture has several distinguishing aspects. Much of the city's housing is two-and-a-half- or three-story, wood-frame, detached buildings. Brick was readily available after 1725; the Nayatt Brick Yard in Barrington produced brick in quantity by the mid-nineteenth century. In addition, Westerly's quarries provided granite for much of southern New England. Still, most Providence houses were frame, while those in many other cities were brick or stone. And while the number of multiple-family dwellings surpasses that of single-family houses, these multi-family dwellings are generally two- and three-family detached houses, not row houses or apartment buildings. Providence has never had many row houses, and this small number has been diminished in this century. Apartment buildings are almost exclusively an early twentieth-century phenomenon, and the number of apartment buildings that are converted single-family dwellings is greater than those built as such.

The city's domestic architecture has four periods of activity that have left discernible, locally characteristic groups of houses, with several specific forms within these groups that are intimately linked with the city: late Federal (1805-30), Italianate (1845-75), Colonial Revival (1890-1935), and building rehabilitation and recycling in the twentieth century, particularly since the mid-1950s. Providence's distinctive late Federal buildings are associated with architect/builder John Holden Greene, his apprentices, and his followers; these share common forms and detail (the Gothick in particular) and a distinguishing roof form, the monitor on hip. The Italianate of mid-century was popularized by local architects Thomas A. Tefft and Alpheus Morse and includes, as well as the more typical Renaissance-derived forms, a Romanesque-based mode and a pervasive local type, the Greek/Bracketed transitional mode; the Renaissance Revival enjoyed a long popularity, well into the 1870s. The Colonial Revival began to develop here in the mid-1880s, and over a twenty year period produced a number of ample Queen Anne/Colonial Revival dwellings with turreted two-story gambrel roofs. The emergence of a vigorous Federal Revival about 1900 acknowledged what even then was perceived as one of the city's finer moments architecturally; the Federal Revival remained popular through the 1930s. The impact of preservation activity in Providence constitutes a major building campaign and has significantly informed aesthetic sensibilities, from "Green Village" on John Street in the 1920s through Benefit Street in the 1950s and 1960s to the West Side, Elmwood, and the Armory District in the 1970s and 1980s.

CIVIC ARCHITECTURE

Civic architecture includes a broad range of publicly built and/or publicly used buildings. Collectively these buildings more readily reflect the sense of community and self-esteem of the citizens who build and use them than any other class of buildings. Further, they are used by a broader segment of the city's population than other types, and these users generally share little more than citizenship; wealth, taste, class, education, and beliefs vary considerably among them. By both use and intent, these buildings are landmarks.

Providence's civic architecture, like that of most other cities, comprises the greatest part of its most elaborate and impressive buildings. Public buildings are less idiosyncratic or insular and share more in common with similar buildings elsewhere than other classes of buildings. Indeed, the history of architecture is often told largely through civic examples. Particularly for several of Providence's most important public buildings, the best context for understanding them is the region or the nation rather than the city. This essay will not attempt to discuss these major buildings extensively: several are covered in standard histories of architecture, and all receive intensive coverage in the inventory.

This essay approaches public buildings with several basic premises. Public buildings are both important historically and architecturally and relatively few in number. And because they are more often "mainstream" architecture, they have somewhat less strictly local design quality than other classes of buildings; thus, the particularly local quality of several buildings or sub-classes of buildings becomes more important and requires greater attention.

Civic architecture can be divided into many sub-classes. This essay will consider several separate classes: state houses, city halls, public office buildings, public schools, private schools, police and fire stations, libraries, hospitals, and transportation-related structures.

State Houses

The first public building erected in Providence was a Colony House, and Providence has had a total of three Colony or State Houses. Completed in 1731 on the site of 24 Meeting Street, the first Colony House was destroyed by fire in 1758; its appearance remains undocumented. The second Colony House (1763), 150 Benefit Street, and the State House (1892-1904), 90 Smith Street, are buildings of national importance. The Colony House is among the oldest of its type still standing in this country; its form today reflects its evolution during the years when it was used as a state house until the completion of McKim, Mead & White's marble State House at the turn of the century and then as a court house. The present State House, one of Providence's and Rhode Island's great buildings, is a monument of the American Renaissance and one of the key buildings of the most important architectural firm of its day.

Town and City Halls

Offices for municipal government did not exist until well into the eighteenth century and were developed in a random manner for the next hundred years. Providence town government needs were first served by several rooms in the Market House (1773) in Market Square; after 1795, the town also used part of the 1723 Congregational Church at the corner of Benefit and College Streets for meetings and offices. City fathers had seen the need for a city hall as early as the 1840s, but the city did not even purchase land for such a building until 1854; construction finally began in 1874. The City Hall, completed in 1878, is designed in the Second Empire style closely associated with public buildings erected across the country during the 1860s and 1870s; unlike many of these, however, it still stands in an extremely well preserved state, in vivid contrast to the many city halls that have been demolished or heavily altered. A fine building at the



Fig. 176: Providence County Court House (1924-33), 250 Benefit Street.

time of its construction, it becomes even more important since its major public spaces are now in the process of being carefully restored.

Public Office Buildings

Other than state houses and city halls, the first public office buildings were those built by the federal government. The earliest of these were customs houses and post offices, and as the federal bureaucracy grew in the nineteenth and twentieth centuries, it required more offices and buildings. The state began to construct office buildings in the second half of the nineteenth century as its judicial and executive branches expanded. As city government expanded, however, its offices were nearly always located in rented commercial space, usually near City Hall.

Providence's federal buildings are by far the least "local" of this class, and their context is well explained in Lois Craig's *The Federal Presence.* These buildings include Ammi B. Young's Federal Building (1857), 24 Weybosset Street; Clarke & Howe's Federal Building (1903-08) on Kennedy Plaza; Jackson, Robertson & Adams's Federal Building Annex (1939-40) on Exchange Terrace; and Robinson Greene Beretta's Federal Office Building (1983), 380 Westminster Street.

State office buildings include a series of important court houses as well as executive office buildings. The Superior Court Building (1877; Stone & Carpenter, architects), which stood at 250 Benefit Street, was one of the most elaborately rendered High Victorian Gothic buildings erected in Rhode Island: a highly picturesque blend of French Gothic and Lombard Romanesque detailing, the building was asymmetrically massed with a variety of dormers, turrets, and chimneys, and its pointed-arch design was particularly well suited to the building's awkward, steeply sloping hillside corner site. It was replaced with Jackson, Robertson & Adams's Providence County Court House (1924-33). Much larger than the first court house, it relates stylistically to its neighboring eighteenth- and nineteenth-century buildings in use of materials and, by skillful breaking of its massing, it achieves a sympathetic overall relationship of scale. Of all the public buildings thus far discussed, the Providence County Court House is the most important in terms of local design, planned as it was to relate to site-specific architectural quality and topography. The same architectural firm designed the State Office Building (1926-28, 1935), 133 Smith Street, to relieve crowded conditions at the State House across the street; like the court house, it is Georgian Revival. Post-war buildings are simple modern designs and include the State Health Building (1967) on Davis Street, part of an incomplete complex for state offices, and the J. Joseph Garrahy Judicial Complex (1981) on Dorrance Street.

Public Schools

Providence has a long and interesting history of public education. Since the third quarter of the eighteenth century, the city has built a succession of public schools that are interesting architecturally and important in the development of the type. Regrettably, many of the early schools have been demolished, but they are documented well enough to serve as a record of their development.

Providence first attempted public education in the 1760s. James Manning led this movement, and the town proprietors were authorized to erect a school. The Brick School House (1767), 24 Meeting Street, maintained the first floor as the public school, with the second floor rented for much of the remainder of the century to Rhode Island College — now Brown University. The five-bay, two-story format of the Brick School House is typical of buildings from the third quarter of the eighteenth century, but the projected entrance and stair tower, while anticipatory of later schools, is unique to this building. Originally the interior had one large room on each floor.

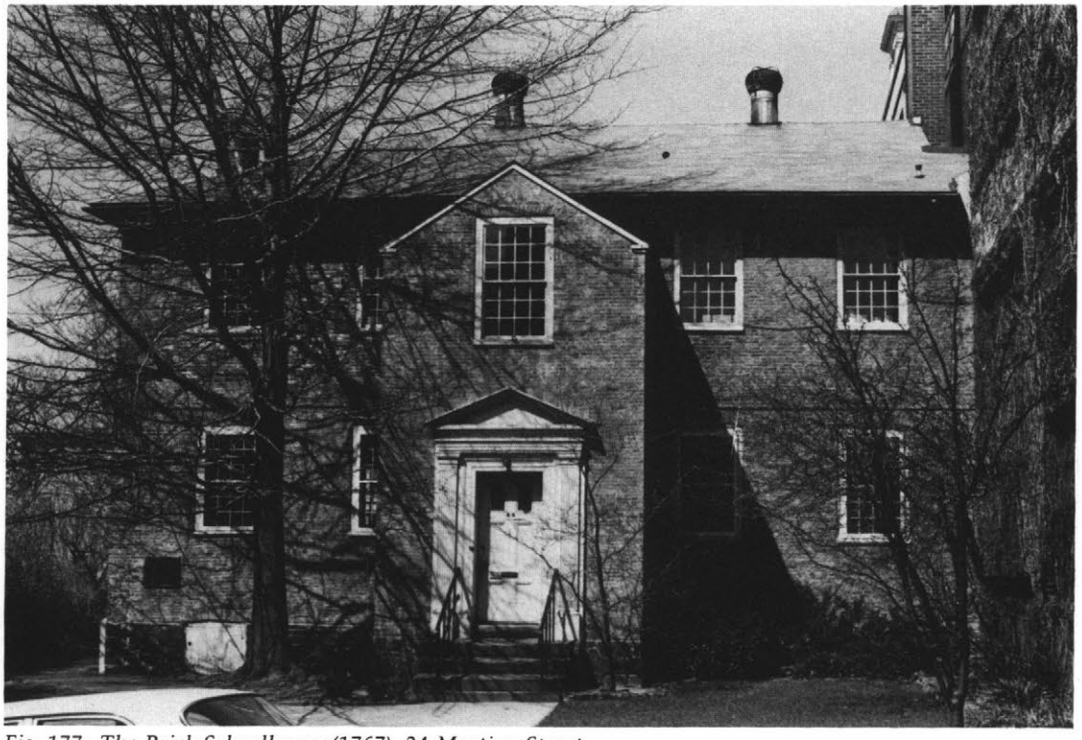


Fig. 177: The Brick Schoolhouse (1767), 24 Meeting Street.

In 1800 the General Assembly enacted a law providing for public education statewide, and the town council established four district schools. The Brick School House continued to serve as one of the four, and the Third District School House, originally on the north side of Transit Street between Benefit and South Main Streets, still stands in altered condition relocated at 26 Thayer Street. The General Assembly repealed the school act in 1803, but Providence continued to provide public education until the passage of a new statewide act in 1828. Importantly, Providence continued not only to provide "free" education, but also to provide additional school buildings as the need arose during these years: a typical schoolhouse, erected in 1819, was fifty feet long, thirty feet wide, and one story high with a vestibule and belfry at one end. By 1832, the city had an enrollment of 1200 pupils in twelve schools.

The city council ordered the reorganization of the public schools in 1838 and, in the words of Henry Barnard writing as Rhode Island commissioner of education in 1848, "provision was made for a liberal course of instruction, in schools of different grades, for all the children of the city." A committee on schoolhouses studied the existing facilities and recommended the construction of new buildings. By 1842, at the completion of the campaign, the city counted ten primary, six grammar, and one high school, all designed by Tallman & Bucklin. Providence was consequently a leader in public education. Said Henry Barnard in 1848, "no city in the United States could show so many public school-houses,

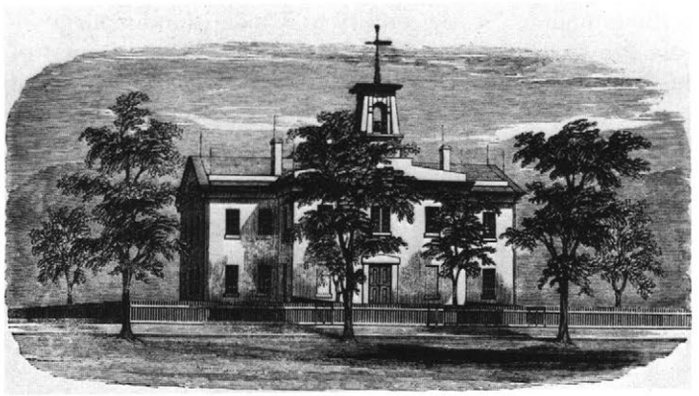


Fig. 178: 1840s Grammar School (now demolished), from Henry Barnard's School Architecture *(1848).*

uniformly well built, with most of the latest improvements, as Providence."

None of these seventeen landmark school buildings survives, but they are well documented through Barnard's *School Architecture*, published in New York in 1848. They varied in size from the small, one-room primary school for sixty pupils, through the two-story intermediate school for 216 and the grammar school for 318, to the High School, able to accommodate over 500. Each of these was a Greek Revival building "in a plain, substantial manner" surrounded by a fence; all were protected with Quimby lightning rods and furnished with bells. The most important aspects of these schools — and what particularly set Providence in the vanguard — was the emphasis on health. They all provided ample ventilation and light through the many large windows and — more importantly — through built-in systems for cooling and heating. The use of a hot-air heating system in most of these buildings was particularly advanced. Erected at a cost of about $150,000, this up-to-date group of public schools was justifiable cause for pride among the citizens of Providence and received wide attention among educators and reformers across the country.

These schools accommodated Providence's schoolchildren until just after the Civil War, when annexation and immigration swelled enrollment, and the Providence school committee began to commission new schools. Much larger and more elaborate than those built during the previous campaign, many were of brick. The Federal Street School (1868-70; E.L. Howland, architect) cost over $96,000, the Point Street School (1874; C.A. Hall, architect) cost $135,-000, and the High School (1877; Walker & Gould, architects) came in at nearly $217,000, including land. Inflation accounts for part of these increases, but these were obviously public buildings built as dignified symbols and inspiration for the pupils who studied there. They were decked out in

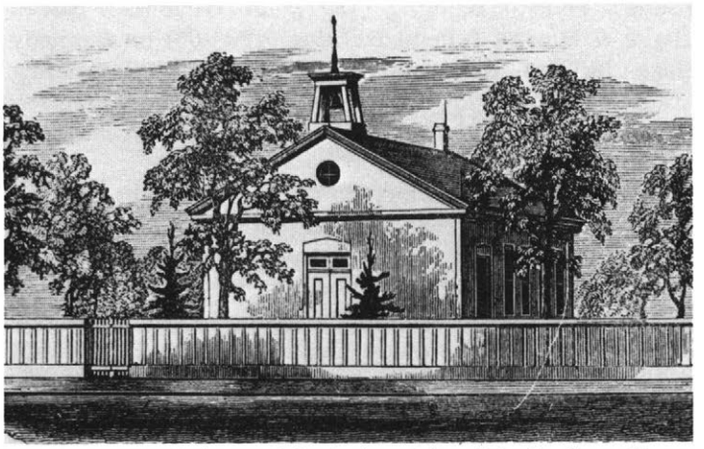


Fig. 179: 1840s Primary School (now demolished), from Henry Barnard's School Architecture *(1848).*

the latest fashion of the day and finished to the most modern health and safety standards. The image of the schools that rose in the late nineteenth century was very much a concern of Providence citizens and the school committee, as recounted at the 1878 dedication of the High School:

> As the school began to rise, there arose a murmur from the people of the neighborhood, "It was highly unbecoming," they said, "to erect a building like that of common brick. It would be a disgrace to the neighborhood." So an additional appropriation of $5,000 was granted and Philadelphia pressed brick was used.

The modest grammar schools of 1840 provided two classrooms and one large assembly room/classroom on two floors; in contrast, the Point Street Grammar School provided twelve classrooms on two floors and — in addition — a library and an assembly room in the attic under the high mansard roof. And while earlier grammar schools were not quite domestic in scale, they did not approach the monumental opulence of the Second Empire of the Point Street School, a fitting companion to the City Hall then a-building downtown. From the primary schools up through the new High School, these were monumental structures to house a growing population — a reflection of both civic pride and civic virtue.

The earliest still extant of these public schools is the Willow Street School (1869; E.L. Angell, architect), 99

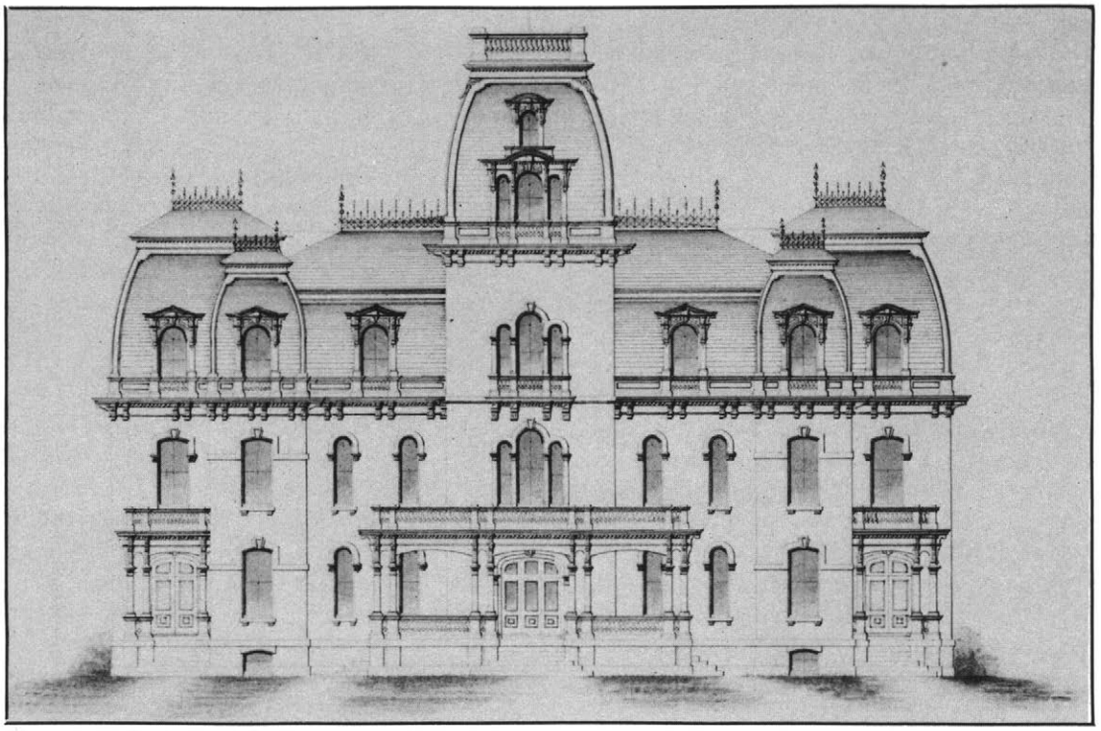


Fig. 180: Point Street School (1874, now demolished).

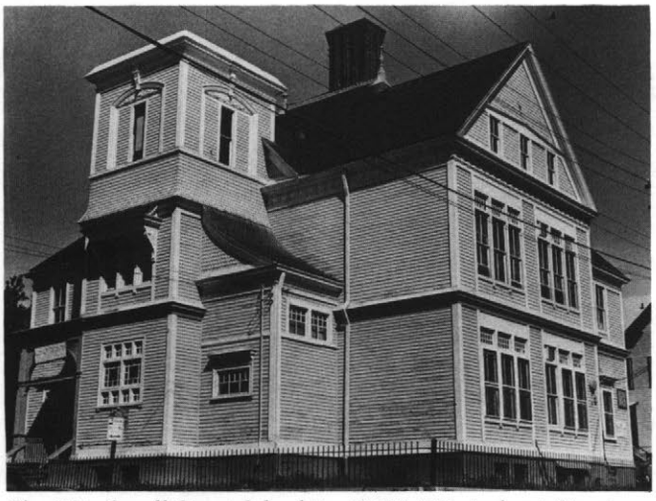


Fig. 181: Covell Street School (ca. 1885), 231 Amherst Street.



Fig. 182: Smith Street School (1885), 396 Smith Street.

Willow Street. Nominally Venetian Gothic in style, the two-story, mansard-roof brick structure is cruciform in plan, with two projecting stair towers at the north and south ends. This originally four-room (two upstairs, two downstairs) structure is typical of the many of its size that would follow in the next few decades, with separate entrances and stairs for boys and girls. In the 1870s, new grammar schools were larger. Standard plans included the five-room plan in the Oxford Street School (1877; C.A. Hall, architect) and the four-room plan in the Vineyard Street School (1883; William R. Walker, architect).

The brick used for the Willow Street School was not the rule, and many of the primary and grammar schools continued to be built of wood, clad both in clapboard and shingle. The Amherst Street School (ca. 1880), 293 Amherst Street, is typical, sharing the size though not the scale of the Willow Street School, as well as its cruciform configuration. The most elaborate of the remaining frame schoolhouses is the Covell Street School (ca. 1885), 231 Amherst Street. This six-room school, now shorn of the belfry on its tower, is in the Queen Anne mode like many of the schools of the 1880s, but its treatment in clapboard and shingle gives it a more highly articulated surface more akin to the domestic architecture of the period than to the somber brick Queen Anne schools of the period.

None of the sixteen public schools erected during the 1870s and only a handful of the fifteen from the 1880s remain. Three of the remaining schools from the 1880s are brick grammar and primary schools, most of them designed by William R. Walker: Vineyard Street School (1882-83), 1-33 Vineyard Street; Smith Street School (1885), 396 Smith Street; and the Beacon Avenue School (1885), 104-106 Beacon Avenue. These Queen Anne schools vary considerably in size — and the Vineyard Street School was doubled in 1913 — but they share the rich brickwork and rusticated brownstone trim that Walker then favored.

In the 1890s, Providence's booming population necessitated the construction of thirty public schools; few remain. The low survival rate for public schools built in the late nineteenth century is somewhat explained by the number of frame buildings erected; only in 1896 did the school department specify that *all* new structures be of brick. The schools remaining from the 1890s are solid buildings with less elaborately articulated wall surfaces and tighter massing, as seen in the Althea Street School (1895), 245 Althea Street, or the Ruggles Street School (1895), 110 Ruggles Street. All of these follow the basic formats established in the post-Civil War schools.

During the last years of the nineteenth century, what was to become the standard formula for city grammar schools began to emerge, first seen in the Broad Street School (1897), Broad Street at Eddy Street: the brick structure rose three stories above a high basement, and the interior contained approximately fifteen classrooms and an assembly hall; as a safety measure corridors were significantly wider. Differing also from the nineteenth-century school format, the new structures were generally long, rectangular-plan buildings or — particularly in larger schools — built on an L, U, or E plan, with wide, double-loaded corridors in each of the "arms" and an auditorium in one of the "arms." These basic formats obtained in public schools until the Second World War.

Exterior articulation varied. The turn-of-the-century schools show a late phase of the Queen Anne of the 1880s, with smoother surfaces and classically inspired detail replacing the elaborate and more highly textured trim of earlier buildings; the Public Street Grammar School (1908), 252 Public Street, is typical. By the second decade of the century, the Gothic influence became stronger, largely because of its increasing use on college campuses for its associational value with the scholasticism of the Middle Ages. The architectural firm Murphy, Hindle & Wright, which specialized in ecclesiastical architecture and probably had the best grasp of the Gothic among local firms, introduced Gothic detailing with the George J. West Junior High School (1916), 145 Beaufort Street. This trend continued into the 1920s and 1930s, including Nathanael Greene Junior High School (1930; Office of the Commissioner of Public Buildings, architects), 721 Chalkstone Avenue, and Mount Pleasant High School (1938; Office of the Commissioner of Public Buildings, architects), 600 Mount Pleasant Avenue. Classicism was used as an appropriate alternative to collegiate gothic, though the Georgian Revival proved less supple in adaptation to the demands of the increasingly standard format, particularly the banked bands of windows used exclusively after about 1915. In many of these buildings, "classicism" generally meant a modillion cornice and perhaps a pedimented portico or a classically-derived balustrade on the roof: Nathan Bishop Junior High School (1929), Elmgrove Avenue at Sessions Street, or Gilbert Stuart Middle School (1931), 160 Bucklin Street. Hope High School (1938), 320 Hope Street, is generically Georgian, rendered in red brick and detailed with quoining, contrasting stone belt courses, pedimented entrances, and the hip roof capped with cupolas, the largest over the main entrance at the corner of Hope and Olney Streets.

Since World War II, public schools have changed dramatically, reflecting both the modernist movement in architecture and the influences of rapidly changing theories of education. Most of these new schools — particularly the smaller, neighborhood elementary schools — tend to be simple, one-story structures, like the Fox Point Elementary School (1954; Cull & Robinson, architects), 455 Wickenden Street. The most architecturally distinguished of these new elementary schools is Martin Luther King School at 35 Camp Street.

The largest and most important public school construction in recent years is the Central/Classical complex, 770 West-

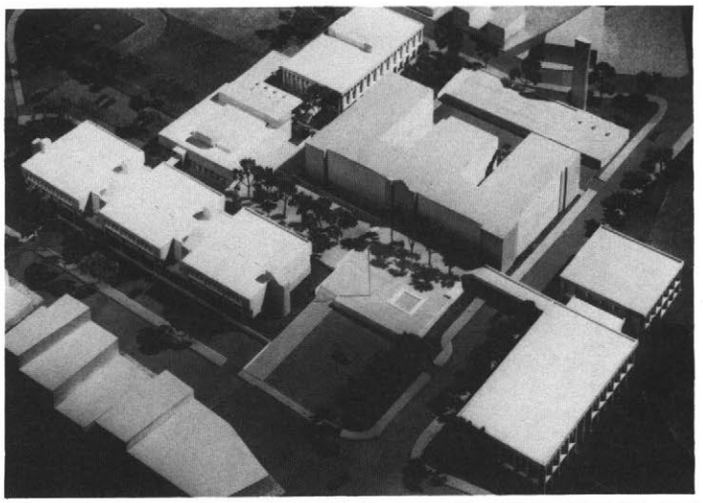


Fig. 183: Central/Classical High School Complex (1923, 1966-70), 770 Westminster Street.

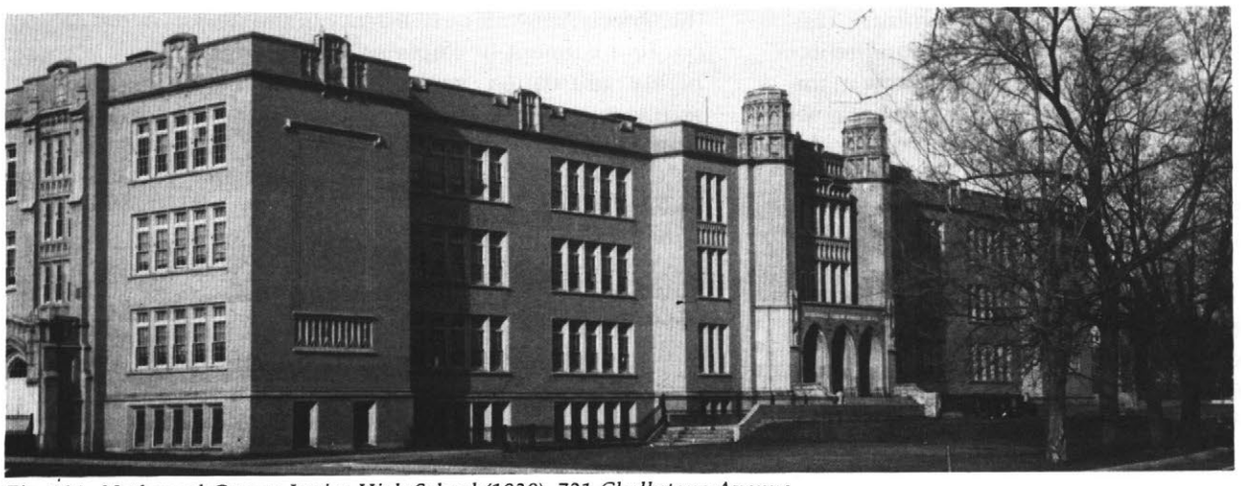


Fig. 184: Nathanael Greene Junior High School (1930), 721 Chalkstone Avenue.

minster Street. The 1877 High School stood in this vicinity, and other high school buildings grew up around it: the Manual Training High School (1893) and Classical High School (1897). Central High School (1923; Hoppin & Field, architects) superseded the 1877 building with a three-story, E-plan structure, but by the 1950s, the whole complex was becoming outdated, a situation exacerbated by several fires in the 1897 Classical High School building. After several years of study, the city embarked on an ambitious project to rebuild much of the Central/Classical complex and, to that end, held a competition in 1963: the winners were Harkness & Geddes in association with The Architects Collaborative of Cambridge. The program included classrooms for Classical High School, a cafeteria and gymnasium for both Classical and Central High Schools, a Vocational Technical Building, and an administrative building, all set on a twenty-one acre parcel with the 1923 Central building. The new complex, the first of its kind in Providence built to serve a stable rather than expanding population, was well received as an ample and functional facility. John Ware Lincoln, then chairman of the Division of Design at Rhode Island School of Design, noted at the time the complex opened in 1969:

> The new Classical buildings are fine architecture, by the old standards, but they are also exemplary of the new concept of the architect as an environmental planner, working with social and civic sciences, demography, transportation engineering, building technologies, and, in this case, education philosophy.

Completed between 1966 and 1970, this complex of two- and three-story brick and concrete buildings with its campus-like setting provided the city with a high school complex as up-to-date for its time as that first built in the 1830s.

Private Schools

A number of nationally and regionally important private schools have located in Providence since the third quarter of the eighteenth century. These institutions have built impressive collections of buildings on their campuses, which vary considerably in age, type, and appearance, even as the institutions themselves have considerably different histories. The strictly local context of this essay, in fact, is not the most telling of the importance of this group, either singly or collectively. The reader is therefore directed to the individual entries for these schools in the inventory: Brown University; Rhode Island College, 600 Mount Pleasant Avenue; Rhode Island School of Design, 11 Waterman Street; Providence College, [601] River Avenue; Moses Brown School, 250 Lloyd Avenue; St. Xavier's Academy, 60 Broad Street; LaSalle Academy, 1010 Smith Street; Lincoln School, 30 East Orchard Avenue; and the Wheeler School, 216 Hope Street.

Police and Fire Stations

City police and fire companies became established in the middle of the nineteenth century, superseding the volunteer organizations which had served Providence since the eighteenth century. The fire stations established by the volunteer companies were at first absorbed into the city system, and the city embarked on an extensive program throughout the nineteenth century to provide fire and police protection to neighborhoods citywide. In 1886, the city had sixteen fire stations and six district police stations; three of these fire stations and one of the police stations remain, including the North Main Street Fire Station (1866), 653 North Main Street, and the Amherst Street Police Station (1878), at the corner of Putnam Street. Both of these brick buildings are ornamented in a polychrome Gothic fashion, with segmental-arch windows and radiating voussoirs, and like most of the stations erected before the turn of the century, have towers dominating their rooflines.

The basic format of the fire station remains unchanged today from that of over a hundred years ago: fire-fighting vehicles and equipment occupy the first story, its facade dominated by large portals, and the second floor is given over to quarters for the fire fighters or use as ward rooms. Towers for drying hoses are no longer needed, and the motorized vehicles of the twentieth century obviate the need for adjacent stables.

While the format of the fire station remained more or less the same, exterior articulation was periodically updated both to relate it to the domestic scale and character of residential neighborhoods and to serve as a civic expression of modernity. Toward the end of the nineteenth century, fire stations became simpler, abandoning the highly articulated Gothic or Queen Anne forms. The Public Street Station (1885), 356 Public Street, has a plain, bracketed cornice and a paneled balustrade. Firehouses built just after the turn of the century are more within the classicism of the City Beautiful movement, particularly the 1902 stations designed by Sanders & Thornton on Douglas and Laurel Hill Avenues: these two-story Georgian Revival buildings are of red brick with white stone trim and simple detailing. For a neighborhood developing in the 1920s, the city erected a Tudoresque station at the corner of Morris and Rochambeau Avenues in 1929: the gable end of this brick building is half-timbered, and the garage door is framed by a Tudor arch. Stations built since World War II are simple, flat-roof, brick structures. Those on North Main Street and Branch Avenue — both commercial streets — are stripped-down Moderne; that on Brook Street is similar in form and scale, but its exterior is articulated with simple Georgian elements more "appropriate" to an historic residential neighborhood. All three stations were designed by Jackson, Robertson & Adams.

Headquarters for both the police and fire departments have been located downtown since their establishment in the nineteenth century. Each department had its own headquarters until 1940: the fire department on Exchange Terrace and the police department on Fountain Street. The present consolidated headquarters was completed in 1940 (Office of the Commissioner of Public Buildings, architects), 205-215 Fountain Street. The grey-granite building is a simple, more-or-less Moderne building.

Libraries

The library evolved as a distinct form in America during the nineteenth century, and Providence has a remarkable, if small, collection of libraries built since the middle years of that century. This group documents the stylistic and functional evolution of the library and includes some of the city's major landmarks.

The Providence Library Company, established in 1754, occupied quarters originally in the first Colony House, then

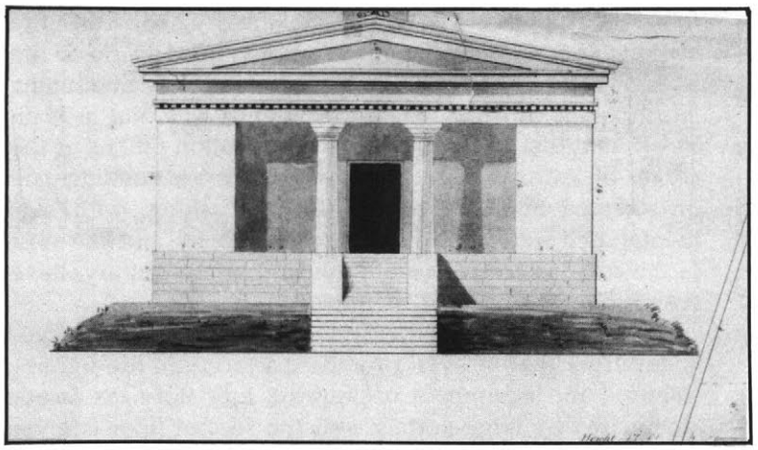


Fig. 185: Providence Athenaeum (1836-39), 251 Benefit Street; the architect's rendering of the facade.

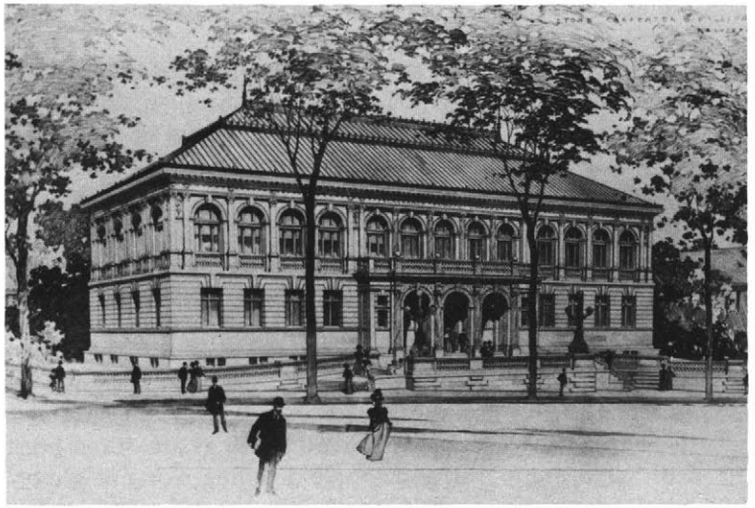


Fig. 186: Providence Public Library (1900), 150 Empire Street; the architects' perspective drawing from the 1890s.

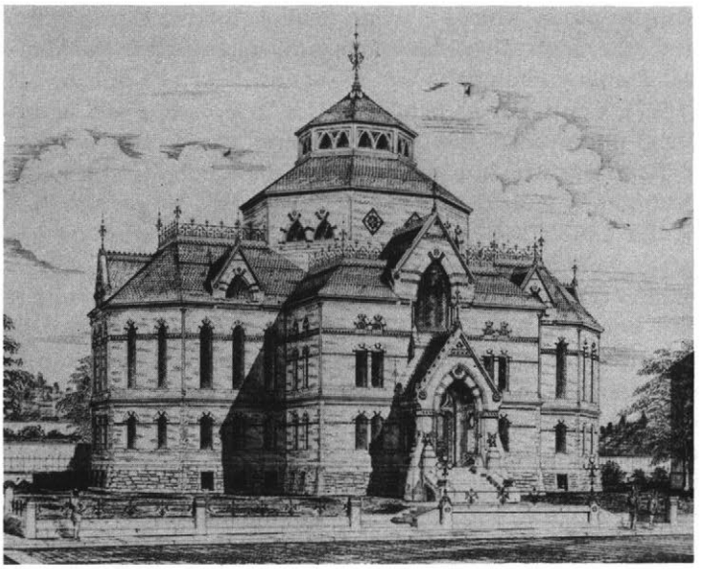


Fig. 187: Brown University Library (1875-78), 64 Waterman Street; engraving of the architect's perspective drawing from the 1870s.

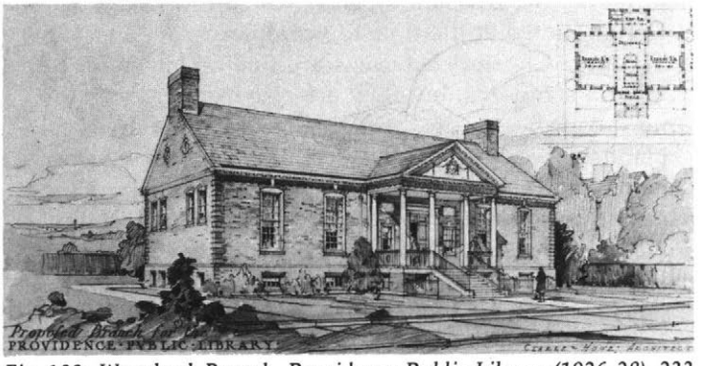


Fig. 188: Wanskuck Branch, Providence Public Library (1926-28), 233 Veazie Street; the architect's perspective drawing from the 1920s.

in the Old State House, and finally in the Arcade. This, the first library in Providence, was no more than a collection of books housed in a cabinet or room within a larger building. Only in the 1830s, when the Providence Library Company merged with the Providence Athenaeum (established 1831), did Providence have its first library building.

The Providence Athenaeum (1839; William Strickland, architect), 251 Benefit Street, is a granite, Greek Revival temple with a Doric distyle *in antis* portico. Planned to house the historical society and the Franklin Society as well as the library, the Athenaeum was designed as a temple, as it were, to the goddess of wisdom. The original plans show nothing innovative in the form or function of the building as a library, and the current organization of the book storage — in stalls along the walls of the main block — follows well established English prototypes. The building is, however, an icon, a monument to and of civilization; it is, as the board of directors anticipated, "hailed as an accession to those monuments of taste and munificence which already adorn our city."

The historical society built its own library nearby at 68 Waterman Street in 1844, also in the Greek Revival style. Smaller and simpler than the Athenaeum, it followed the standard stall format of organization.

Between the 1840s and the mid-1870s, when the next library was built in Providence, the concept of the library had begun to change. Further, the number of books in print increased, the literacy of the public grew, and the public library came into being. Though limited to use by the Brown community, the University Library (1875-78; Walker & Gould, architects), 64 Waterman Street, very much reflected the library's change in use. Here, the stacks are separated from the octagonal reading room at the center of the building and lit from a cupola above, with the panoptic monitoring desk of the librarian at the center of the building. This innovative form is here wed to stylish Ruskinian Gothic. Unlike the previous facilities for the Brown library in a portion of Manning Hall, this building made books more easily accessible to students and faculty.

The Providence Public Library was established just as the Brown library neared completion. From its opening in 1877 until 1892, the library occupied rented quarters. In 1900, the Providence Public Library settled into magnificent new quarters at the corner of Washington and Greene Streets (Stone, Carpenter & Willson, architects). Inspired by McKim, Mead & White's Boston Public Library (1887-95), the Providence Public Library building adheres stylistically to the more elaborate treatment of Venetian Renaissance buildings. The inside, equally lavish, featured a large reading room, with most volumes stored in metal stacks at the rear of the building; this separation of stacks and reading room was introduced in the late 1870s and became standard by the early years of the twentieth century. Like other major buildings of the era, the Providence Public Library was the prod-

uct of a design competition, and both competition and building received national attention through the architectural press. Clearly, the library had become far more by 1900 than a mere collection of books.

Brown built two new libraries just after the turn of the century, the John Hay for general use and the John Carter Brown to house the eponymous donor's collection of Americana. The Hay differs little from the public library; both are Renaissance-inspired buildings — though with obviously different sources, Venetian for the public library and English for the Hay — with separate reading rooms and stacks. The "German Ionic" John Carter Brown Library was built to house a large private library, and its form reflects that use: the rectangular-plan building is dominated by a large, cruciform-plan reading room with its walls lined with locked bookcases. The corners of the building are devoted to offices and special collections.

Soon after the completion of the Providence Public Library's new headquarters, the library began to establish neighborhood branches. From 1906 until the late 1920s, these branches — as the main library had done — occupied rented quarters. In 1926 the Library undertook a building program for its branches, employing Wallis E. Howe to design the buildings. While each is slightly different from the next, all are red-brick, one-story buildings done in a generic Colonial/Federal manner. The interior format provides two large reading rooms (combined with book storage), one for children and one for adults, flanking the central circulation and card-catalogue space. These buildings comfortably link the domestic scale and style of residential neighborhoods with the dignity and presence of public buildings. Branch libraries were built at 233 Veazie Street (1926-28), 441 Prairie Avenue (1927-30), and 708 Hope Street (1930-31). The program continued into the 1930s and 1940s, with these later buildings designed by Albert Harkness.

Brown built an unusual new library, the Sciences Library, to house its science departmental collections (1971; Warner Burns Toan Lunde, architects) at the corner of Thayer and Waterman Streets. The building is a fourteen-story, reinforced-concrete tower located central to the various departmental buildings. The circulation desk, catalogues, periodicals, and workrooms are located below ground level, the main reading room is on the mezzanine, and the stacks fill the tower. This was one of the first college science departmental libraries in the country, and an early use for a library of the tower form, which had previously been anathema to librarians. It was accepted here with the stipulation that typical floors would accommodate up to 45,000 volumes per floor. Making extensive use of elevators, the Sciences Library is a formally innovative and successful solution as a departmental building, and its size, scale, and siting make it something of a landmark.

Hospitals

A hospital serves two purposes. To house the sick, it must accommodate a large number of people who would rather not be there, and must allow constant supervision. To cure the sick, it must incorporate the most up-to-date equipment and treatment techniques, a feat made difficult in the last century because of rapid changes in the practice of medicine. American hospitals as we know them are relatively recent innovations, reflecting changes in medical techniques and attitudes about patient care.

The first hospital in Providence stood on the site of Rhode Island Hospital, then an isolated, rural spot. Originally a quarantine hospital opened for the treatment of smallpox in 1776, it was ideally located for an age that knew little of disease control beyond the separation of the sick from the healthy. A second structure superseded this one in 1798. These institutions, on what was known as the "Hospital Lands," were the only such facilities in the city until the middle years of the nineteenth century.

Providence's first modern hospital, Butler Hospital, built on rolling land overlooking the Seekonk River, was erected like those before it on the outskirts of the densely built part of town. Completed in 1847 by the builder/architects Tallman & Bucklin, the first building's (now Center Building) design and location were determined by its intended use as a psychiatric hospital. The rural location served as an ideal environment, removed from the pressures of daily stress, in a peaceful, carefully regulated atmosphere considered an important part of treatment. The structure's plan and style were suggested by Dr. Luther V. Bell, an expert in the field of mental health, and were based on prototypes Bell had seen in Britain, such as the Royal Glasgow Lunatic Asylum. The building's appearance was very much influenced by the concept of associationalism, and the late Tudor detailing in this rural setting was believed to have a particularly salubrious effect on the mentally ill. The building was a five-part composition consisting of a large, central section connected with end pavilions by hyphens. This symmetrical format had a long and well-known history even at that time, but it was well suited for use in the trend toward dividing hospital facilities into pavilions of manageable size. Butler's quarters featured large, spacious rooms, well lit and well ventilated. Though specialized, Butler Hospital gave the city its first encounter with a scientifically planned facility.

While Providence doctors had begun to advocate the construction of a general hospital by the time Butler was completed, lack of financial support from the community at large hindered progress and forestalled an attempt in 1851 to establish just such a facility. Providence's lack of hospital facilities became painfully obvious during the Civil War, when proper medical treatment for wounded soldiers was wanting. Providence was one of many towns and cities across the country to recognize this deficiency, and the General Assembly granted a charter to the Rhode Island Hospital in 1863. Construction of the first structure began on Eddy Street in 1864 (Samuel Sloan, architect, in association with Alpheus C. Morse) and reached completion in 1868. This Lombard Gothic complex comprised three structures: a central, main building linked with flanking pavilions by open, covered passageways. Considerably altered in the twentieth century, this building was razed in 1956. The central building contained offices, operating rooms, instrument rooms, and a chapel; its physical separation from the pavilions, which contained wards and private rooms, is significant and reflects the contemporary trend toward isolation of the sick, based on the belief that stale air was the chief carrier of illness. Early additions to the hospital like the Contagious Diseases Building (1895) and the Taft Outpatient Clinic (1891; Stone, Carpenter & Willson, architects), followed this premise of isolation.

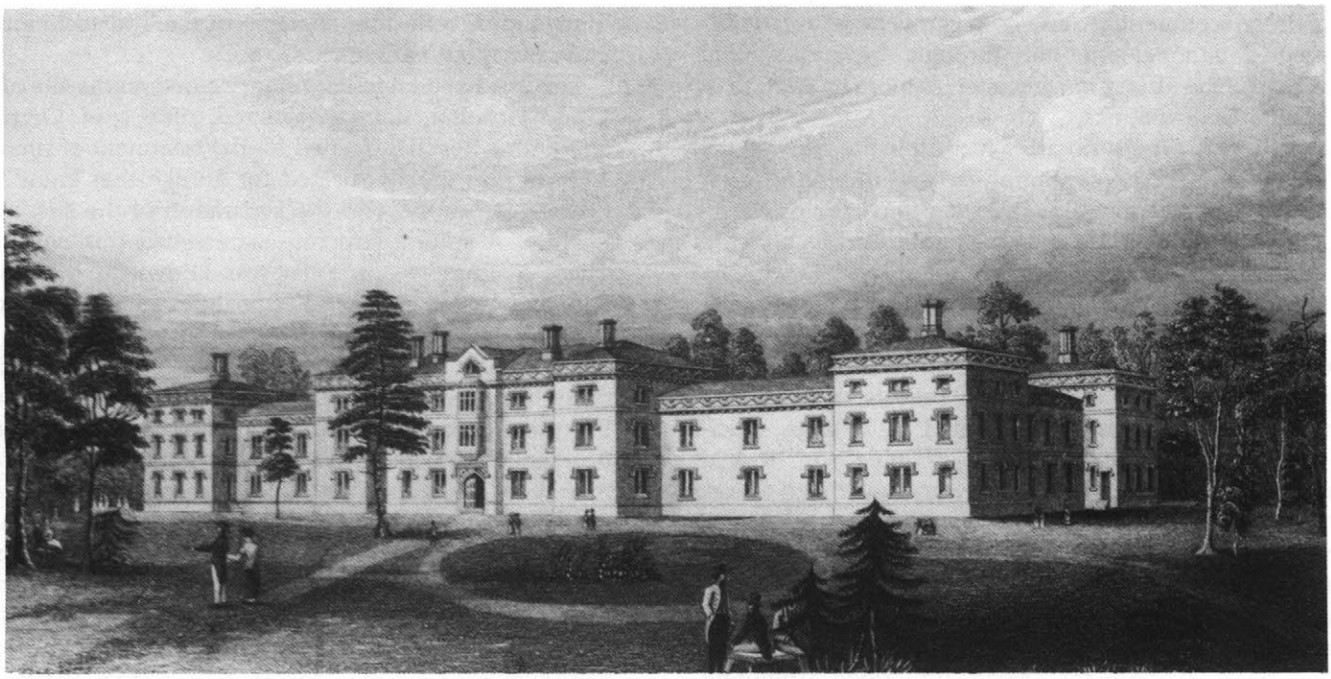


Fig. 189: Butler Hospital (1844 et seq.), 345 Blackstone Boulevard; 19th-century engraving of original buildings.

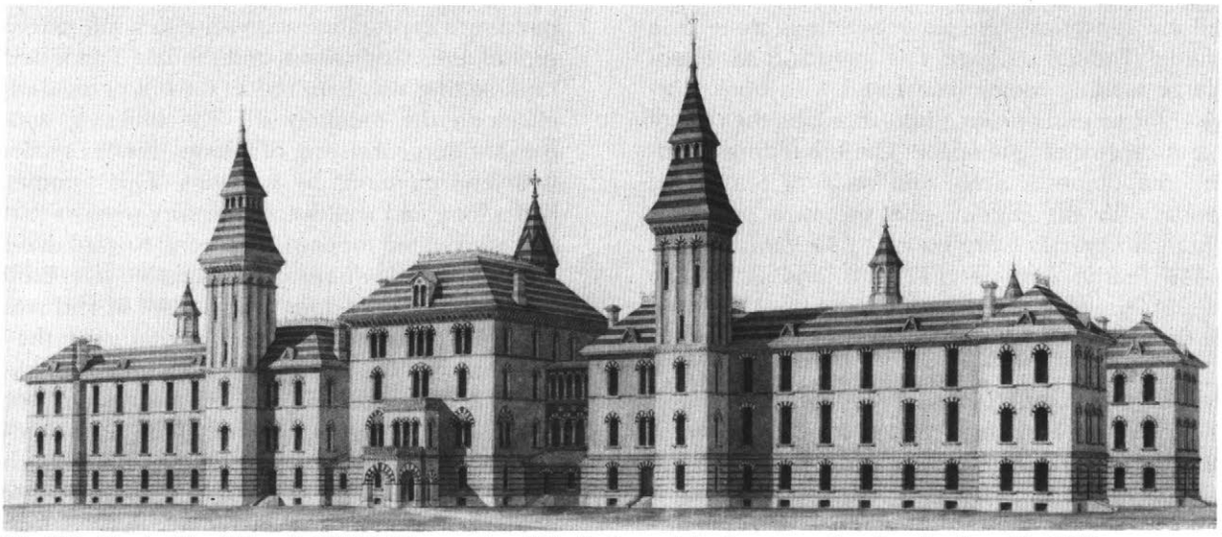


Fig. 190: Rhode Island Hospital (1864-68, now demolished); the architect's perspective drawing from the 1860s.

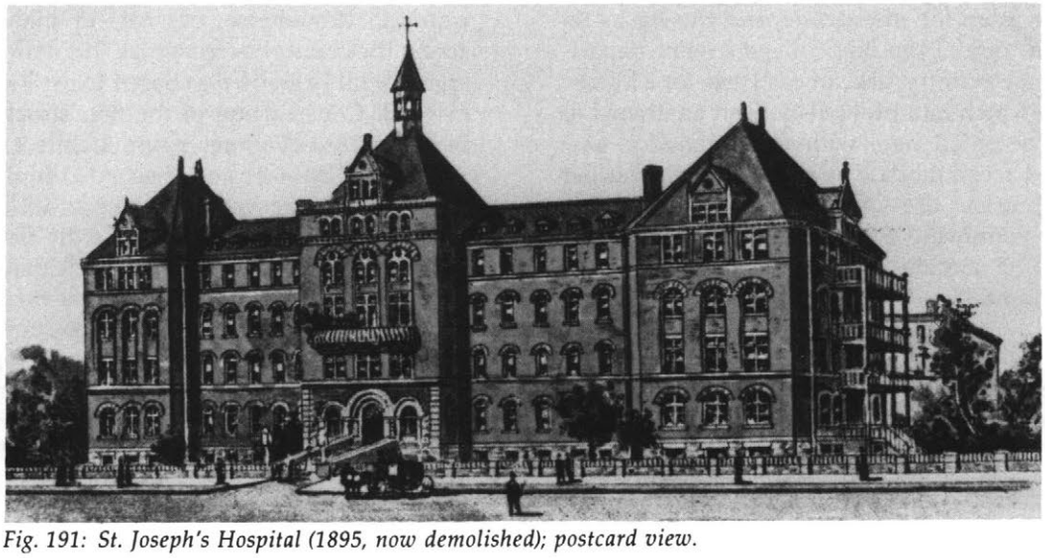


Fig. 191: St. Joseph's Hospital (1895, now demolished); postcard view.



Fig. 192: Rhode Island Hospital (1956), 593 Eddy Street.

Even while Rhode Island Hospital was expanding in the late nineteenth century, advances in medicine, science, and technology were establishing the bases for changes in configuration of hospitals. The work of Pasteur in bacteriology and that of Lister in antiseptics eliminated the need for isolated pavilions. Increasingly sophisticated techniques and equipment for treatment made centralization desirable, and innovations in service systems made centralization necessary and cost effective. Thus, rather than horizontally spread complexes of isolated buildings, hospitals were built as single buildings organized vertically. In Providence, this vertical configuration first appeared at St. Joseph's Hospital (1895; William R. Walker & Son, architects), at the corner of Broad and Peace Streets, as an I-plan, five-and-a-half-story, masonry structure, now demolished. The Providence City Hospital (later Charles V. Chapin Hospital; 1910; Martin & Hall, architects) followed this same compact, vertical format, though its specialization in communicable diseases encouraged more isolation among wards than usual in most contemporary general hospitals; Chapin Hospital, like many public buildings of its day, was designed in the Georgian Revival style.

Two hospitals erected in the mid-1920s reflected the latest innovations in hospital design: Providence Lying-In Hospital (now Women and Infants; 1926; Stevens & Lee, architects), 50 Maude Street, and the Homeopathic Hospital of Rhode Island (now Roger Williams Hospital; 1926; Kendall, Taylor & Co., architects), 825 Chalkstone Avenue. These, too, were decked out in historicizing trim: Tudor for Lying-In and Georgian for the Homeopathic Hospital.

Post-World War II hospital construction continued the trend toward centralization and away from historicism. Rhode Island Hospital's replacement for its original main building is a ten-story, X-plan, steel-frame structure (1956; Shepley, Bulfinch, Richardson & Abbott, architects); its plan somewhat recalls the nineteenth-century panoptical schemes for libraries as a means of monitoring activity within the building. The reinforced-concrete, fourteen-story Ambulatory Patients Building (1974; Shepley, Bulfinch, Richardson & Abbott, architects) at Rhode Island Hospital is of further interest for its attention to accessibility for the handicapped: entrances, elevators, toilets, and doorways are designed to accommodate patients in wheelchairs — an accommodation nonexistant even in many post-war hospitals.

The merging of Rhode Island Hospital and Women and Infants, in progress at this writing, includes the removal of Women and Infants to new facilities immediately adjacent to Rhode Island Hospital. The clustering of hospitals into a medical center is typical of major teaching and research facilities identified with medical schools — that in Houston is perhaps the foremost example — and this complex testifies as well to the growth of Brown University's medical school.

Transportation Structures

Since the advent of public transportation in the nineteenth century, Providence has built a number of train stations, trolley shelters, and bus stations. Transportation systems played an important role in the city's development, and the structures erected as part of this network are important historically and architecturally.

The railroad first came to Providence in 1835. The Boston-to-Providence line operated from a terminal (long since demolished) on India Point. The second road, from Providence to Stonington, Connecticut, opened in 1837 and operated from a terminal on the west side of the Providence Harbor. The physical separation of the two stations and lack

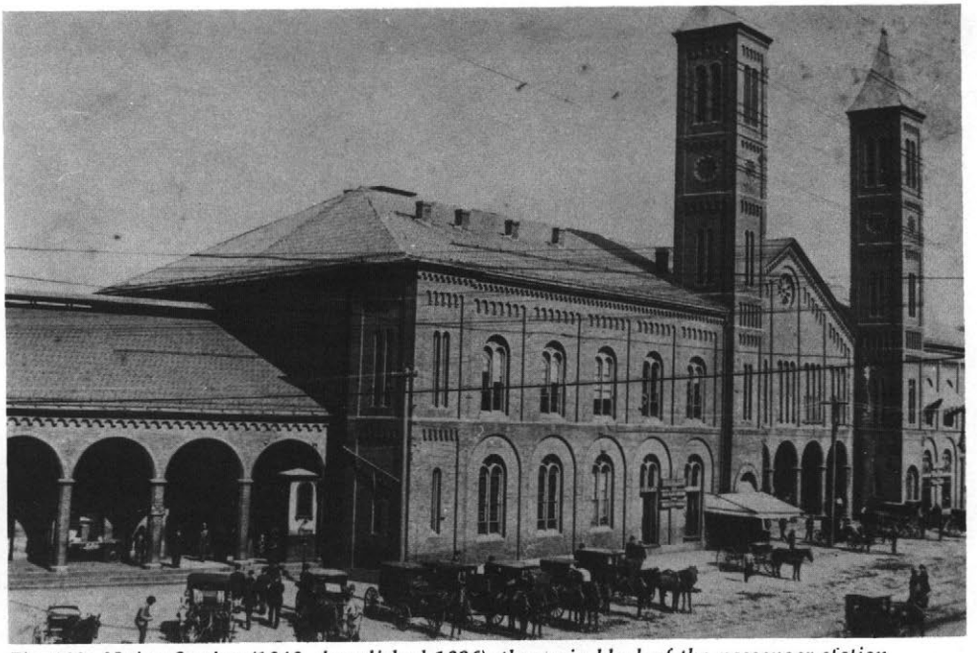


Fig. 193: Union Station (1848, demolished 1896); the main block of the passenger station.



Fig. 194: Union Station (1896-98), 4 Exchange Terrace; the easternmost building, at right, was lost to fire in 1941, and the westernmost building, at left, was rehabilitated in 1984-86 for the Greater Providence Chamber of Commerce.

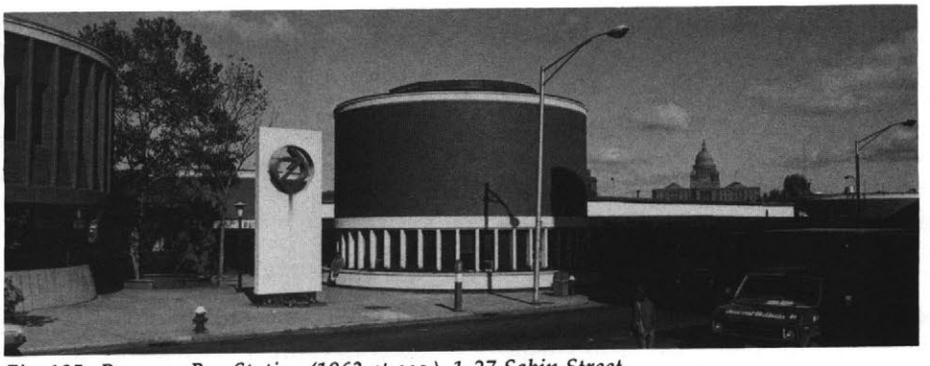


Fig. 195: Bonanza Bus Station (1963 et seq.), 1-27 Sabin Street.

of coordination between the independent lines often made through service difficult. Nonetheless, Providence was on the main north-south rail line linking Boston to New York via these two railroads and the steamboats which took rail passengers from Stonington to Manhattan. The prospect of a third line, between Providence and Worcester and operating from a third terminal downtown, ultimately effected the partial filling of the Great Salt Cove, the construction of retaining walls around an elliptical Cove Basin with railroad tracks along the southern edge of the basin, and the construction of a terminal for all three lines — appropriately named Union Station — on the south side of the Cove Basin and in the center of the city.

Designed by local architect Thomas Tefft, Union Station opened in 1848. Tefft was still an undergraduate at Brown when he drew the plans for this complex in the Renaissance

Revival *Rundbogenstil* style that became his trademark. This complex was the greatest achievement of Tefft's short and amazing career and, as the first major American station, a landmark in the history of railroad stations. The complex comprised eight structures: the passenger station, freight depots for each of the railroads, engine houses for each of the railroads, and a workshop for the Providence and Worcester Railroad. The station was much and long admired, and as late as 1886, members of the American Institute of Architects voted it one of the ten best buildings in the United States.

Despite this acclaim, the building was gone in 1896, a victim of fire and already approved plans to replace it with a much larger and more convenient station. In fact, local agitation to replace the Tefft complex had begun by the late 1870s, caused by concern over the traffic hazards at the numerous grade crossings in the congested downtown. The adjacent Cove Basin, because of manufacturing along both the Woonasquatucket and Moshassuck Rivers that fed it, was brackish, polluted, and unpleasant. After nearly twenty years of study, construction began on a new complex that would solve these problems. The new Union Station (1896-98; Stone, Carpenter & Willson, architects) is a yellow brick, sandstone and terra cotta complex of four (originally five) buildings. Sited on an artificial knoll in the filled-in Cove, the station overlooks and frames the large open space of Kennedy Plaza and City Hall Park to the south — an area much enlarged by the removal of the Tefft Station. The passenger terminal dominates this complex. At the center, the largest building shows the emerging formal importance given to the passenger concourse, a trend culminated in New York's Pennsylvania and Grand Central Stations. The triumphal-arch motif centered on the passenger depot's facade — a feature reminiscent of the entrance to the passenger station at Chicago's World's Columbian Exposition (1892; C. B. Atwood, architect) — is an appropriate device for the gateway to a modern city.

The Union Station complex is of particular interest for its engineering. The concourse, at grade with the tracks, is connected to the tracks by means of a series of ramps and underground passages. This system appeared in more elaborate form shortly after the turn of the century in both Pennsylvania and Grand Central Stations. The most significant feat, however, was the railroad bridge built in conjunction with the station and the box-girder bridges over several streets. The relocated station stands not only above grade, but also at the confluence of the Woonasquatucket and Moshassuck Rivers. Just north of the shed at the station's rear, a 100-foot, deck-truss bridge was built to carry twelve tracks over the water.

The Capital Center development scheme, based on moving the tracks farther north, to the foot of the State House lawn, provides for a new, smaller station (designed 1979-83; Skidmore Owings Merrill of Washington, architects), also built on fill over the tracks (now reduced to four). The vaguely classical, one-story domed structure is intended to harmonize with and echo the nearby State House.

Other mass-transportation terminals are similar to the type established by the railroad station, and Providence's Bonanza Bus Terminal (1963 et seq.; Philemon F. Sturges III, architect) deserves mention here. Located at the intersection of Sabin and West Exchange Streets on a narrow, tapering lot, the one-story brick building is dominated by a large drum on the corner, and this drum motif is used throughout the building as an organizational device to accommodate the building to its irregular site. Like contemporary terminals, the passenger concourse dominates the building; here, the waiting room overlooks the arrival and departure area. This is a distinctive building, well-suited to its function.

Structures erected for inner-city mass transit are less complex than train and bus stations. The trolley and bus shelters serve only as sheltered waiting places and, as a type, fall somewhere between buildings and street furniture. The Union Railroad Depot (1867), on Washington Row Bridge over the Providence River, Swan Point Trolley Shelter (1904; Stone, Carpenter & Willson, architects), on Blackstone Boulevard, and the Exchange Place Trolley Shelter (1914; Martin & Hall, architects) were built as one-story structures, consciously designed to fit into their surroundings: those downtown are enclosed, elaborate, and highly articulated, to suit an urban environment; the Swan Point structure is consciously rustic in its park-like setting.

* * *

Civic architecture is the least "local" of the various categories under consideration in this essay. As a broad class, its buildings can be likened to those in other cities, particularly those of Providence's size and age in the northeast. The majority of the city's public buildings are handsome, competently designed structures well suited for their original uses. The many school buildings both public and private, the police and fire stations, the branch libraries, the hospitals, and Union Station, while they vary in "artistic" quality, fall within this general category — they are neither particularly local in feeling or association nor national in context or importance.

A significant number of Providence public buildings, however, are best understood and appreciated in a national scope. Rhode Island's Colony House and State House, Providence's City Hall, the Providence Public Library, Brown University's campus, and the 1855 Customs House are important to national history and/or architectural history. These landmarks recall important moments in our nation's history, exemplify what is one of the best of a type or style, or represent the design work of some of the nation's most important architects. Unfortunately, other equally significant structures have disappeared, including Thomas Tefft's Union Station of 1848, the public schools of the late 1830s and 1840s erected under the leadership of Henry Barnard, and Sloan and Morse's Rhode Island Hospital of the 1860s.

The smallest group of public buildings includes those with a particularly local importance architecturally that convey a distinct sense of place. The premier examples include Pendleton House at Rhode Island School of Design, the decorative arts wing of the museum designed by Edmund R. Willson and based on the local work of John Holden Greene, and the two complexes designed by Jackson, Robertson & Adams built on either side of College Street between South Main and Benefit Streets, the one on the south for the Providence County Courts and the one on the north for Rhode Island School of Design. These buildings were consciously imitative of forms already associated with Providence, but other public buildings, such as William R. Walker's stately brick public schools of the late 1870s through 1890s, have a local identification because of their number and similarity.

COMMERCIAL ARCHITECTURE

From skyscrapers to gasoline stations, from banks to department stores and corner markets, commercial architecture embraces a wide range of buildings and types. This great variety is largely the product of nineteenth-century economic diversity and specialization of activity combined with advances in building technology. The use of interior space and exterior form of the commercial building changed significantly after 1800, as economic bases became more complex and diversified and required new kinds of buildings. The most significant type is the commercial block: a several-story building with shops or public space (like a banking room) on the ground floor and uniform office floors above. This type had emerged by the early years of the nineteenth century and became the basis for office buildings, corporate headquarters, and many retail establishments. This discussion will focus on the development of the commercial block as office building and as retail shop, with an afterword on three important, specialized forms: theatres, hotels, and automobile-related structures.

Office Buildings

The office block developed as a response to increasing commercial activity and the growing need for office space in towns and cities throughout the country in the early nineteenth century. Concurrent with the development of the office block as a distinct type, the increasing differentiation of land use made the central business district a more identifiable section of town, more so than when shops and counting houses clustered informally around a port, a crossroad or a market square. The central business district provided a place where specialized and increasingly complex business transactions could be carried out in close proximity to one another. This desire for easy communication affected commercial architecture, a change aided by technological innovations like steel-frame construction and the elevator. The nineteenth-century downtown underwent a change in the twentieth century as improved communications — the typewriter, telegraph, telephone — and improved transportation — the automobile — made proximity less important, and commercial architecture as well as its location responded to accommodate these changes.

In the seventeenth and eighteenth centuries, land use here, as elsewhere, was more mixed than today. Business transactions were less complex and occurred at the mill, on the wharf, or in the warehouse. Some of the town's leading businessmen (like John Brown) maintained offices in their own homes; even in the early nineteenth century, Edward Carrington maintained a small, separate office attached to his house. Shopkeepers literally lived above the store, as did John Carter, publisher of the *Providence Gazette*, who printed the newspaper and housed his large family at Shakespeare's Head (1770), 21 Meeting House.

The earliest known Providence building constructed primarily for commercial use was the Market House (1771-74), Market Square. Now enlarged and altered, its arcaded first story was originally open to provide space for vendors, and the second story housed offices. While it differed little in size from the large, brick houses then beginning to go up in Providence, its use of interior space was like that of later office blocks. More importantly, the Market House gave focus to the part of Providence that had already emerged as the town's commercial center, located as it was beside Weybosset Bridge and at the head of navigation.

Providence's first commercial blocks appeared around Market Square in the early nineteenth century. In 1823-24, John Holden Greene designed and built three major buildings facing the square: the Franklin House hotel, the Roger Williams Bank Building, and the Granite Block. Roger Williams Bank had a banking hall on the ground floor and offices above, while the Granite Block had shops at the street level. At four and five stories, these were the tallest buildings in Providence, and this was the most "urban" part of town. The structures of both commercial blocks foreshadowed that of later construction: a heavy-timber skeletal frame carried the floor loads, and the granite facing on the exterior was bolted to the frame in a manner similar to the exteriors of modern curtain-wall buildings. All three buildings were demolished in the 1930s, but a portion of the shell of the Franklin House, at the corner of College and Main Streets survives, incorporated into the College Building at Rhode Island School of Design.

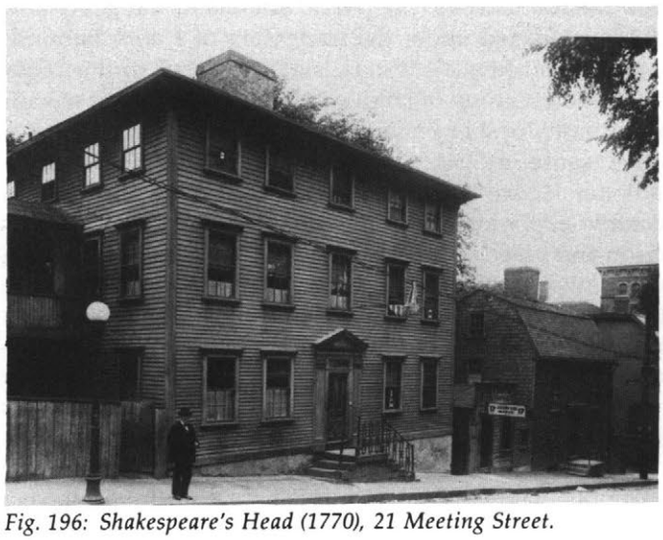


Fig. 196: Shakespeare's Head (1770), 21 Meeting Street.



Fig. 197: Market House (1773 et seq.), Market Square.

As Providence and its central business district grew in the nineteenth century, commercial expansion developed westward, avoiding the steep slope of College Hill to the east, and Turks Head emerged as the new commercial center for the city. The first commercial buildings on the west side of the Providence River were built around 1800, about the time the post office moved from South Main Street to Turks Head. Like those near the market, they were two- and three-story brick buildings, none larger than Greene's buildings of the 1820s at Market Square, which remained among the largest and tallest buildings in Providence until mid-century.

Several substantial commercial buildings, all following the standard format, went up in the Turks Head area around mid-century. The Washington Building (1843, demolished 1916; James Bucklin, architect) was a large, three-story, Greek Revival structure built for the Washington Insurance Company on Washington Row; its central pedimented pavilion was flanked by low wings. The Italianate mode coming into fashion after 1850 became popular for commercial blocks: the Renaissance palazzo was an appropriate urban model, and these sober, monumental buildings enjoyed a

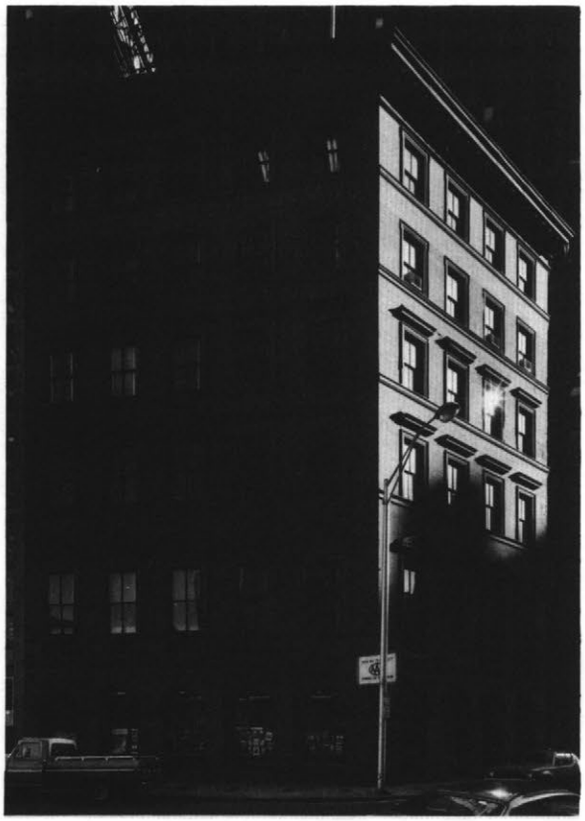


Fig. 198: Merchants Bank Building (1855-57), 20 Westminster Street.

long vogue. Typical are the Bank of North America (1854; Thomas Tefft, architect), 48 Weybosset Street, and Merchants Bank Building (1855-57; Alpheus Morse and Clifton Hall, architects), 20 Westminster Street.

These mid-century buildings were masonry, erected in traditional fashion. The heavy exterior walls and certain interior masonry walls bear the weight of the structure. Floor loads are transmitted to these bearing walls on heavy, wooden beams, which in turn support the floor joists and non-bearing interior walls. This system made for solid buildings of up to six stories and remained the standard system for most of the century.

Use of cast iron as an integral component of the office building had begun in New York in the 1840s. In these buildings, iron was used in columns for internal support and on exterior wall surfaces. Structural cast iron had appeared in Providence by the mid-1850s used as a secondary material, in the Custom House. The development of the metal structural system in Providence did not parallel that appearing elsewhere. The steel-frame structural system was not developed until after the Civil War since one of its chief advantages — enabling greater height — was of less importance in Providence than elsewhere. The city's first commercial building with an iron front, the Lyceum Building, was erected in 1858 (demolished 1926). Several iron-front buildings were constructed here in the 1870s, including the Equitable Building (1872; Walker & Gould, architects), 36 Weybosset Street, and the Elizabeth Building (1872; Alfred Stone, architect), 100 North Main Street. The pace of construction diminished following the Panic of 1873, and by the time it resumed in the late 1870s, cast-iron facades had passed from fashion.

Several Providence office buildings of the 1870s made use of the fashionable polychrome Gothic style. John Ruskin, the English aesthetician, advocated this elaborate, foliated

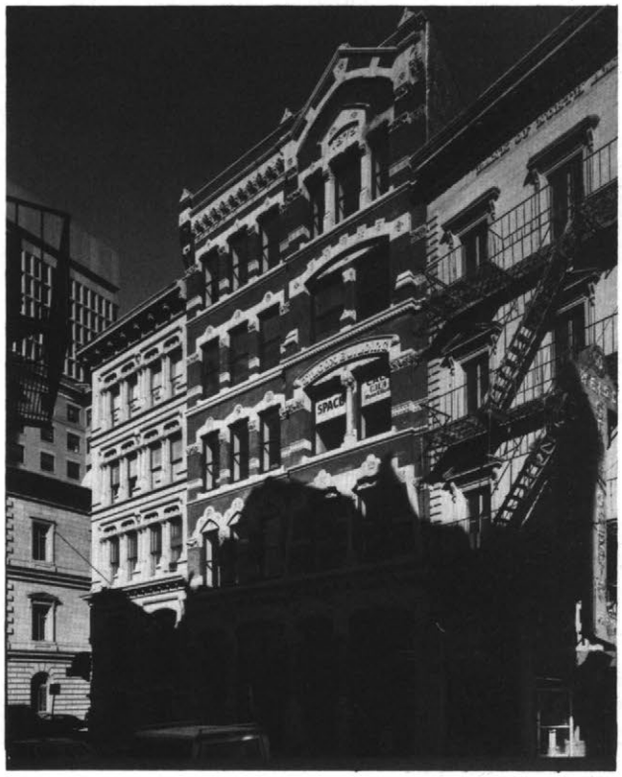


Fig. 199: Equitable and Wilcox Buildings (1872 and 1875), 36 and 42 Weybosset Street.

style, and architects both in England and in this country produced a number of these brick structures with banded pale-stone trim, highly articulated ornamentation, and machicolated cornices. The finest Providence example is the Wilcox Building (1875; Edwin L. Howland, architect), 42 Weybosset Street, with an asymmetrical facade and abundant historiated stone trim. Other office buildings in this mode include the Cheapside Block (1875; Stone & Carpenter, architects), 28 North Main Street; the Richmond Building (1876), 270 Weybosset Street, whose polychrome brickwork is probably the richest of the period; and Slade's Building (1881), 50 Washington Street.

During the 1880s and 1890s, the commercial block was ornamented in the latest styles. Both the Conrad Building (1885), 375 Westminster Street, and the National Exchange Bank (1888), 59 Westminster Street, are richly embellished, five-story, masonry buildings designed by Stone, Carpenter & Willson. The Conrad Building is extreme in its eclectic use of historic sources, while the National Exchange Bank is more strictly within the Queen Anne mode. The blocks from the 1890s are more regularly massed and more restrained in detail. The Francis and Lauderdale Buildings (1894), side by side at 144 and 150 Westminster Street, are superb examples of Stone, Carpenter & Willson's adaptation of North Italian



Fig. 200: Lauderdale and Francis Buildings (1894), 144 and 150 Westminster Street.

palaces for commercial use, here executed in ochre Roman brick with terra cotta trim.

The Tall Office Building

After the middle of the century in major commercial centers like New York or Chicago, height became a desirable quality for an office building. The number and size of banks, brokerages, insurance companies, law and accounting firms, and stores increased significantly, and their owners sought to house them near one another, thereby facilitating business transactions. To accommodate such activity in a small area, it became necessary to build taller buildings. Office buildings reached ten or twelve stories in New York and Chicago by the 1870s, as technological developments made such height possible. The skyscraper ultimately combined steel-frame construction (capable of supporting the weight of a larger number of stories without increased mass) with elevators (an innovation which made the upper floors equally or even more desirable than lower floors). Providence, however, produced no skyscrapers during the 1870s and 1880s. The first passenger elevator was installed in the Wheaton & Anthony Building (1872, demolished 1982; Alfred Stone, architect). By the 1880s, elevators were standard in all new commercial buildings and were being fitted into existing structures. It was neither technology nor the need for high-density office buildings that led Providence developers to build tall when they finally did. Perhaps more than anything else, the skyscraper was alluring for its symbolic quality, for its obvious urbanity, for its dominating presence, for its monumentality. The first skyscraper in Providence, and acknowledged as such at the time, was the ten-story



Fig. 201: Banigan Building (1896), 10 Weybosset Street.

Banigan Building (1896; Winslow & Wetherell, architects), 10 Weybosset Street. Its height and modernity effectively challenged subsequent builders of large office blocks, and for the next thirty years major new commercial buildings grew taller and taller.

The Banigan Building remained the leading landmark of the Providence business skyline for only five years. The 1901 Union Trust Company Building (Stone, Carpenter & Willson, architects), 62 Dorrance Street, was twelve stories high, and its smaller square footage per floor gave it a more slender, vertical profile than that of the Banigan Building. In its florid exterior articulation, the Union Trust Building fully realized the accepted format for tall buildings: the column metaphor, where the exterior was divided visually into a base, a shaft, and a capital. The Banigan Building's composition, like that of earlier tall buildings, is organized as bands of several stories grouped together by stringcourses. The seventeen-story Turks Head Building (Howells & Stokes, architects), 7-17 Weybosset Street, followed in 1913; it was outstripped a decade and a half later by the twenty-eight-story Industrial Trust Company, or Industrial National Bank Building (1928; Walker & Gillette, architects), unsurpassed today as Providence's tallest building.

While the steel-frame clearly predominated in early twen-

tieth-century office buildings, other new structural systems did not remain untried. The Summerfield Building (1913; Albert Harkness, architect), 274 Weybosset Street, used a reinforced-concrete frame, the first such here for a large office building. Its exterior sheathed in terra cotta, the building has large windows on each story and is, in all, quite a



Fig. 202: Union Trust Company Building (1901), 62 Dorrance Street.

modern building for its day — particularly in Providence. This structural system did not appear again in a tall format until the construction of the Old Stone Bank Tower (1969; Shreve, Lamb & Harmon, architects), 40 Westminster Street.

The emergence of this technologically advanced form, the skyscraper, did not eliminate historicism as the basis for building style. The end of the nineteenth century was the heyday of the "American Renaissance," and most of the new office buildings utilized Renaissance-inspired trim and detail. The Banigan Building resembled an enlarged Italian Renaissance palace, with a rusticated basement, smooth walls, stringcourses, and a heavy, projecting, modillion cornice. The more elaborate Union Trust Building shows distinctive English Baroque detail, with an arcaded and rusticated basement with radiating voussoirs over the two-story arches, Gibbs surrounds on the windows, and a roof railing with turned balusters and finials; the red-brick walls and white-stone trim further underscore the similarity to eighteenth-century buildings. The Colonial Revival served as the stylistic inspiration for several office buildings in the first third of the century: the Telephone Company Building (1917; Clarke & Howe, architects), 234 Washington Street; the Providence Gas Company Building (1924; Clark & Howe, architects), 100 Weybosset Street; and the small



Fig. 203: Industrial Trust Company Building (1928), 55 Kennedy Plaza.

Providence National Bank Building (1929; Howe & Church, architects), 100 Westminster Street. Other buildings, like the Turks Head, used a generically classical vocabulary.

The Industrial Trust Company Building is unique among these early twentieth-century skyscrapers. Designed by New York architects Walker & Gillette, it owes its ziggurat form to the New York set-back laws of 1916, codes established to provide more light at street level by stepping the building mass back from lower stories at various intervals. Further, the Industrial Building's exterior and interior detail is Art Deco, with classically inspired motifs reduced to more abstract geometrical forms. An inspired, soaring design, the Industrial Building is the city's finest skyscraper.

Only a handful of new office buildings were constructed in Providence between the late 1920s and the late 1960s, largely because of economic conditions, and none was a tall building. People's Bank (1949; Cram & Ferguson, architects), 70 Kennedy Plaza, is a severe Moderne structure, notable for its unusual form: the skylighted banking hall occupies the ground floor, with entrances from both Kennedy Plaza and Westminster Street, and offices are in six-story "towers" at each end of the building.

New construction in recent years has employed some of

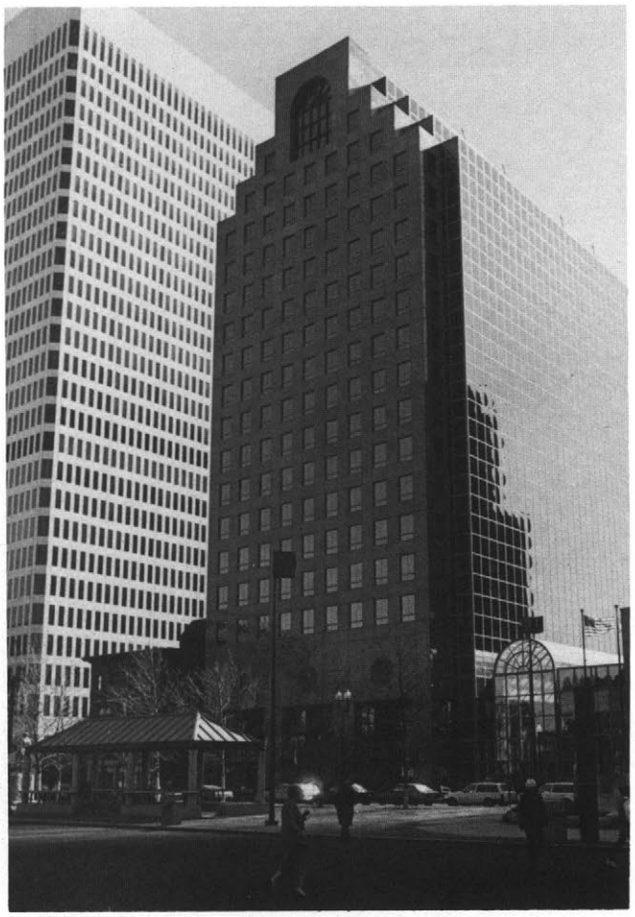


Fig. 204: Fleet Center (1983-85), 50 Kennedy Plaza.

the same structural systems as those in the early twentieth century, but construction techniques have been considerably refined. Particularly with the Old Stone Tower and the Hospital Trust Tower (1974; John Carl Warnecke & Associates, architects), 25 Westminster Street, the construction of tall, massive office towers on the marshy land along the Providence River called for sophisticated foundation systems to support the weight of these buildings. The Hospital Trust Tower, further, was the first Providence office building to exploit visually the possibilities of curtain-wall construction: its travertine-and-glass exterior appears as a smooth, thin wrapper, unlike the more traditionally handled masonry of the Turks Head or Industrial Buildings.

The form and style of the recent office towers is a clear break from the historicism of the early part of the century. The sleek modernism of these new buildings is within the mainstream of what can well be called corporate architecture, and they take their cue from leaders in major financial centers. Breaking the streetline with its open plan and fountain, Hospital Trust Plaza presents a very typical 1960s corporate image, its form as much a product of New York zoning laws as that of the Industrial Building. The monolithic slab adjacent to an open space began to appear in New York in the 1950s, and soon — thanks to an amendment to the 1916 set-back laws — many high-rise towers — they were no longer called skyscrapers — followed.

The most recent office towers were completed in 1985, and they too brought to Providence the latest in corporate chic. The twelve-story, irregularly massed, granite-sheathed Old Stone Bank Building (Edward Larabee Barnes, architect), 31 South Main Street, is typical of the mature modernist style Barnes used elsewhere, but lacks the twentieth-century urban setting of those buildings. Though its construction required no demolition, its location at the foot of College Hill prompted considerable public outcry; as built, it is considerably modified from the original two-building proposal. The Fleet Center tower (Helmut Obata Kassebaum, architects) is a twenty-story, pink-granite sheathed structure set on Kennedy Plaza immediately east of the Industrial Trust Company (which became Fleet National Bank in 1982); its siting and massing are similar to other adjacent skyscrapers and towers, and its step-back top somewhat echoes the form of the Industrial Trust Building. The Fleet Center required the demolition of three historic buildings but — perhaps more important — it filled a large and long-vacant lot with a building commensurate in scale and type with those surrounding it.

Retail Buildings

Buildings designed to house shops and stores evolved concurrently with office buildings in the nineteenth century. The earliest shops and stores — all now demolished — were around the Market House and along North Main Street. This area, known as Cheapside, was the town's shopping center until after the Civil War, when it shifted to Westminster Street. These early buildings were converted or raised houses or small-scale buildings following the format of retail on the ground floor and residential above.

During the nineteenth century, shops often expanded beyond their original ground-floor retail operation. By mid-century, Providence had several shops that occupied a whole building, however small, and these buildings resembled contemporary office blocks. Display windows and a sign alerted the passersby to the goods on sale within, while additional selling space, offices, and some storage occupied the one or two stories above street level. This basic, one-store-per-building format remained unaltered as long as such were built, into the twentieth century. Tilden-Thurber (1895; Shepley, Rutan & Coolidge, architects), 292 Westminster Street, is a handsome and typical late nineteenth-century example, in the American Renaissance mode.

The shopping arcade was an early nineteenth-century innovation (with antecedents as ancient as the bazaar and market house) which, while appealing, failed to become widespread: only in the mid-twentieth century, transformed into the "shopping mall" did the form really become pervasive. The oldest and finest shopping arcade in North America is the Providence Arcade of 1828, which runs between Westminster and Weybosset Streets. It is the outstanding achievement of local designers James Bucklin and Russell Warren. The concept of a roofed street for pedestrian shoppers originated in England, and the form became popular in Europe during the early years of the nineteenth century, where the French *passage* or Italian *galleria* was often protected and lit by a skylight. Providence's Arcade — begun just after the completion of Philadelphia's, now long gone — incorporates three levels of shops, a ready-made shopping district, under a glass roof. Like other contemporary examples, the Arcade served as a street, connecting two major thoroughfares in Downtown Providence through monumental Ionic porticoes on each elevation.

If the shopping arcade never became pervasive in Amer-

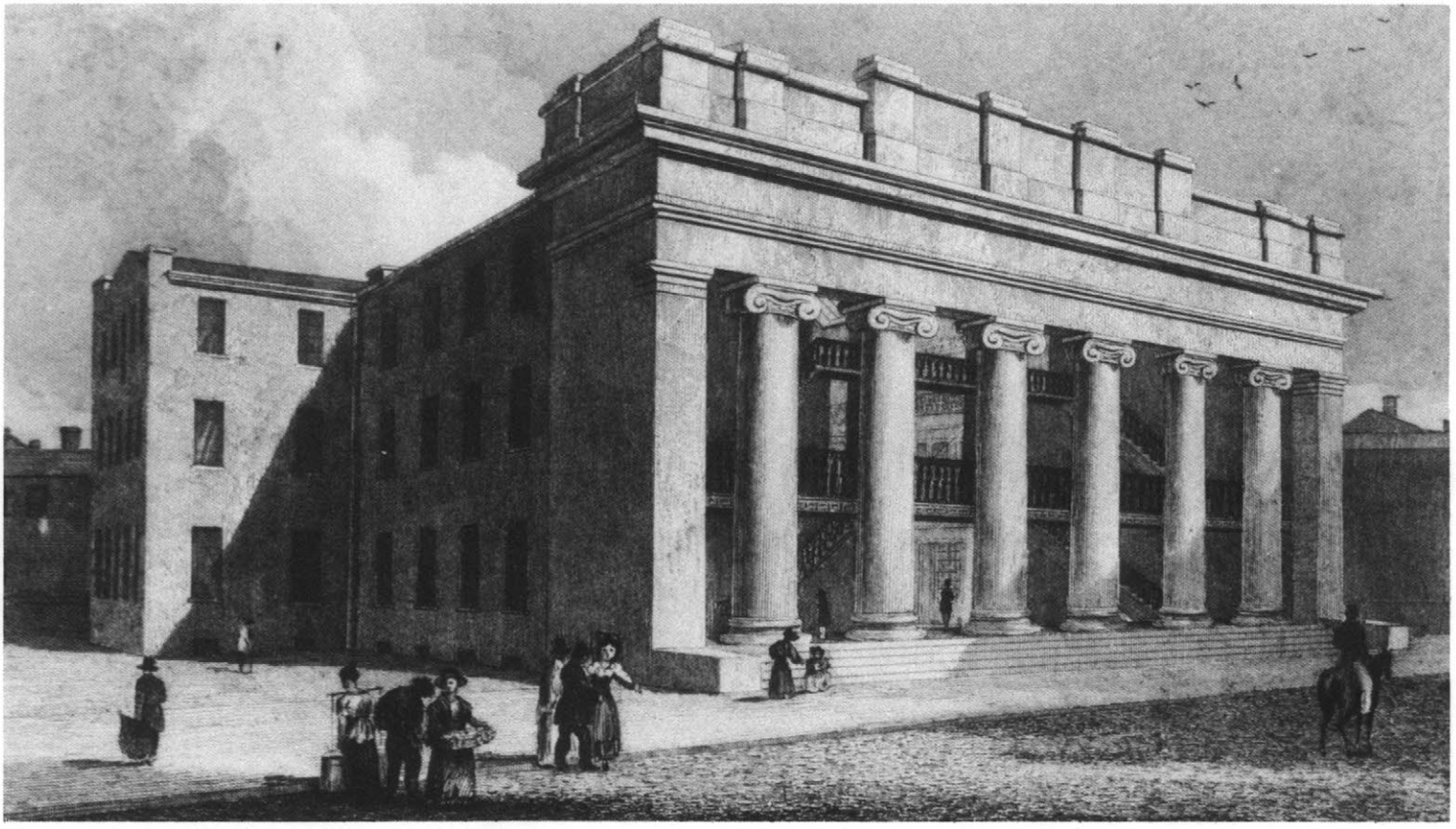


Fig. 205: The Arcade (1828), 130 Westminster Street.

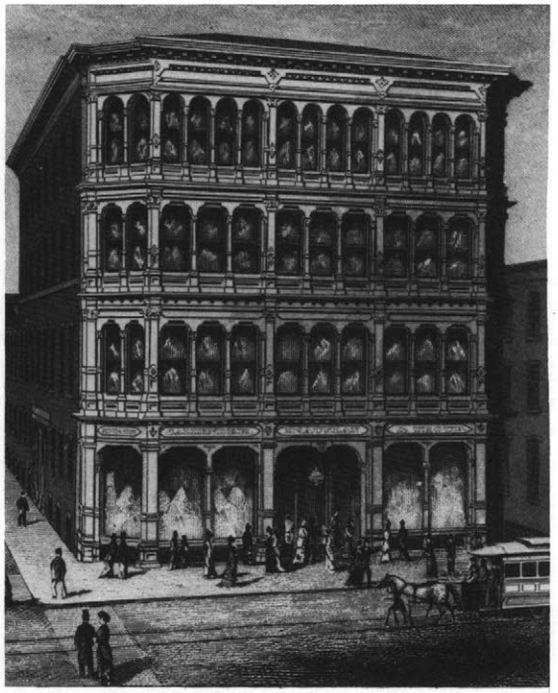


Fig. 206: The Boston Store (1873), 236 Westminster Street.

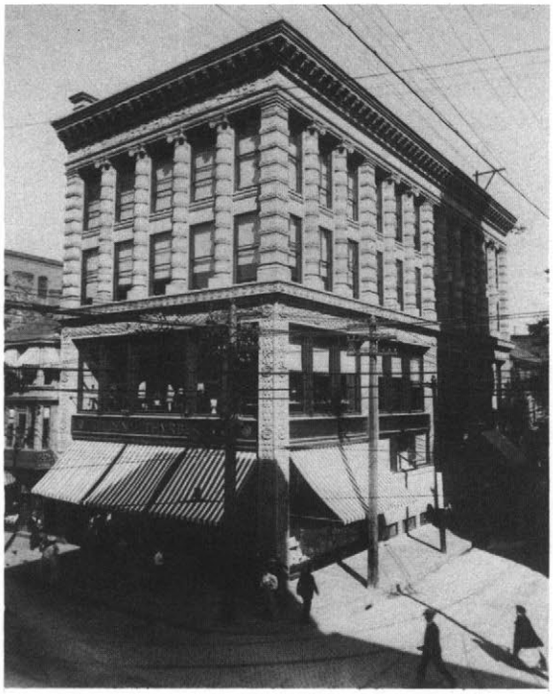


Fig. 207: Tilden-Thurber (1895), 292 Westminster Street.

ica, the department store did. It incorporated a new form of merchandising based on the economies of scale, with the retailer offering a large variety of goods in one store. The first department store as such opened in Paris in 1852. A. T. Stewart & Co. of New York, the first American department store, arrived on the scene in 1859. By 1866, Providence had its own department store, Callendar, McAuslan & Troup's Boston Store, so named because the three principals had first worked in a similar emporium in Boston before moving to Providence to establish their own business. The Boston Store was an immediate success, and the firm erected an ample, four-story, cast-iron-facade building serviced by an elevator at 236 Westminster Street in 1873 (William R. Walker, architect). The location of the Boston Store gave a retail focus to this part of downtown, and competitors soon located nearby.



Fig. 208: The Outlet Company (1892 et seq.), 168-176 Weybosset Street.

The success of the Boston Store in Providence encouraged others to enter the field. In 1880, John Shepard established his store just west of the Boston Store on Westminster Street, and in 1891 the Outlet Company opened its doors in the newly completed Hodges Building on Weybosset Street. Both began as small enterprises and grew to fill their respective blocks in the early twentieth century. Shepard's and the Outlet eventually surpassed the Boston Store in size and diversity. The two remained in direct competition through much of the twentieth century, and both branched into new fields, like communications, with the establishment of radio stations. Shepard's closed it doors in 1974; the Outlet, in 1982. Their demise reflects not the decline of the department store, but the increased traffic at suburban shopping malls, where several department stores — all regional or national chains — thrive.

Unlike other, larger cities, Providence did not build its department stores as large, new buildings erected at one time. Shepard's and the Outlet instead expanded physically (as did the Boston Store once, in 1892) from their original locations, building additions as success and increased customer demand dictated. The buildings both department stores erected are physical evidence of this incremental form of expansion. Shepard's (1880 et seq.), 259 Westminster Street, has different facades on the earlier Westminster Street and later Washington Street sides of the building, and the Union Street elevation incorporates the entire facade of an earlier building. The Outlet (1892 et. seq.), 168-176 Weybosset Street, shows three distinct building campaigns in its facade, all related visually through the use of windows grouped vertically under colossal arches. The open-plan arrangement of the interiors of both these buildings belies this gradual expansion.

While shops and stores in the central business district developed new forms in the nineteenth century, commercial



Fig. 209: Goff's Grocery (1873), 147 Smith Street.



Fig. 210: University Heights Shopping Center (1966), 525 North Main Street.

buildings erected in neighborhoods continued to rely on the early format of commercial first story and residential above. As the city grew considerably during these years, support services for the farther-flung residential areas became important. Goff's Grocery Block (1873), 147 Smith Street, is typical: the first floor served as a neighborhood market (later a drug store), with living quarters above. The wood-frame, clapboard-sheathed, two-and-a-half-story, mansard-roof building is larger in scale and more elaborately trimmed than adjacent domestic structures, a prominence increased by its location at an intersection of a major thoroughfare, the usual location for such buildings. These buildings appeared in greater numbers across the city toward the turn of the century: the Josephine A. White Block (ca. 1894), 737-739 Cranston Street, and the A. F. Cappelli Block (1909), 263-267 Atwells Avenue, are typical. The presence of such buildings in concentration gave a number of Providence neighborhoods their own shopping districts; Charles Street, Atwells Avenue, Olneyville Square, Randall Square, and Hoyle Square all had a distinctly commercial character.

While this commercial/residential form continued into the twentieth century, by the second decade neighborhood retail buildings increasingly omitted the residential quarters above the first story. Like the earlier mixed-use form, these blocks were clustered, creating neighborhood shopping centers in parts of the city then developing as residential neighborhoods. Large groups of these shops were built along Hope Street between Rochambeau Avenue and Fifth Street, along North Main Street north of Doyle Avenue, at the intersection of Smith Street and Academy Avenue, at the intersection of Broad and Eddy Streets in Washington Park, at the intersection of Chalkstone and River Avenues, and along Charles Street north of Branch Avenue. These buildings also appeared in more established areas undergoing commercialization, such as Broad Street, Elmwood Avenue, and Thayer Street. These one-story buildings — occasionally, in denser areas, they were built two stories high with offices above — were among the first as a group to employ the "modern" aesthetics of the Art Deco, the International Style, or particularly the more widely appealing streamlined commercial designs espoused by a small group of extremely influential industrial designers, like Norman Bel Geddes. These buildings took on a sleek new look by using new materials, like Carrara glass, or some banding in their parapets or their banks of casement windows. One of the most striking of these modernist commercial buildings is the Medical Arts Building (1938; B. S. D. Martin, architect), at the corner of Thayer and Waterman Streets. The Providence Institution for Savings (1949; Harkness and Geddes, architects), 520 Elmwood Avenue, illustrates the continuation of this type and form into the immediate post-war years.

The city's 1950s redevelopment plans called for clearing a number of old, decayed buildings, and the new structures that replaced them were simple and frankly functional, with flat roofs and all-glass facades. Their siting allowed for ample parking. In the pre-war and immediate post-war years, parking was often discretely located behind the building; in the 1950s and 1960s, parking was literally put up front, just off the street, with the shops pushed back on the lot. The old retail section in South Providence at Willard Street and Prairie Avenue was thus replaced between 1954 and 1956. The University Heights Shopping Center (1966; Victor Gruen, architect), 525 North Main Street, similarly replaced a deteriorated area with a modern, L-plan shopping center, the "frontispiece" to a larger apartment complex. Smaller than these shopping centers are numerous modern supermarkets, located throughout the city, that follow a similar format, locating the store in the center or at the center-rear of a large parking lot.

Theatres

The first theatres appeared in Providence in the 1790s following the lifting of a ban on theatrical productions. All late eighteenth- and nineteenth-century theatres have long since disappeared or undergone such drastic alterations that any conclusion about them as a group is difficult. The only surviving structure is Shakspeare Hall (1838; James Bucklin, architect), 128-134 Dorrance Street; its interior dates from its ca. 1855 conversion to a warehouse, when the exterior walls were raised to the present six stories. The remaining theatres in Providence date from the early twentieth century and were built, unlike their predecessors, for motion pictures. A number of these could accommodate both live and filmed performances, particularly in the early years of the century when such combinations were popular. Like the

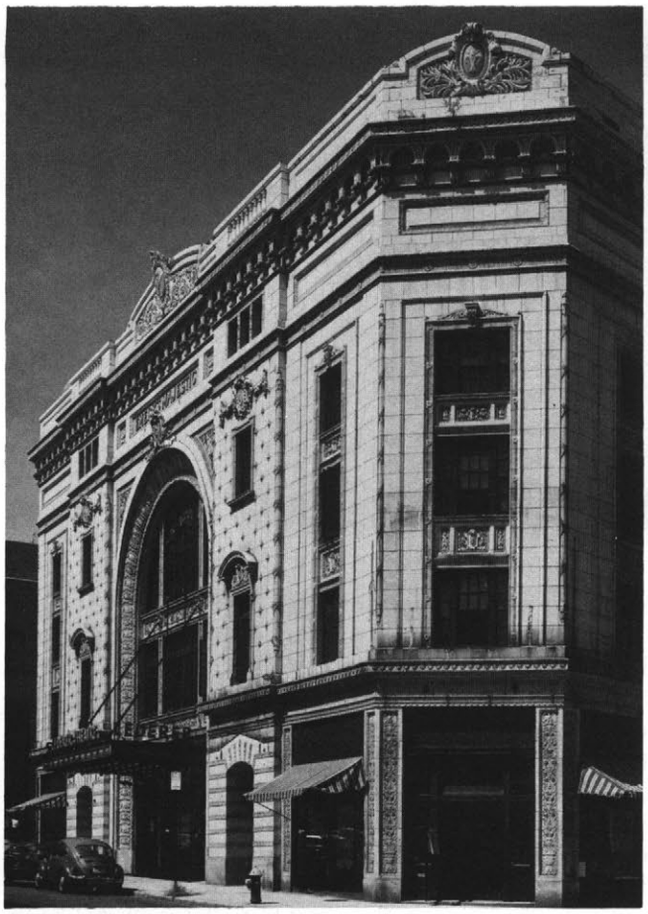


Fig. 211: Majestic Theatre (1917), 201 Washington Street.

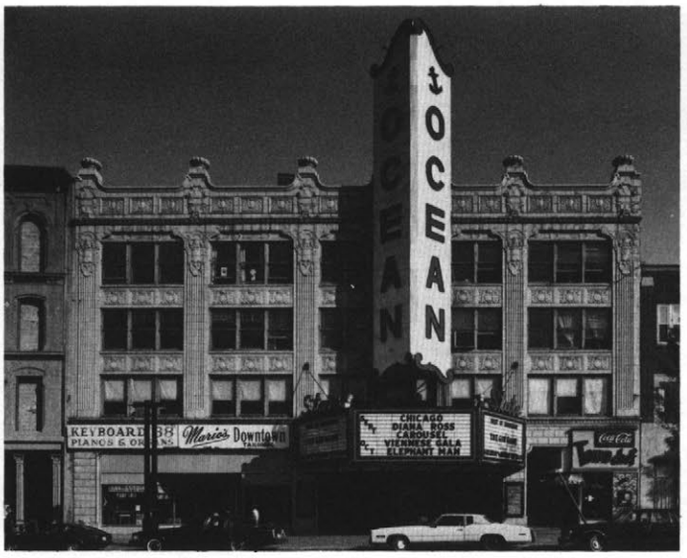


Fig. 212: Loew's State Theatre (1928), 220 Weybosset Street.



Fig. 213: Uptown Theatre (1926), 264-270 Broadway.

best movie theatres, those built in Providence can well be described in the words of noted British architectural historian Nikolaus Pevsner as "gorgeous and juicy." The earliest and the best of these were built downtown between 1915 and 1930. These movie palaces vary insignificantly in plan and are best differentiated by scale and opulence.

Six theatres were built downtown between 1910 and 1920, and the largest of these are the only two that remain. The Strand (1916; Thomas J. Hill Pierce, architect), 85 Washington Street, incorporated both seating for over 2000 and three stories of office space along its exterior walls. The more elaborate Majestic (1917; William R. Walker & Son, architects), 201 Washington Street, was equally large. A free-standing structure with an elaborately rendered terra cotta exterior, it houses no rental office space. Its lobby retains its original, classically detailed configuration including a handsome stained-glass dome, but the auditorium has been rebuilt to accommodate two stages for Trinity Square Repertory Company. Both the Strand and the Majestic were built exclusively for motion picture presentations.

Loew's State, now the Providence Performing Arts Center (1928; George & C. W. Rapp, architects), 220 Weybosset Street, also has an exterior of terra cotta, but its exterior is far less expressively articulated than its palatial interior. A long, mirror-lined foyer leads to an opulent, two-story lobby. The auditorium — embellished with lush, polychrome, high-relief plaster ornamentation in an eclectic Spanish/Baroque mode — accommodates 3200 spectators on four separate seating levels. In plan and function, the theatre differed little from contemporary downtown theatres, but its magnificence of scale and finish were unparalleled in Rhode Island, making this the premier theatre in the state, capable of both stage and screen productions.

Just as retail establishments began to move out from downtown and into residential neighborhoods in the early years of the twentieth century, so too did theatres, particularly as motion pictures became popular family entertainment. The first of these neighborhood theatres was the Toy Theatre, now the Avon (1915, 1938; William R. Walker & Son, architects), 260 Thayer Street. Like downtown theatres, the Avon was used both for live and filmed performances in its early years. It interior has been substantially modified and reflects its 1938 "Moderne" remodeling. The elaborate Uptown Theatre (1926; Oresto di Saia, architect), 264-270 Broadway, like the Toy, was located on a street undergoing commercial development in the 1910s and 1920s. Also located in a neighborhood shopping node, the Castle Cinema (1925), 1039 Chalkstone Avenue, is a modest Art Deco theatre, its ornamentation typical and popular for such buildings.

Post-World War II theatres have been built outside the city, usually in the numerous suburban shopping centers—much as the neighborhood theatres moved to neighborhood shopping nodes within the city. While the early twentieth-century theatres emulated the downtown theatres on a modest scale, the new theatres are simple, unornamented boxes, generally featuring several small theatres for a variety of motion pictures.

Hotels

The hotel, here as in Europe, evolved from the inn. By the early eighteenth century, Providence and Rhode Island had several taverns and inns, located both on major overland transportation routes and in population centers. The best known and most important of these was the Golden Ball Inn, later the Mansion House Hotel, which stood at the southeast corner of Benefit and South Court Streets in close proximity to the State House and a livery stable. Only a small fragment of the building survives, a rear wing along South Court Street, for the main block was demolished in the twentieth century.

The chief distinction between inn and hotel is the greater size of the building and the greater number of public rooms. Several buildings in Providence were transitional hostelries, between the inn and the hotel. Franklin House (1823-24; John Holden Greene, architect) on Market Square was a five-story brick building. It was markedly larger than the Golden Ball Inn and a presence on Market Square. The City Hotel was created in 1832 by the enlargement of the Charles Dyer House (ca. 1820) on Weybosset Street, approximately on the site of the Outlet Co. building. The City Hotel offered a ladies' parlor, reading room, and baths at the time of its opening, and a dancing hall was added during renovations in 1839. The renown of Boston's Tremont House may well have inspired the deluxe amenities of the City Hotel; it served as Providence's major hostelry for nearly fifty years and remained in operation until its demolition in 1903.

The City Hotel notwithstanding, Providence lacked a large and impressive hotel like those in New York, Boston, or Newport. According to the *Hand-Book of the City of Providence*, the completion of the Narragansett Hotel in 1878 (Walker & Gould, architects) provided "Providence and its citizens . . . with their much needed and long desired hotel." This seven-story masonry structure, located immediately adjacent to the City Hotel, offered over two hundred rooms and all the conveniences which make a "first-class" hotel: smoking room, writing room, bar, lunch rooms, billiard room, ladies' reception room, dining room, and elevator. The lobby, with its large staircase, gave grand emphasis to the public spaces in what remained the prime hotel in the city well into the twentieth century. It was demolished in 1960.



Fig. 215: Franklin House (1823-24, demolished ca. 1935), North Main at College Street.



Fig. 214: Narragansett Hotel (1878, demolished 1960), Weybosset at Dorrance Street.

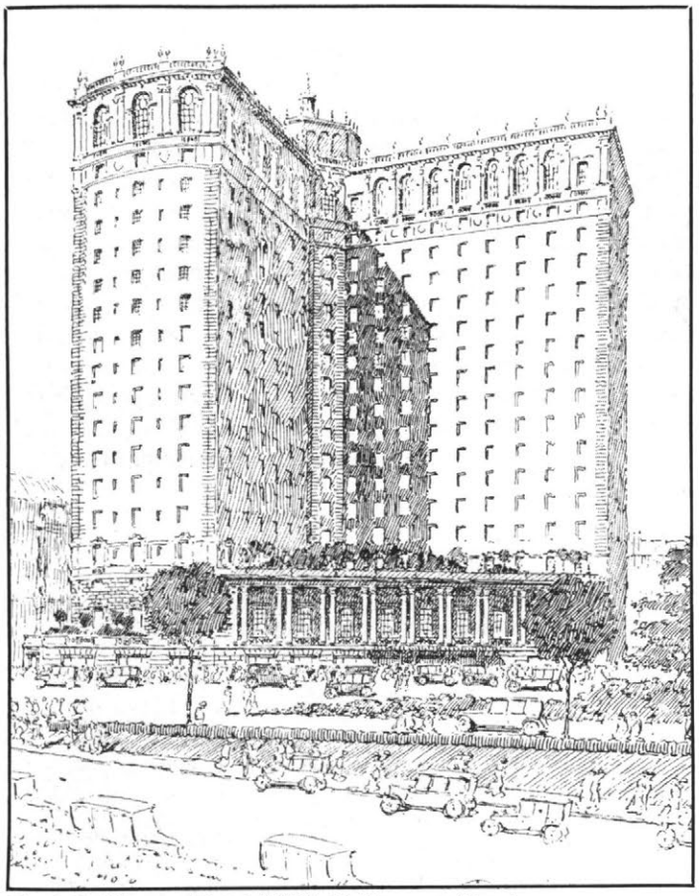


Fig. 216: Biltmore Hotel (1922), 11 Dorrance Street.

In addition to the Narragansett Hotel, Providence had a number of smaller hostelries, most located downtown. Those remaining include the Abbott Park Hotel (1902), 267 Weybosset Street; Blackstone Hotel (1911; Clark, Howe & Homer, architects), 317 Westminster Street; and the Hotel Dreyfuss (ca. 1890, 1917; William R. Walker & Son, architects), 119 Washington Street. They offered accommodations for between fifty and one hundred, and their public spaces were less commodious.

The importance of size and modernity was perhaps nowhere more emphasized—save for skyscrapers—than in hotels. The highly touted Narragansett had become almost an embarrassment to Providence by 1915 if the lamentations of city leaders are to be believed. A drive was on to provide the city with an up-to-date, first-class hotel. The Providence Biltmore (1922; Warren & Wetmore, architects), 11 Dorrance Street, combined luxurious new public rooms, modern technology, and the panache of a design from the leading hotel designers in New York. At eighteen stories, it dominated the Providence skyline, and the top-floor ballroom took advantage of views across the city and down the bay. The Biltmore employed a typical late Georgian/neo-Federal decorative vocabulary: modernity of setting was not desirable, save in bathrooms, kitchens, and elevators. The other large hotel from the same years was the Wayland Manor (1922; Harry A. Lewis, architect), 500 Angell Street, a seven-story residential hotel located at one of the then-developing commercial nodes. Its location in a residential setting, its lack of numerous public rooms, and its emphasis on suites of rooms differentiate this residential-oriented hotel from those serving a more transient clientele in the central business district.



Fig. 217: Marriott Inn (1975), Charles at Orms Street.

Only two new hotels have been constructed in Providence since the completion of the Biltmore and Wayland Manor; both are franchise operations with buildings designed by architects retained by the national corporations involved. The Holiday Inn (1970; Allen O'Hara, architect), 21 Atwells Avenue, and the Marriott Inn (1975; Py-Vavra of Milwaukee, architects), Charles at Orms Street, are both similar to their corporate siblings elsewhere. Like the Biltmore or the now-demolished Narragansett, they provide public rooms, but which today are used as meeting rooms and reception rooms rather than billiard or writing rooms. Perhaps most significantly, both are located near and highly visible from Interstate Highway 95, an important consideration for franchises with a national clientele of motorists.

Automobile-Related Structures

The impact of the automobile on American life in the twentieth century has been extensive, and aspects of this impact have already been noted. The automobile has not only affected the character and use of pre-existing types of buildings, but has also created new building forms devoted exclusively to it — automobile sales and service buildings.

The origin of such facilities was the livery stable, a common fixture in the nineteenth century. In fact, several livery stables evolved into an enterprise for automobile care. The What Cheer Garage (1910, 1923, et seq.), 160 Benefit Street, probably the first commercial garage in Providence, was originally adjacent to a livery stable in operation since at least the middle of the nineteenth century. The reinforced-concrete structure was designed to store ninety cars on three levels, with central repair facilities as well as gasoline, oil, air pumps, and washing facilities on each level. As the automobile grew in popularity, the What Cheer Garage expanded as the old stables were torn down and replaced by additional car service facilities.

Other early automobile servicing structures in Providence are rare. The concept of built-in obsolescence appeared with the automobile and seems to have spread quickly to automobile-related structures. Many early service stations were independently owned and operated; their designs were often highly idiosyncratic, a device to lure the motorist off the road and into the station as much as an indication of individual ownership. Typical of these is the Harold Gordon Service Station (1926), 498-502 Pine Street, an eyecatching brick-



Fig. 218: Harold Gordon Service Station (1926), 498-502 Pine Street.



Fig. 219: Rubier's Texaco Station (1949), 591 Elmwood Avenue.

and-stone building with a two-story corner tower. The one-story stuccoed structure with a pantile roof erected by the Sterling Service Oil Company (1925), 221 Smith Street, is typical of early franchises. The stuccoed, neo-Federal Standard Oil Station (1926), 107 Point Street, is an early example of the "colonial," domestic-scale buildings erected by national companies throughout the country. By the time such stations were built, the basic format of the service station was well established: set well back on the lot, the building housed facilities for repair and servicing as well as a small office. In front of the building, banks of gasoline pumps, air pumps, and water hoses provided drive-in services. The form of the service station has changed little since, varying only in "style" from the boxy modernism of Rubier's Texaco Super Service Station (1949), 591 Elmwood Avenue, to the ranch-house-inspired Shell Service Station (ca. 1970), 370-378 Broad Street.

Early automobile dealerships are equally rare. Only the Packard Motor Car Showroom (1912; Albert Kahn, architect), 202 Washington Street, survives in anything like original condition. Richly finished in polychrome glazed terra cotta, this two-story building has had the original enormous plate-glass windows of the automobile showroom replaced with a much later storefront. The elaborate treatment of the building reflects the prestige and quality of the Packard Motor Car; Packard, however, chose to locate its showroom downtown, whereas most of the automobile dealerships established their quarters along Elmwood Avenue and North Main Street. Dealerships generally followed a fairly standard format, seen as early as 1913 in the Foss-Hughes Company's Pierce Arrow showroom at 194 Elmwood Avenue: a one-story, flat-roof, masonry building with emphasis given to the showroom in front, highly visible because of extensive use of plate-glass windows. Offices at the rear of the showroom divided it from the service department at the rear of the building. The building itself was usually sited near the center of a relatively large parcel of land, surrounded by new and used automobiles for sale. This format, virtually unchanged today, seems to have been the origin of the now all-pervasive commercial block fronted by "ample parking."

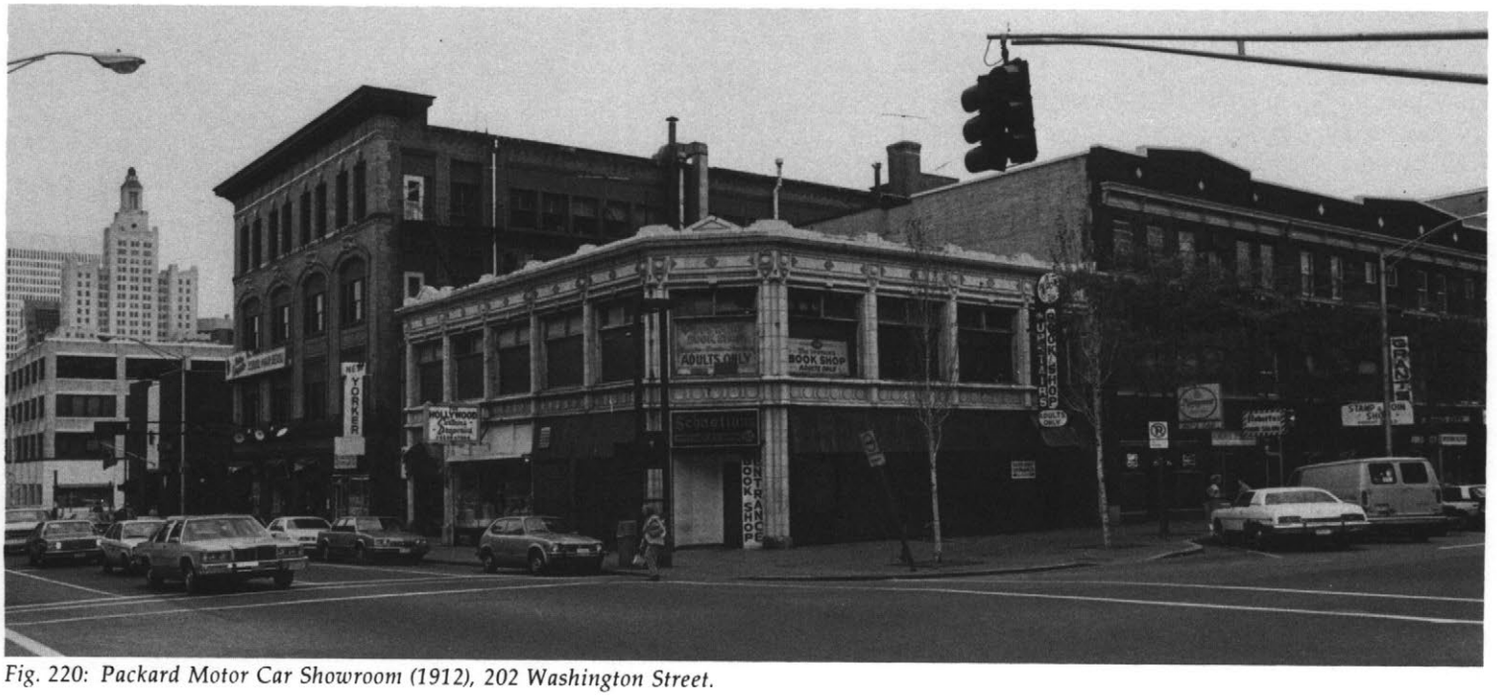


Fig. 220: Packard Motor Car Showroom (1912), 202 Washington Street.

ECCLESIASTICAL ARCHITECTURE

The ethnic diversity of Providence and the city's long history have left a wealth of meetinghouses, churches, and synagogues throughout the city. More than any other architectural form, religious structures as places of worship are designed to evoke an emotional response directly related to the function of the building. Functional considerations, influenced by theology and liturgy, play a central role in establishing this form; and the ethnic diversity of the population as well as the shift in theological and liturgical attitudes over time, combined with general changes in taste, add to the variety of forms and styles selected as appropriate for such buildings. The importance of these buildings is underscored by their being — beyond religious, ethnic, or social barometers — the prime exposure to large, costly, stylish architecture for many of their congregations' members: no other class of buildings in the city is both of high quality and so intimately associated with the lives of so many Providence citizens.

This discussion will consider ecclesiastical architecture chronologically and typologically, beginning with houses of worship erected by the earliest settlers, Protestants of English stock. This will be followed by analysis of the somewhat different architectural characteristics of Roman Catholic and Orthodox churches, and that will be followed by an analysis of the architecture of Jewish houses of worship.

Protestant Churches

One of the philosophical bases of Roger Williams's settlement in Providence in 1636 was the concept of freedom of religious thought. The latitude of thinking in the early years of Providence allowed acceptance of believers of all faiths, with the result that Providence was not centered around a single approved church as in Massachusetts and Connecticut. In 1671, Providence was described as

> containing about 40 or 50 Householders, though so small yet tripartited into 3 distinct Churches and Congregations each differing from the other in principles. And the whole Jurisdiction, if they agree in any one position, [it] is this, That every Man though of any Hedge religion ought to professe and practice his own tenets without any molestation or disturbance.

Perhaps as a result, for some years religious services were held out of doors, in John Smith's mill, or in individual houses. No church building was erected until 1700 when Roger Williams's followers, the Baptists, put up their own meetinghouse on North Main Street near Smith's mill. During the first quarter of the eighteenth century, Anglicans, Congregationalists, and Quakers all erected houses of worship here. The Baptist meetinghouse was built "in shape of a hay cap," and the other buildings were simple, wood structures, square or rectangular in plan. When Providence's prosperity and population began to increase about the time of the Revolution, larger, more elaborate houses of worship went up around the city. Five of these Protestant churches remain, and they are linked by similarities of form, following early eighteenth-century English prototypes.

The earliest and in many ways the most important of these is the First Baptist Meeting House (1775; Joseph Brown, architect), 75 North Main Street, the third structure created by this congregation. The large gable-roof, wood-frame, clapboard structure is square in plan with an entrance tower and steeple on its west side. Joseph Brown used designs from James Gibbs's *Book of Architecture* (1728) as his sources. The steeple is a rejected scheme for that at St. Martin's-in-the-Fields in London, while the interior organization — using colossal columns cut by balconies on three sides of the sanctuary — is typical of that of Gibbs's churches. The square plan, the organization of seating, the entrances on the sides, and the emphasis on the pulpit all draw on the meetinghouse tradition. The basic exterior format had already been introduced to Providence in King's Chapel (1721, the predecessor of St. John's Church), but the First Baptist Meeting House gave Providence its first full exposure on a large scale to sophisticated, monumental design in the English taste, both in the towering, elaborate steeple and in the well-appointed interior.

The format of a rectangular mass with gable roof and entrance tower at the west gable end remained a standard format, with some variation, until about 1840. At least two churches, however, deviated from this type: the First Congregational Church (1795, destroyed by fire in 1814; Caleb Ormsbee, architect/builder), Benefit at Benevolent Street, and Beneficent Congregational Church (1809; Barnard Eddy and John Newman, builders. Remodeled in 1836; James Bucklin, architect), 300 Weybosset Street. The First Congregational Church, inspired by Bulfinch's Hollis Street Church (1788) and ultimately reflecting Wren's St. Paul's in London,

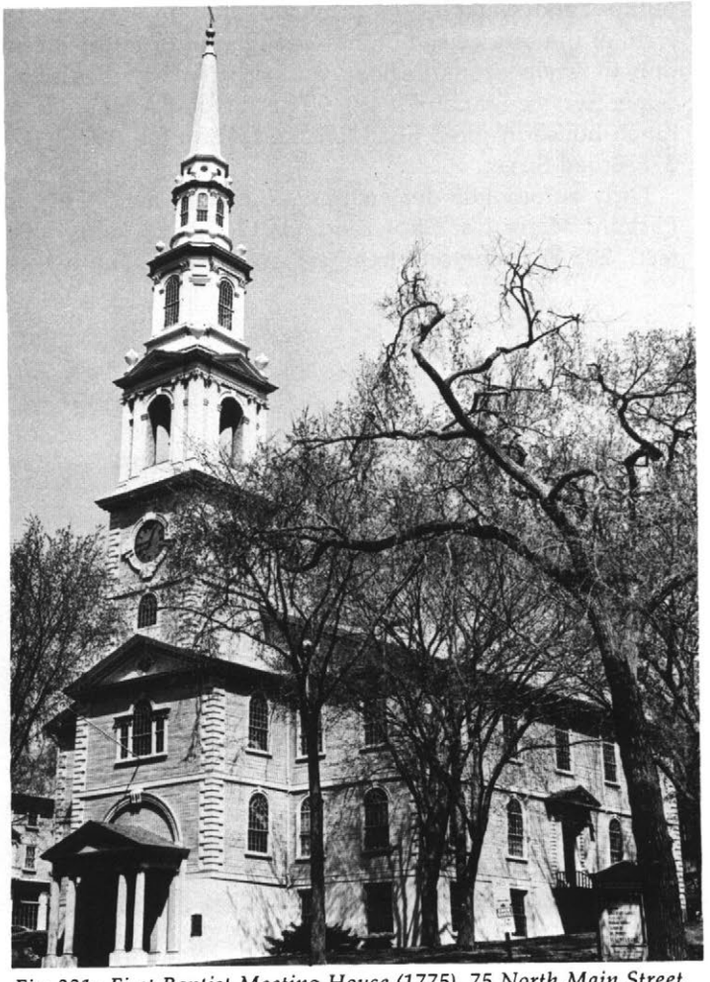


Fig. 221: First Baptist Meeting House (1775), 75 North Main Street.

had a tower at each side of the facade, flanking a colossal entrance portico in the center. Beneficent Congregational Church is square in plan, and its low hip roof supports a high drum and hemispherical dome capped with a tall lantern at the center of the building; a colossal tetrastyle portico defines the entrance. Bucklin's remodeling changed the quality and scale of the ornamentation to heavier Greek Revival motifs, but the building's original format remains substantially unchanged. Beneficent's dome is strictly an external feature; it is unarticulated on the now altered interior. At present the interior has a flat ceiling and a balcony that cuts colossal columns; its pews have been replaced, and the chancel and choir are much reworked.

John Holden Greene designed two churches following this basic format in the second decade of the nineteenth century, both inspired by Boston examples. St John's Episcopal Church (1810), 275 North Main Street, and the First Unitarian Church (1816), 301 Benefit Street, are remarkably similar in overall massing: a pedimented pavilion breaks forward in the center of the facade, and a square tower rises from the pavilion, barely intersecting the roofline of the main body. On the interior of both, a low saucer dome rests on colossal columns cut by balconies. But the two churches are articulated entirely differently: St. John's uses the eighteenth-century Gothick mode, while First Unitarian is more Gibbs-like — particularly in its steeple — with a bold, almost baroque classicism for the articulation of the facade, tempered slightly by Gothick motifs, notably the tracery in the windows.

This end-gable, rectangular-plan format proved easily adaptable to the Greek forms that came into fashion in the 1820s. St. Stephen's Episcopal Church (1840), 400 Benefit Street, differs little in format from earlier churches (it, too, originally had a steeple), save for shifts in scale and detail as a Greek Revival building. And while the Westminster Congregational Church (1829; Russell Warren, architect — now altered beyond recognition) at 125 Mathewson Street had no steeple, it used the same format with a monumental octastyle Ionic portico across the facade.

Around 1840, the Gothic Revival became established as the most appropriate — and subsequently the predominant — form for churches. Significantly, this shift in taste first occurred within the Anglican and Roman Catholic denominations, whose liturgical and architectural traditions were the most closely linked to the Middle Ages. The use of medieval sources became prevalent for several reasons. About 1820, architectural interest in general in this country had begun to focus on picturesque imagery with romantic associations. The early concept of the Gothic here — and in England beginning in the mid-eighteenth century — was perceived and handled more as yet another "order" to be used in a classical composition; the Gothick detail of Greene's St. John's Church falls within this tradition. More significant, however, was the Gothic's associational value. Anglican clerics and architects began to advocate the Gothic for churches as an appropriate setting for worship: the revival of interest in medieval liturgy — a reaction to the rationalist, eighteenth-century emphasis on preaching — made Gothic forms desirable; the revival of form and function went hand in glove. This rebirth of medieval liturgy and architecture was promulgated by the Cambridge Camden Society, among others, whose ideas spread through its publications and various branches, including one in the United States. English architects were closely involved with this Anglican ecclesiological movement, and by the mid-1830s A. W. N. Pugin (whose zeal for medievalism prompted his conversion from the Church of England to Roman Catholicism in 1835) had begun to realize physically the equivalence between Gothic style and Christianity. The thirteenth-century parish churches appealed particularly as prototypes to English architects.

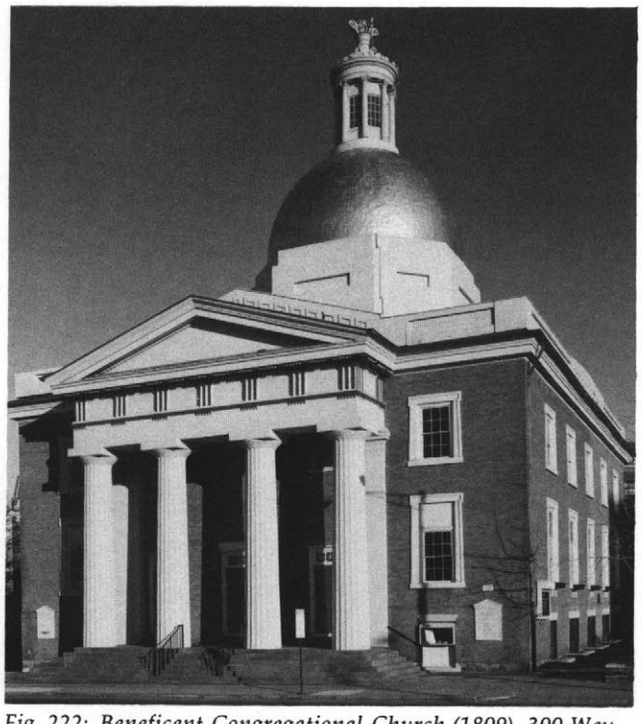


Fig. 222: Beneficent Congregational Church (1809), 300 Weybosset Street.

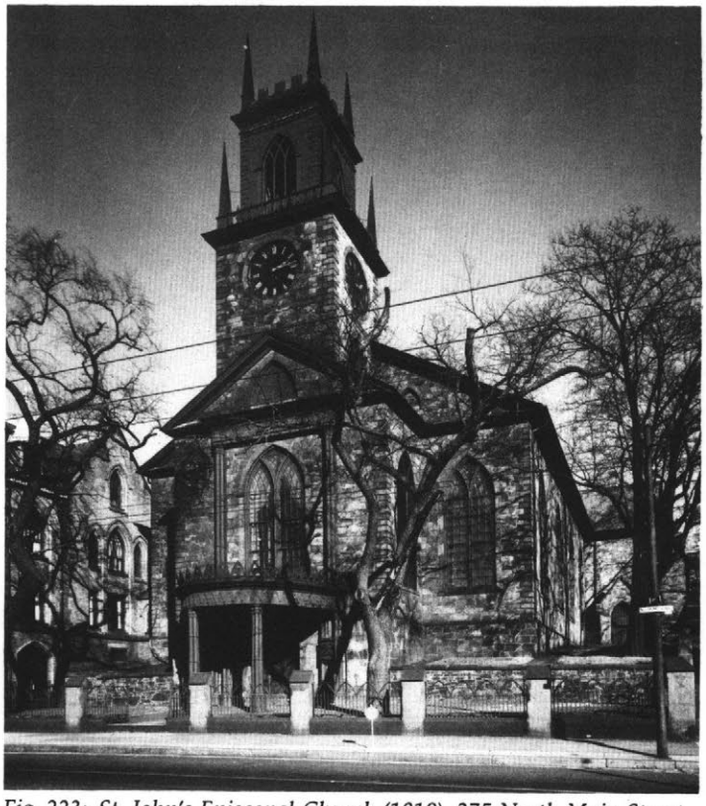


Fig. 223: St. John's Episcopal Church (1810), 275 North Main Street.

The leaders of the Gothic Revival in American church architecture were both from Great Britain: an Englishman, Richard Upjohn (1802-78), who mainly designed Episcopal churches, and an Irishman, the prolific Patrick C. Keeley (1816-96), responsible for many of the major Roman Catholic churches and cathedrals in the east during the second half of the nineteenth century. Both men had first-hand knowledge of medieval churches and Gothic forms. These two nationally prominent architects made significant contributions to Providence church building.

Upjohn introduced the full-blown Gothic Revival here with the landmark Grace Episcopal Church (1846), 175 Mathewson Street. Based on thirteenth-century English prototypes, it replaced an earlier Gothick structure on the site, designed by Russell Warren. The brownstone structure is significant for its massing: for one of the first times in American ecclesiastical architecture, the tower and spire were located off center, giving a more "correct" (as perceived at the time) and picturesque profile. Its use of vernacular English Gothic set a precedent particularly for Episcopal churches throughout the city well into the twentieth century, including Christ Church (1888); William R. Walker & Son, architects), 909 Eddy Street, and St. Martin's Church (1916; Clarke & Howe, architects), 50 Orchard Avenue. Upjohn himself returned to Providence to build another Episcopal church fifteen years later: St. Stephen's (1860-62), 114 George Street. St. Stephen's also falls within the English vernacular tradition, but its crocketed exterior is more highly articulated than the earlier Grace Church.

English Gothic was not the only source for mid-nineteenth-century ecclesiastical architecture; other sources, generally medieval, also found acceptance. Thomas Tefft's designs of the late 1840s and early 1850s relied more on the Lombard Romanesque he used in a number of his buildings, notably the first Union Station (1848). His Second Universalist Church (1847), 151 Weybosset Street, a simple brick building set gable end to the street, has ornamentation limited to round-arch windows with voussoirs and connecting impost blocks. The Central Congregational Church (1853), 226 Benefit Street, the most completely Romanesque of his designs in Providence, has a brownstone streetfront of sublime simplicity and strength: two identical towers flank the central, gable-end section, and the articulation is dominated by rounded arches for doors and windows and elaborate corbeling. Tefft turned to asymmetrical massing for the Second Baptist Church (1856-57), formerly on Weybosset Street; rendered entirely in brick, the building is something of a translation of the asymmetrical Gothic format into Romanesque. Tefft's Romanesque mode remained popular locally after the architect's death in 1859, as seen in the Congdon Street Baptist Church (1874), an asymmetrical, wooden building with simple, Romanesque detail.

The use of non-Gothic and non-English sources was, at first, limited to non-Anglican Protestant churches, where the correspondence between building and liturgy did not so strongly suggest tradition-sanctioned sources. But by the 1860s, the Gothic Revival found greater acceptance among all Protestant faiths and remained the standard stylistic mode for churches until the middle years of the twentieth century. Trinity Methodist Church (1865; Clifton A. Hall, architect), 389 Broad Street, is a simple brick structure patterned after English Gothic parish churches, with a corner

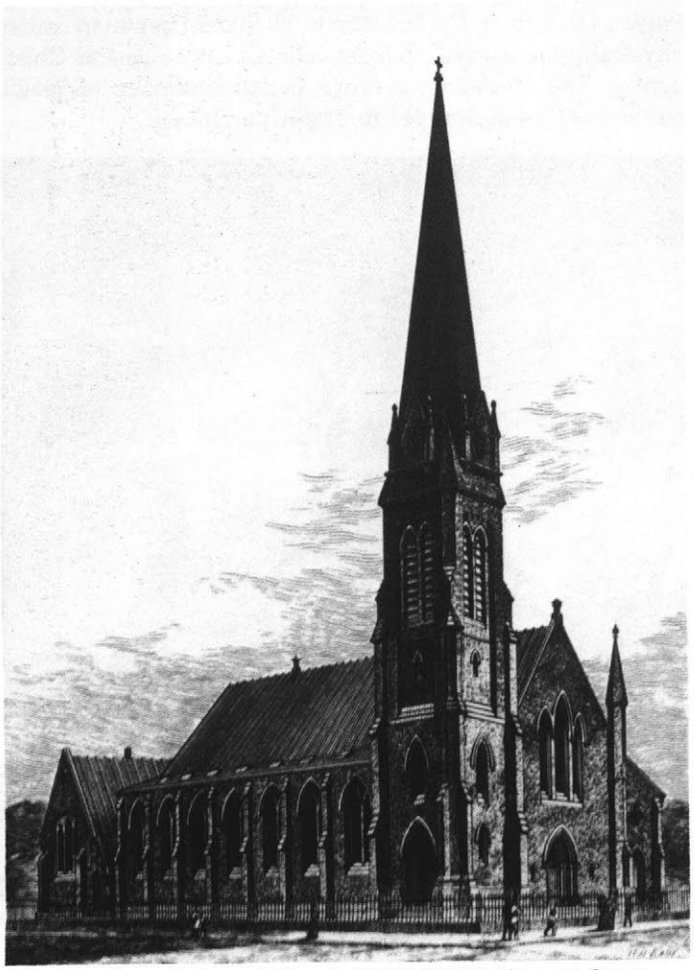


Fig. 224: Grace Episcopal Church (1846), 175 Mathewson Street.

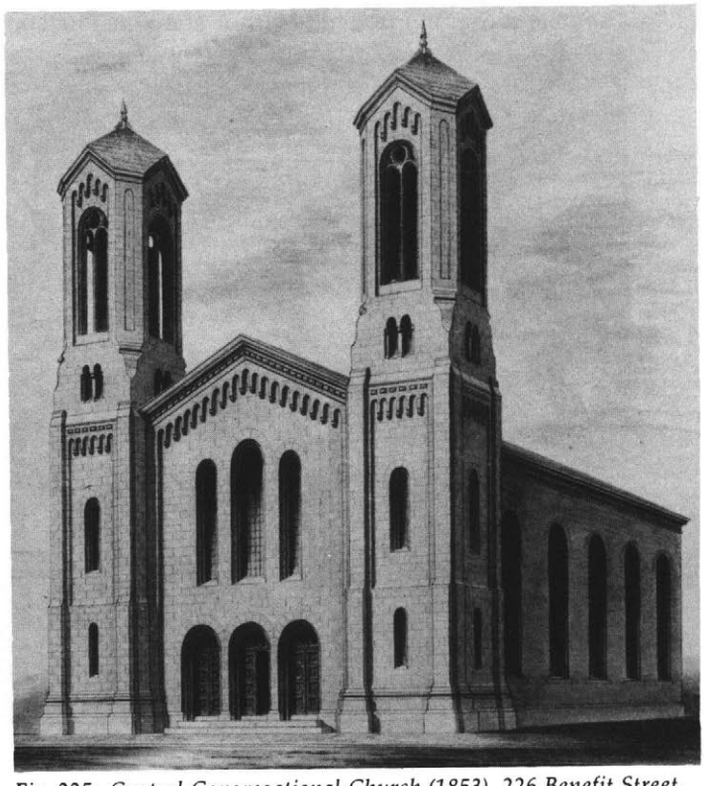


Fig. 225: Central Congregational Church (1853), 226 Benefit Street.

tower and hood molds. The tower is of somewhat mixed parentage: the base has angle buttresses in English Gothic fashion, but the drum below the slender spire is octagonal and more Romanesque in spirit. This typically Victorian blend of Gothic and Romanesque is more clear in the Jefferson Street Baptist Church (now Saints Sahag and Mesrob Armenian Apostolic Church; 1868; Niles B. Schubarth, architect), 68 Jefferson Street: its basic form is Gothic, but the geometric juxtapositions of the tower and the round-arch windows recall the Romanesque. Roger Williams Baptist Church (1866, 1890, 1907), 201 Woodward Road, is by far the most faithfully derived English-parish-type church built during these years. Constructed of random-course granite ashlar with a gable roof sweeping low to the ground and a massive stone tower, the church stands in a rural setting much like English parish churches, and its use by workers and managers at the Wanskuck Mill likens its function to that of its prototypes.

The gable-end, side-tower format was used frequently in the late nineteenth century for Protestant churches. Brick was the common material for larger structures: Union Baptist Church (1876), 10 East Street, and the Union Presbyterian Church (1895), 619 Chalkstone Avenue. Smaller churches were often of wood: Cranston Street Methodist Church (1883), 693 Cranston Street, and the People's Evangelical Church (1891), 35 Ashmont Street. Most of these are rudimentarily Gothic, defined more by form and proportion than by ornament.

Gothic Revival in Protestant church design was all but universal until almost the end of the century. The symbolic, associational quality of the style seems to have become more generalized in the late nineteenth century — at least for some groups — and did not necessarily connote belief in any one theological movement.

The beefy Romanesque of H. H. Richardson's Trinity Episcopal Church (1872-77) in Boston had enormous impact elsewhere, but its effect was little seen in Providence churches. Only the Cranston Street Baptist Church (1892; A. B. Jennings of New York, architect), 475 Cranston Street, uses the bold, geometrical juxtapositions of forms rendered in rough granite and brownstone favored by Richardson,and it is a fine example of Richardsonian Romanesque. Calvary Baptist Church (1905; Arthur Eaton Hill, architect), 747 Broad Street, owes a debt to Richardson's Romanesque manner for its massing, but its exterior articulation derives from the standard English Gothic sources, and the copper-clad flèche-like tower over the center of the sanctuary recalls French High Gothic.

The most unusual late nineteenth-century Protestant church in the city is Central Congregational Church (1890-93; Carrère & Hastings of New York, architects), 296 Angell Street. The cruciform-plan building has a facade composed of a pediment flanked by twin towers (a format similar to the

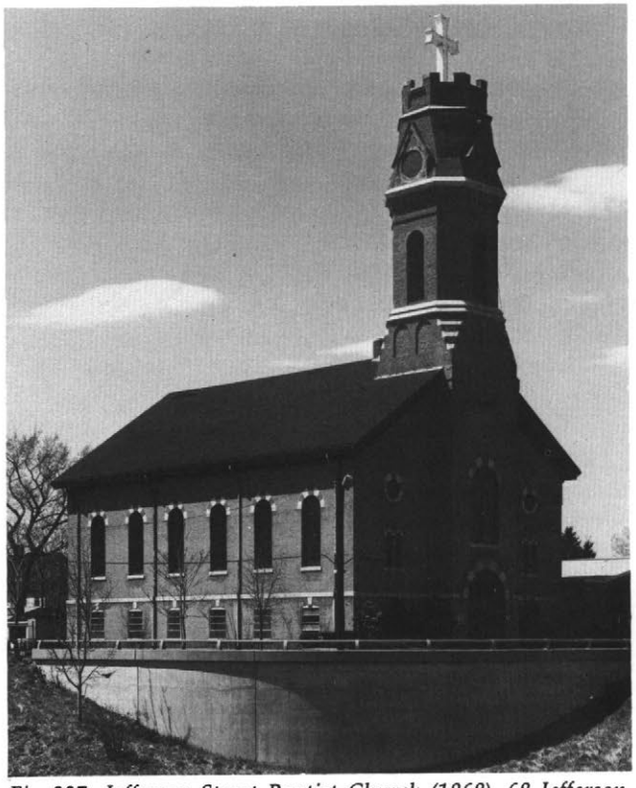


Fig. 227: Jefferson Street Baptist Church (1868), 68 Jefferson Street.



Fig. 226: Congdon Street Baptist Church (1874), 15 Congdon Street.



Fig. 228: Central Congregational Church (1890-93), 296 Angell Street.

congregation's previous church at 226 Benefit Street), originally capped with elaborate domes and large volutes, removed in the 1950s. Over the center of the auditorium rises a large dome, supported on piers and pilasters, concealed within the exterior high drum and low saucer dome. The building's plan — one commonly used in American preaching churches — is thus readily evident from the exterior, but its articulation is less predictable. The architects came to Providence for this commission on the heels of completing several buildings in Florida in a Spanish Baroque style similar to the earliest colonial structures there, and this is part of their Spanish phase; however, the stylistic allusion to the architecture of Counter-Reformation Roman Catholicism is a curious anomaly for a New England Congregational church, even in light of contemporary enthusiasm for Renaissance structures. Nonetheless, it is a handsome, well-designed building.



Fig. 229: First Church of Christ Scientist (1906-13), 71 Prospect Street.

The First Church of Christ Scientist (1906-13; Hoppin & Field, architects), 71 Prospect Street, uses a cruciform plan and dome as in Central Congregational, but it derives from sixteenth-century Italian prototypes, like Christian Science's "Mother Church" in Boston; the selection of the humanistic classicism of the Italian Renaissance seems particularly appropriate.

The most emphatic combination of liturgical needs and traditional forms was created for Gloria Dei Lutheran Church (1928; Martin Hedmark with Jackson, Robertson & Adams, architects), 15 Hayes Street. Built for a Swedish congregation, Gloria Dei's design draws on Swedish precedents, particularly some well known castles, and unifies this vernacular with an elaborate trinitarian iconography and traditional ecclesiastical format. The exterior of the brick-and-stone building is dominated by two towers, the taller, eastern one culminating in a cross. Significant here, too, is the concept of an ethnic church calling attention to its members' heritage by using an ethno-specific architectural vocabulary — in this case even to the selection of an architect from the old country.

The Gothic of English parish churches contnued in an increasingly archaeologically correct form for twentieth-century Protestant churches. Revival architecture in general — be it Georgian, Tudor, or Gothic — went through such a phase during these years, and the Gothic in this country enjoyed the attention of architect and ecclesiologist Ralph Adams Cram (1863-1942), whose career included several important commissions in Newport as well as the design of the seal for the Episcopal Diocese of Rhode Island. The Gothic Revival churches of these years were often rendered in random-course ashlar, and their asymmetrically placed towers generally had no spires, like their prototypes. Typical of these is St. Martin's Episcopal Church (1916 et seq.; Clarke & Howe, architects), 60 Orchard Avenue. The Westminster Congregational Church (1907; Howard K. Hilton,

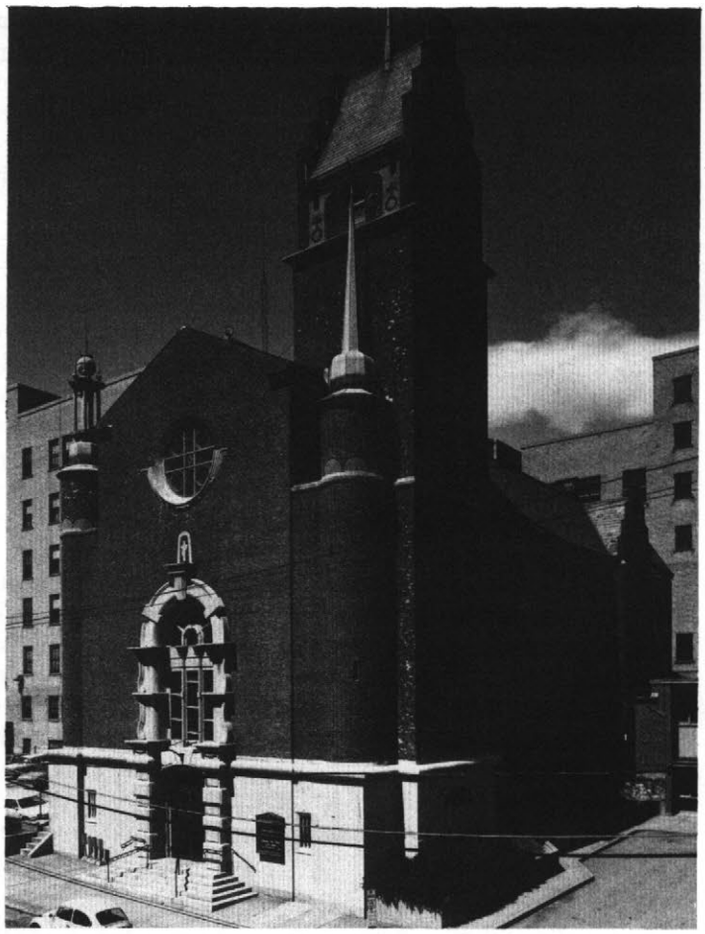


Fig. 230: Gloria Dei Evangelical Lutheran Church (1928), 15 Hayes Street.

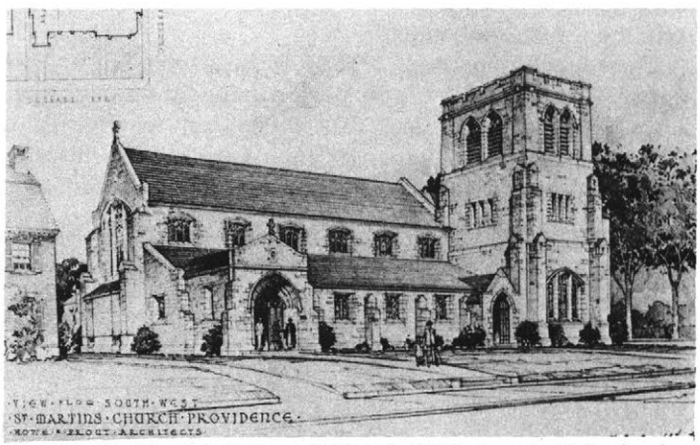


Fig. 231: St. Martin's Episcopal Church (1916 et seq.), 60 Orchard Avenue.

architect), 126 Adelaide Avenue, has a steep, cross-gable roof and a squat, square tower at the intersection of the perpendicular wings of the building. The simple, brick-and-ashlar St. Paul's Evangelical Lutheran Church (1939; Jackson, Robertson & Adams, architects), 445 Elmwood Avenue, brought an end to the century-long phase of ecclesiastical Gothicism in Providence.

Only a few Protestant churches have been built since World War II. The Olney Street Baptist Church (1963; Johnson & Haynes, architects), 100 Olney Street, is a simple brick box with an overhanging flat roof and windows at the roofline and the corners of the building. This chaste structure, built for the oldest denomination in the city, is close in spirit to the earliest Baptist churches, an unembellished rectangular structure rendered in the vernacular.

Roman Catholic Churches

The debut of the Gothic Revival about 1840 coincided in Providence with the beginnings of tremendous population growth through immigration. Immigrants came from different countries: first from Ireland, then later from Italy and Canada and other countries — but many of them shared a common religion previously absent in Providence, Roman Catholicism. By the turn of the century the vast number of immigrants made Roman Catholicism the predominant religion in Providence and necessitated the construction of over twenty parish churches and a cathedral, all built between 1840 and 1930. Most of them used the medieval prototypes advocated by Pugin and by Eugène-Emanuel Viollet-le-Duc (1814-79) in France, but the liturgical demands of Roman Catholicism as well as the traditions of peoples from various homelands made for a more lively and varied architecture for their houses of worship. While Protestant churches generally retained the thirteenth- and fourteenth-century English parish church as a basic prototype, Roman Catholic churches looked to a longer and broader tradition of ecclesiastical architecture often — but not necessarily — based in the heritage of their parishes.

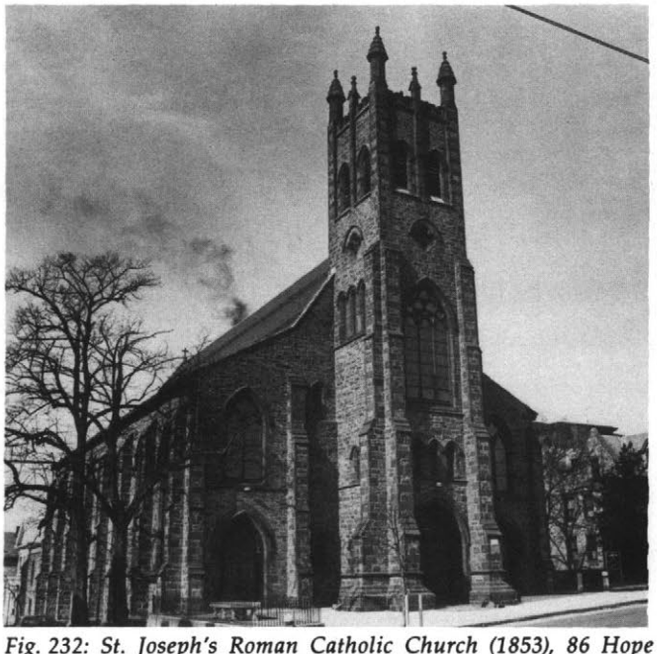


Fig. 232: St. Joseph's Roman Catholic Church (1853), 86 Hope Street.

The first Roman Catholic churches built in Providence were only tentatively Gothic. Sts. Peter and Paul (1838), Westminster Street, and St. Patrick's (1842; Russell Warren, architect), State Street, were rough stone buildings covered with smooth stucco. St. Patrick's was built with more or less Greek Revival proportions, including a low-gable roof, with Gothic details on the facade.

The first fully realized Gothic Revival Roman Catholic church in Providence was designed by an Irish-born architect for a largely Irish-born congregation. Patrick C. Keeley, the son of an architect/builder, had studied with Pugin and had exposure to medieval architecture and training in the Gothic mode. Keeley immigrated to New York in 1841, and from his Brooklyn office designed approximately five hundred churches. In 1851, work began from his designs for St. Joseph's Church (completed 1853), 86 Hope Street, a random course ashlar-and-brownstone structure patterned on British Gothic prototypes, with a crocketed entrance tower. St. Joseph's is a fine and impressive building; upon its completion, the *Providence Daily Journal* reported "The style of the building is Gothic, after the Pugin manner. . . . It is one of the largest, most substantial, and beautiful in the city, and is an ornament to the section where it stands." The stylish Gothic mode must have also appealed in a more fundamental way to its parishioners, most of them recent immigrants from Ireland.

A similar essay in the Gothic Revival, also for an Irish parish, is St. Mary's Church (1864-1901; James Murphy, architect), 538 Broadway. Like St. Joseph's, it is a large build-

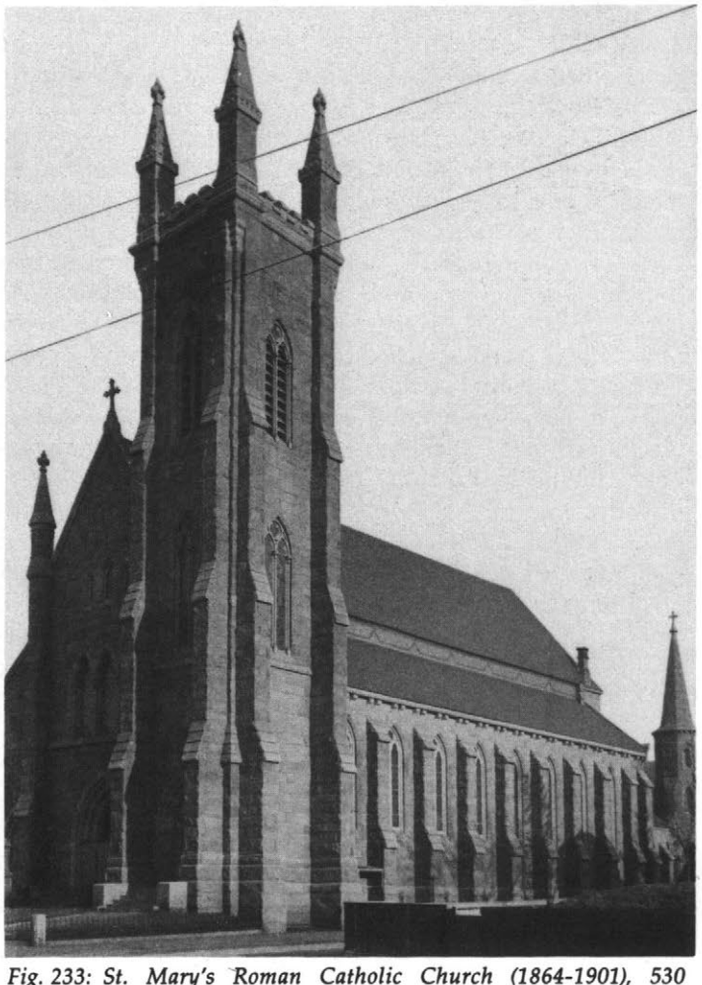


Fig. 233: St. Mary's Roman Catholic Church (1864-1901), 530 Broadway.

ing of rugged stone construction, but it is more picturesquely massed, with a square entrance tower on one corner and a spired turret at rear.

Because of the growing number of Roman Catholics in Rhode Island, Providence was designated an independent diocese in 1872 with Sts. Peter and Paul as the episcopal seat. The 1838 church was not large enough to serve the needs of the diocese, and construction on a cathedral began in 1878. P. C. Keeley, by this time the pre-eminent designer of Roman Catholic churches in the east, was engaged for the new building, just as he was for the cathedrals in Buffalo, Chicago, Boston, Hartford, and Portland. The cruciform-plan cathedral was constructed of rough-hewn sandstone, like his earlier St. Joseph's, but its design was an emphatic departure from that church or earlier Roman Catholic churches in Providence. Massive twin towers dominate the facade, and a large rose window set within a lancet arch fills the pedimented center section. In plan and form, the cathedral owes a considerable debt to French Gothic sources, but the handling of its surface lacks the animation found in those examples. Instead, the textural surface and its articulation are reminiscent of twelfth- and thirteenth-century north Italian buildings, paricularly in the machicolated towers; the influence of H. H. Richardson's work may also be seen here.

Construction of the cathedral took eleven years, and by the time of its completion in 1889, new ethnic groups had begun to comprise the larger components of the Roman Catholic population in Providence. This shift was visually manifested in the new churches they built. For a French Canadian parish in northwest Providence, James Murphy designed St. Edward's Church (1889), 991 Branch Avenue. The influence of French Gothic is particularly evident in the verticality of the building's massing. St. Michael's Church (1891-1915; Murphy, Hindle & Wright, architects), 251 Oxford Street, is constructed of red brick with an extremely large, square tower centered on the facade; built for the largest Irish parish in the state, it relates closely in form and style to contemporary Roman Catholic churches then a-building in England and Ireland. The Church of the Assumption (1910-12; Murphy, Hindle & Wright, architects), 805 Potters Avenue, uses a French Gothic motif like St. Edward's, but the association is more clear in the use of paired towers asymmetrically handled: the west tower has a crenellated belfry, while the east tower stops abruptly just below the peak of the end-gable roof.

Gothic and Romanesque revival styles continued to enjoy favor as appropriate settings for Roman Catholic worship well into the twentieth century, but they lost their absolute predominance here around the turn of the century. The emerging use of various historic Italian architectural styles depended in varying degrees upon several circumstances: Italy, and Rome in particular, as the home of the Roman Catholic Church, possess many of the earliest and most important Christian ecclesiastical buildings. The so-called American Renaissance at the end of the nineteenth century brought renewed attention to monumental, classicizing buildings. On a more local note, Italian immigrants began to settle in Providence in significant numbers, and the new Italian congregations increasingly chose to build churches reflecting their ethnic heritage.

The earliest of these Italian prototype churches is the Church of the Holy Name of Jesus (1896-1900; Ambrose J. Murphy, architect) on Camp Street. Its composition is derived from the medieval Italian basilica: a two-story nave flanked by one-story shed-roof aisles and with a campanile placed toward the eastern end of the building. The use of an Italian prototype for a predominantly Irish parish was unusual but readily explained: the pastor knew first-hand early Christian buildings in Italy and wanted to use these as models. The building was much admired at the time of its dedication. The *Providence Visitor*, the newspaper of the Roman Catholic diocese, noted in September of 1900 that the church "as a piece of architecture, is unique hereabouts . . . beautiful in its simple lines." At the same time, the *Providence Daily Journal* commended its "classic beauty of the interior as a whole, its purity of tone and the utter absence of tawdriness in coloring and decoration."

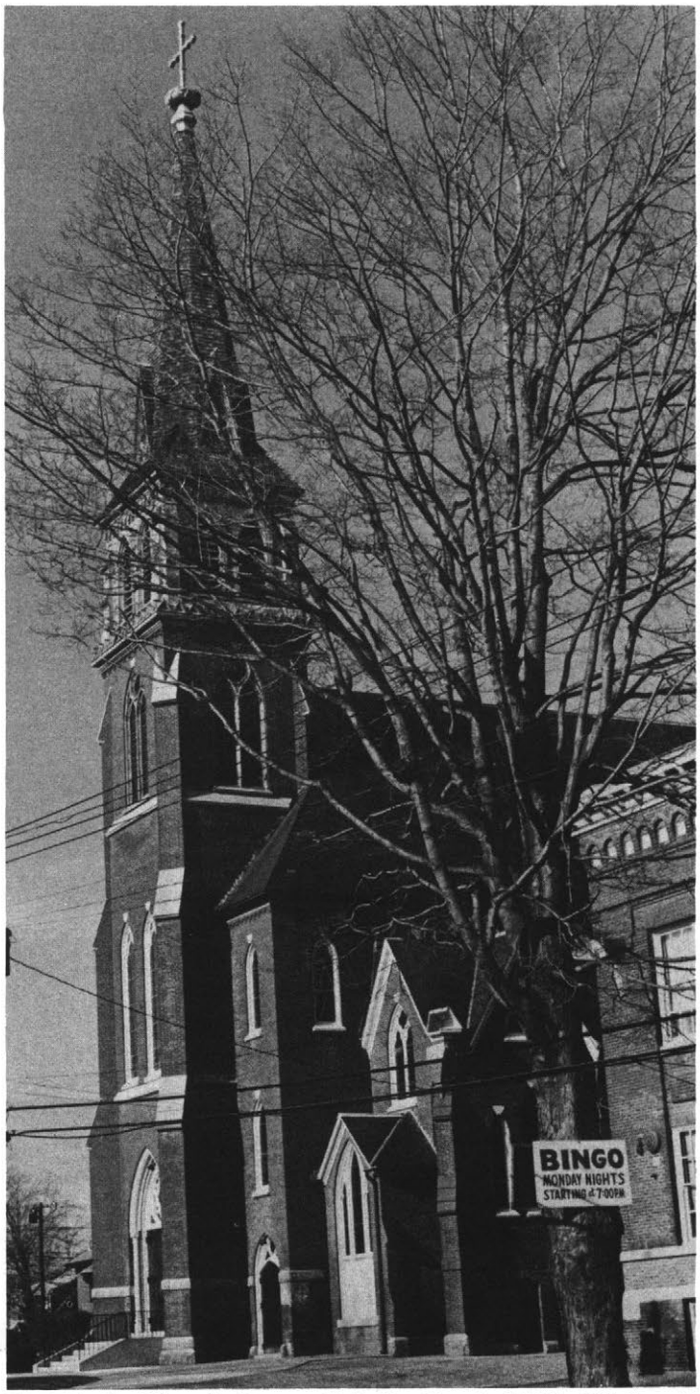


Fig. 234: St. Edward's Roman Catholic Church (1889), 991 Branch Avenue.

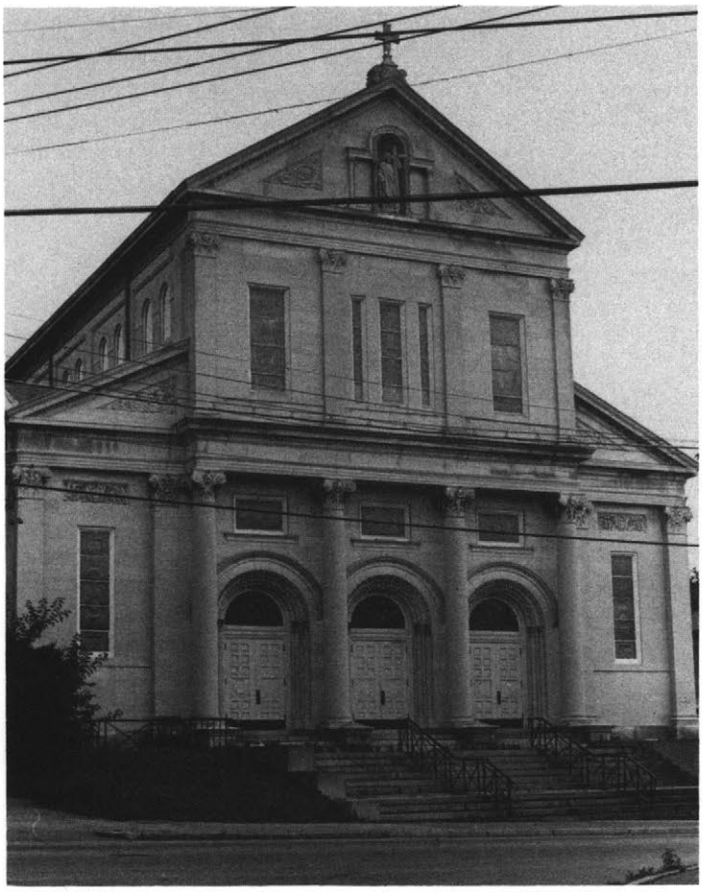


Fig. 235: Church of the Holy Name of Jesus (1896-1900), 99-109 Camp Street.

The Church of the Blessed Sacrament (1899-1905; Heins & LaFarge of New York, architects), Academy Avenue at Regent Street, follows the Italian basilica format, here rendered in red brick, terra cotta, and brownstone in a manner reminiscent of Romanesque Lombardy; windows in the church are by the architect's father, John LaFarge, the preeminent American stained-glass designer. C. Grant LaFarge, who designed a number of Roman Catholic churches in various styles, firmly believed that "Catholicism and catholicity go hand in hand."

The basilica plan with campanile, following medieval Italian prototypes, enjoyed considerable popularity during the first three decades of the twentieth century in both Italian and non-Italian parishes. St. Ann's Church (1910; Murphy, Hindle & Wright, architects), Hawkins at Charles Streets, is the most highly imitative of Tuscan Romanesque sources, with an elaborately articulated polychrome exterior. Our Lady of Mount Carmel (1925; John F. O'Malley, architect), Dean Street at Atwells Avenue, continued the format and the polychrome decoration; it represents the end of this tradition at its most fully articulated. Both of these churches were built for Italian parishes. For the Polish parish church of St. Adelbert's (1925; Ernest Ludorff of Bridgeport, Connecticut, architect), 860 Atwells Avenue, colored brick was used for a patterned polychrome effect on the facade and flanking campanile, but the building's massing is more restrained than that of earlier buildings in this mode. The largely French parish of Our Lady of Lourdes (1928; Ambrose J. Murphy, architect), 901 Atwells Avenue, built an even simpler church than St. Adelbert's, with ornamentation limited chiefly to recessed panels at the top of the facade.



Fig. 236: Church of the Blessed Sacrament (1899-1905), Academy Avenue at Regent Avenue.



Fig. 237: St. Ann's Roman Catholic Church (1910), 280 Hawkins Street.

The few modern Roman Catholic churches in Providence follow a traditional format. St. Pius (1960-62), [230] Eaton Street, has a campanile, though its form and that of the church are "updated." St. Augustine (1962) on Mount Pleasant Avenue has a high nave with its gable end toward the street. While modern in style, both buildings show the lingering of traditional ecclesiastical forms that had been established here in the nineteenth century.

Synagogues

In the mid-nineteenth century, the Providence Jewish population was large enough to require the construction of synagogues, the earliest houses of which have now disappeared. The earliest extant synagogue is that built for the Congregation of the Sons of Jacob (1905-12, 1920; Harry Marshak, architect), 24 Douglas Avenue. Sited on a high stone basement, the one-story brick structure is unembellished, with a central entrance into a vestibule and a large auditorium. It is typical of the early Providence synagogues, built as a utilitarian structure by a relatively poor congregation.

Two major synagogues were built in Providence in the second and third decades of the twentieth century. Temple Beth El (1911; Banning and Thornton, architects), 688 Broad Street, built for the Congregation of the Sons of Israel and David, is a classicizing, brown-brick structure with a pedimented portico supported by two Corinthian columns *in antis*. Temple Emanu El (1928; Krokyn & Brown, architects), 295 Morris Avenue, employs a basically classicizing format, but the whole is rendered with restrained Art Deco detailing, juxtaposing simple, geometric forms. A low saucer dome on a high, polygonal drum dominates the composition. Both temples follow the format of Solomon's Temple (I Kings 6), with a vestibule, a nave, and an inner sanctuary.

The geographical diversity of the Jewish experience and divisions within the faith discouraged the establishment of a widely accepted, traditional architectural vocabulary for synagogue design. While Protestants relied extensively on English Gothic prototypes and Catholics had a wide range of ancient, medieval, and Renaissance sources at hand, Jews lacked a readily and universally recognizable stylistic source model. Modernism was thus more readily accessible and acceptable for new synagogue design, and all Providence synagogues built since World War II are modern. The best of these is Temple Beth El (1954; Percival Goodman of New York, architect), 72 Orchard Avenue; the building retains the prescribed format for synagogues, rendered in a freer form. Combining sanctuary, reception hall, offices, and classrooms in a single, complex building, it is designed as a series of interlocking geometric forms and constructed of brick. The sanctuary, covered by a broad, parabolic vault, is lit with high clerestory windows of stained glass.



Fig. 238: Congregation of the Sons of Jacob (1905-12, 1920), 24 Douglas Avenue.



Fig. 240: Temple Beth El (1911), 688 Broad Street.

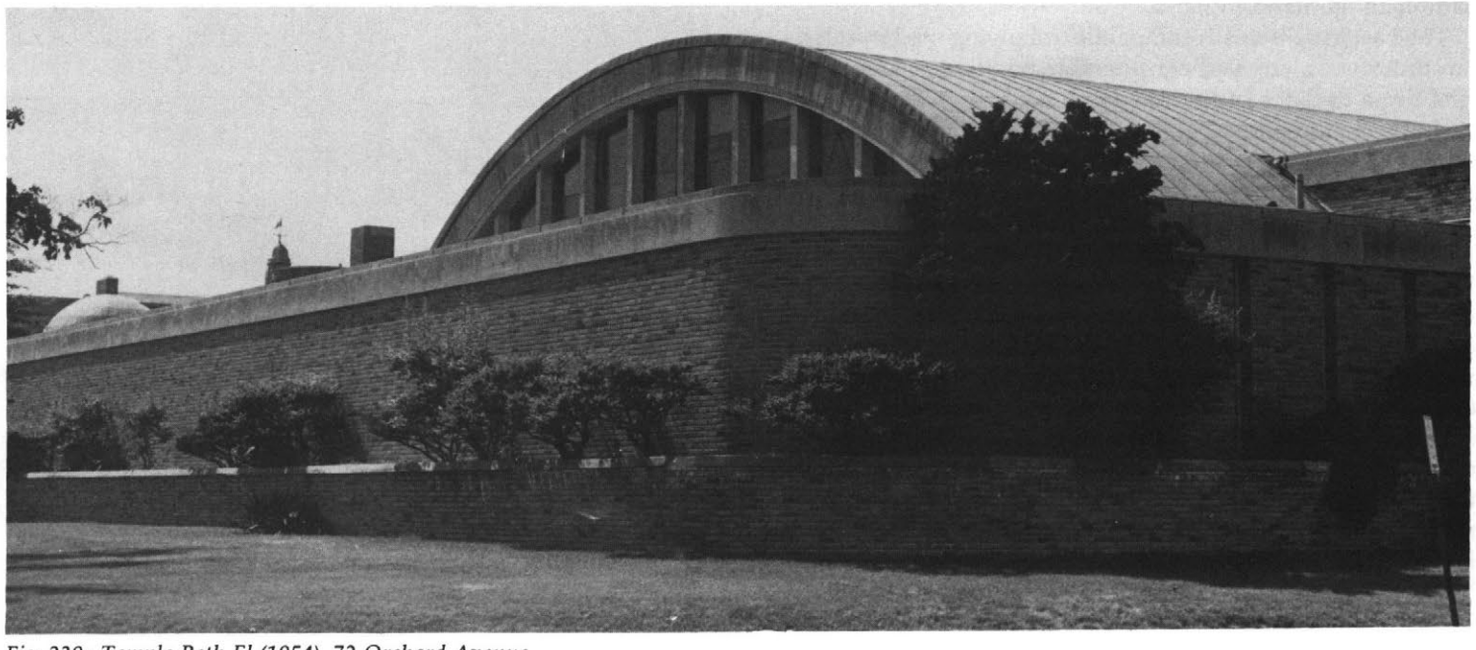


Fig. 239: Temple Beth El (1954), 72 Orchard Avenue.

INDUSTRIAL ARCHITECTURE

For all of the nineteenth and most of the twentieth centuries, industry has played the leading role in the city's economy. This long period of industrial growth produced a remarkable legacy. The large, sturdy mill buildings erected throughout the city are handsome buildings with, as Henry-Russell Hitchcock put it, "a grandiose dignity." Their presence is an appropriate reminder of major forces that shaped the city.

In 1646, before constructing any churches, schools, or civic buildings, the citizens of Providence aided John Smith in establishing a gristmill on the banks of the Moshassuck River, near present-day Smith Street. While proto-industrial operations of various sorts — including iron mongering and precious-metals working — were part of the city's colonial economy, it was in the second quarter of the nineteenth century that industry became the leading component of the area's economic base. The earliest buildings used for manufacturing have long since disappeared and are undocumented. Consequently, this discussion of Providence industrial architecture begins in the early nineteenth century, with the ascendance of industry to the top of the economic hierarchy.

From the beginning of Providence's industrial period, most local factories engaged in one of three distinct types of manufacturing: textiles, metal work (including foundries and machine-tool operations), and jewelry production. Other enterprises appeared as well, but these three represent the major industries in the city. Requirements for space, layout, and size varied among them, giving rise quite early to typologically distinct forms. As innovations occurred in each field and as building technology advanced, the factories changed in form. Further, the success and importance of industry throughout the nineteenth century necessitated the construction of ever-larger manufacturing complexes.

Early Mills

Between the 1790 introduction of the textile industry to America at Pawtucket by Providence capitalists underwriting the work of Samuel Slater, and the first maturity of the industry around 1830, mill construction changed significantly. The earliest mills were domestically scaled, clapboard-clad, wood-frame structures of post-and-beam construction like contemporary houses. The entire floor of each story could be devoted to industry, save for the space devoted to a stairway in one corner of the building. Such buildings were often two-and-a-half stories high, and trapdoor monitor windows illuminated the workspace in the attic story. Over the following forty years, mills grew in size, becoming both longer and wider as well as narrower in proportion. The simple rectangular plan remained predominant — though a stair tower at one end or centered on a long side became common after 1800 — with an L-shape or, less frequently, a T-shape or U-shape plan as variations. Exterior walls were increasingly of masonry, generally stone. In terms of style or decoration, these early mills were Federal vernacular in character, with forms rendered in a taut, crisp manner.

The greatest change in early mill construction was the introduction of heavy masonry walls and "slow-burning" interior construction. Early mills had used an interior framing system of relatively light floor planks resting on numerous floor joists, a configuration that abetted the rapid spread of fire. Largely through the efforts of Providence industrialist and businessman Zachariah Allen, this system was supplanted in the 1820s by slow-burning construction: double-planked thick floors often sandwiching a layer of mortar resting on extremely heavy wood beams supported at the center of the building by walls or heavy wood posts and at the ends by masonry walls. This system produced a purposefully "over-engineered" building, excessive in terms of load-bearing capacity in order not to burn through, to char but not give way. This was an extremely important innovation in factory design and had wide impact. Allen, the leader in its development, and his family were heavily involved in textile production, and his structural system soon became standard throughout New England.



Fig. 241: Dyerville Mill (1835), 610 Manton Avenue.

Allen also led the way in other innovations of fire-prevention systems. As early as 1822, he introduced heavy fire doors, sprinkler systems, a rotary fire pump, and a copper-riveted fire hose in his Allendale Mill in North Providence. He built a heavy fire wall separating the picker room — filled with highly flammable cotton fibres — from the rest of the mill and set its roof shingles in mortar. These improvements soon became common in Providence, a center of the nascent insurance business, as insurance companies encouraged such improvements with lower rates.

The Dyerville Mill (1835), 610 Manton Avenue, incorporates these early nineteenth-century changes in form and construction, the earliest extant Providence mill to do so. This three-story building, originally rectangular in plan, has thick, stucco-covered, rubble-stone walls. The thick-plank floors rest on heavy oak beams, mortised into the exterior bearing walls. A stone picker house, no longer standing, was located at a distance from the mill itself.

The base-metal and machine-tool industries that arose here to provide the machinery and tools for textile production incorporated processes that required buildings more specialized than the standard mill. Specialized needs for space, light, and power in the base-metal industry, for example, determined a complex of several one- or two-story structures of relatively similar scale, instead of the dominant mill building with smaller adjunct structures found in the textile-manufacturing complex. Base-metal operations typically included buildings housing a foundry, a machine shop, a pattern-making shop, and a blacksmith shop. The casting

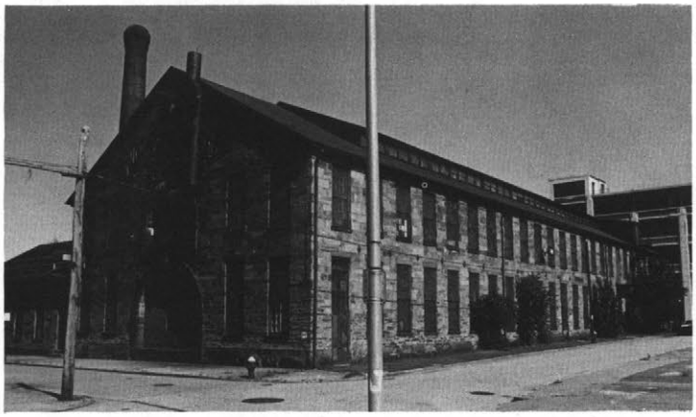


Fig. 242: Phenix Iron Foundry Machine Shop (1848), 110 Elm Street.

process in particular required a specialized building form: because of the high temperatures produced by the furnace, the casting room was large, high-ceilinged, and well lit. The foundry building was often a large, one-story masonry structure with a gable or hip roof, a monitor, and several furnace chimneys; the monitor provided light and, more importantly, an escape route for the fumes and high temperature caused by the furnaces. The foundry (1870) of the Corliss Steam Engine Company (1848 et seq.), 146 West River Street, is a typical — and now rare — example: a one-story brick building with a hip roof and a high clerestory monitor.

None of the early base-metal complexes survives intact, but portions of several remain. The machine shops of the Phenix Iron Foundry (1848), 110 Elm Street, and of the Providence Steam Engine Company (1845), South Main at Pike Street, are two-and-a-half-story, gable-roof structures built of stone, that at the Phenix Iron foundry of random-course ashlar and that at the Providence Steam Engine Company covered with stucco.

The early jewelry industry had fewer specialized requirements that had architectural impact. The production of jewelry required little specialized equipment since most of the work was done by hand. Further, the cost of capitalizing a jewelry manufacturing company was relatively little, particularly following the pioneering of plated jewelry by Nehemiah Dodge in the late eighteenth century. Jewelry manufacturing companies remained small and employed few workers. The circumstances of the jewelry industry, consequently, did not encourage the rise of a distinctive architectural form to house the small jewelry workshop. Early jewelry manufacturers occupied portions of commercial and industrial buildings along Canal and North Main Streets; none remains.

Mid- And Late Nineteenth-Century Mills

Providence industry expanded considerably in the second half of the nineteenth century. This growth, combined with new specialized types of manufacturing such as wool and worsted production and changes in mill construction altered the course of industrial architecture.

Masonry construction with slow-burning frames far outstripped any other structural system, and most buildings in the first half of the century had been stone, either ashlar or stuccoed rubble. Toward mid-century, brick became more common. Particularly after the opening of Barrington's Nayatt Brick Company in 1848, more and more mills were built of brick. Stone was used less and less in the 1850s in Providence and virtually disappeared by the Civil War.

The rooflines of industrial buildings changed as well, largely because of the availability of coal-tar and tar-paper, which enabled the construction of water-tight, flat or near-flat roofs with either gravel or tin. The elimination of pitched roofs common in the first half of the century increased the light and ventilation in the upper story beyond that admitted by trap-door or clerestory monitors. Low-pitched gable roofs began to appear in the 1860s in the Silver Spring Bleaching & Dyeing Co. (1864), 387 Charles Street, and the Valley Worsted Mills (1866), 45 Eagle Street. Flatter roofs came into widespread use here in the 1870s, beginning probably with the Brown & Sharpe complex.

Mills continued to grow in length and width in the second half of the century, a development both enabled by and encouraging changes in building technology. As the buildings grew, they required larger windows for increased natural light — supplemented by ever-improving means of artificial light — and better ventilation throughout the building. By the 1880s, paired windows evolved as the solution for light and air, and the subsequent reduction of load-bearing masonry in the exterior walls promoted the widespread use of brick piers between the windows to carry the increased,

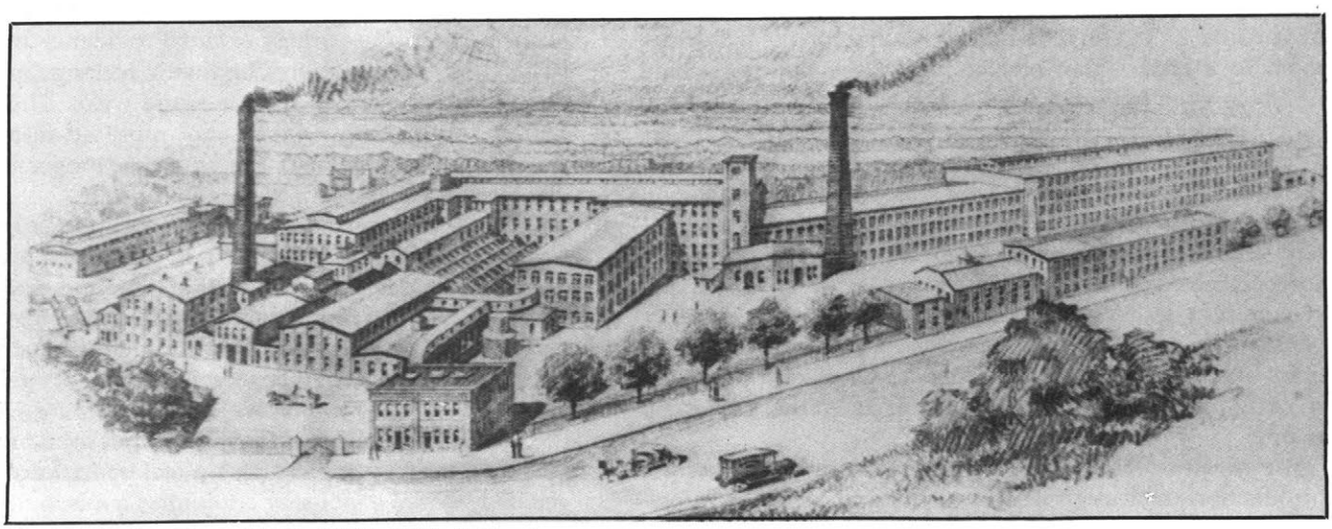


Fig. 243: Valley Worsted Mills (1866), 45 Eagle Street.

concentrated load. Concurrent with the use of brick bearing piers was the preference for segmental-arch windows over the previously favored flat-lintel form. The segmental arch directed the wall load to the brick piers between the windows, permitting larger openings in a brick bearing wall of uniform thickness than possible with flat lintels. This concept was further refined by increasing the depth of the brick piers, extending them beyond the wall plane, to allow even larger windows, as in the National and Providence Worsted Mills (1887), 166 Valley Street.

Fewer changes occurred to interior framing, and slow-burning construction continued throughout the nineteenth century. Cast-iron columns, appealing because of their high compression strength, were increasingly used to support heavy beams, but their susceptibility to structural weakness or collapse during rapid and extreme temperature changes — as during a fire — made them less than fully reliable. Consequently, heavy wood posts as well as beams continued to be used in industrial structures even after 1900, as in the James Doran & Sons Building (1907), 150 Chestnut Street.

Steel-frame construction, fully developed by the 1880s in commercial architecture, where its load-bearing properties enabled structures of unprecedented height, did not appear in Providence until the last decade of the nineteenth century. Its first use here was, however, industrial, not commercial. The small machine shop, now demolished, on the southwest corner of Clifford and Page Streets made use of rudimentary steel I beams as a structural frame on the exterior walls, and the space between the beams (visible from both inside and outside) was filled with brick. The Fuller Iron Works machine shop (1893), 25 Pike Street, relied entirely on a steel frame for structural support; further — and a radical departure from previous industrial buildings — the exterior has a glass curtain wall hung from the steel structure, a common practice today, but highly advanced for the early 1890s. The only other industrial building known to use a steel frame before 1900 is the Beaman & Smith Company Building (1898), 20 Gordon Avenue. The Providence Journal Building (1906; Peabody & Stearns, architects), 203 Westminster Street, made use of steel-frame construction especially to carry the heavy load of the newspaper's printing presses, and many other new industrial (as well as commercial) structures built after 1900 incorporated this kind of construction.

The form of much of any mill complex is dictated primarily by its function. By the late nineteenth century, separate building types for various functions had been differentiated — the foundry, the machine shop, the isolated picker house — and new industrial demands created new forms. In the textile industry, the sawtooth-roof weave shed, positioned to use steady, indirect north light, made its appearance; that at the Steere Mill (1884), 81 Wild Street, is typical. The brick, circular-plan, dome-roof gasometer came into common use after mid-century for the storage of gas; only a handful remain, and all, like the one on Aleppo Street for the Atlantic Mill, have lost their domed roofs.

Providence jewelry manufacturers grew in number in the second half of the century, but almost all shops remained significantly smaller than in the textile or base-metal industry. Because jewelry firms remained small, few owners were willing or able to build mills solely for their exclusive use, and the multiple-tenant building became common. The jewelry manufactories that emerged in the last few decades of the century housed a number of small firms in a five- or six-story masonry building with slow-burning construction, load-bearing masonry walls, segmental-arch windows, and flat roofs. This form provided the most efficient organization for accommodating a number of firms on one site, particularly for sharing a common power source: with one firm atop another, the power source could be run vertically through the building, and machinery on each floor was powered through belting from that source. Typical of this type are the Champlin Building (1888, 1901), 116 Chestnut Street; the Jesse Metcalf Building (1896), 158 Pine Street; and the Irons & Russell Building (1903-04), 95 Chestnut Street.

Warehouses emerged as a distinct form in the late nineteenth century. Storehouses had existed as early as the eighteenth century, when Providence's shipping activity became significant, and freight warehouses for rail transport were erected as part of the first Union Station complex in 1848. The earliest extant warehouses in Providence date from the second half of the nineteenth century. The earliest of these, the Owen Building (1866, 1877; Stone & Carpenter, architects), 101 Dyer Street, and the Hay Building (1867; James Bucklin, architect), 135 Dyer Street, are simple, brick, three- and four-story buildings with mansard roofs, differing little externally from contemporary commercial buildings. By the 1890s, two major warehouses had risen here. The Orrin E. Jones Storage Warehouse (1895-96; Gould, Angell & Swift, architects) is a six-story brick warehouse designed for the storage of household goods. Merchants' Cold Storage Warehouse (1893 et seq.; Stone, Carpenter & Willson, architects), 160 Kinsley Avenue, is a large brick structure which originally contained 300,000 cubic feet of refrigerated storage



Fig. 244: Irons & Russell Building (1903-04), 95 Chestnut Street.

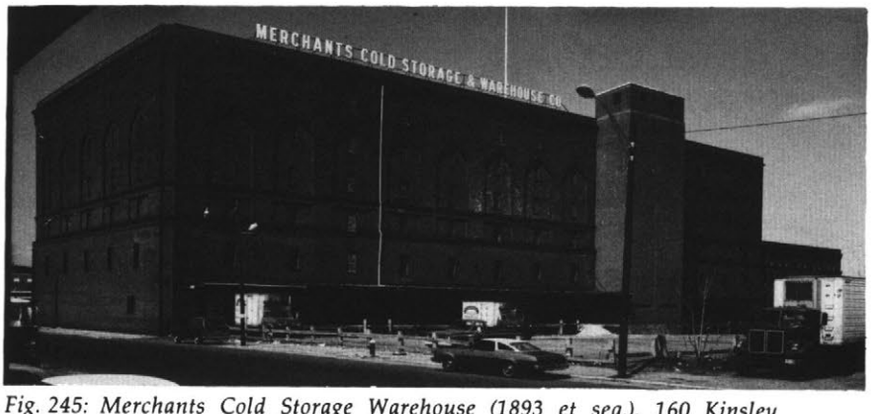


Fig. 245: Merchants Cold Storage Warehouse (1893 et seq.), 160 Kinsley Avenue.



Fig. 246: Wanskuck Mill (1862-64 et seq.), 725 Branch Avenue.

space carried on a heavy timber frame; it was the first such warehouse built in Providence. Both buildings are more "designed" than most contemporary industrial buildings and incorporate greater exterior embellishment than usual.

Throughout the nineteenth century, architectural embellishment remained minimal, confined primarily to stair towers on the facade of a mill or to the mill office. The Republican style established early in the century continued as the basic mode, informed by technological changes and stylistic vagaries. The towers or the mill office provided a visual focus for the mill, emphasizing the entrance and circulation space or the corporate headquarters. The distinct forms of towers like those with twin hemispherical domes at the Atlantic Delaine Company Mill (1863 et seq.), 120 Manton Avenue, or that with an octagonal ogival dome at the Wanskuck Company Mill (1864 et seq.), 725 Branch Avenue, must have provided corporate identity, for marked distinctions exist among the ornamentation of Providence mill towers. Offices are often similarly embellished, like the small, two-story, mansard-roof office at Nicholson File with more elaborate, decorative brickwork than the flanking gable-roof mill buildings.

Twentieth-Century Mills

Since 1900, technology has brought radical changes to mill construction, both in structure and plan. These changes stem from the development of new materials and techniques occasionally external in origin from industry itself and from internal requirements for production efficiency. The introduction of structural concrete for buildings and the conversion of assembly procedures to a strictly horizontal assembly line radically modified industrial architecture.

During the first decade of the twentieth century, reinforced-concrete construction came into widespread use for industrial buildings. Reinforced concrete provided a much greater amount of strength in its combination of concrete, for compression, with steel, for tension. These early reinforced-concrete systems used thick steel-and-concrete beams that were both expensive and cumbersome. An early refinement of the reinforced-concrete system was C.A.P. Turner's mushroom-column, flat-slab construction, patented in 1905. Within the concrete-slab floors, reinforcing rods extended both on-axis and diagonally between the supporting columns, and additional reinforcing hoops were laid on the radiating rods in the mushroom capitals. The floor and the

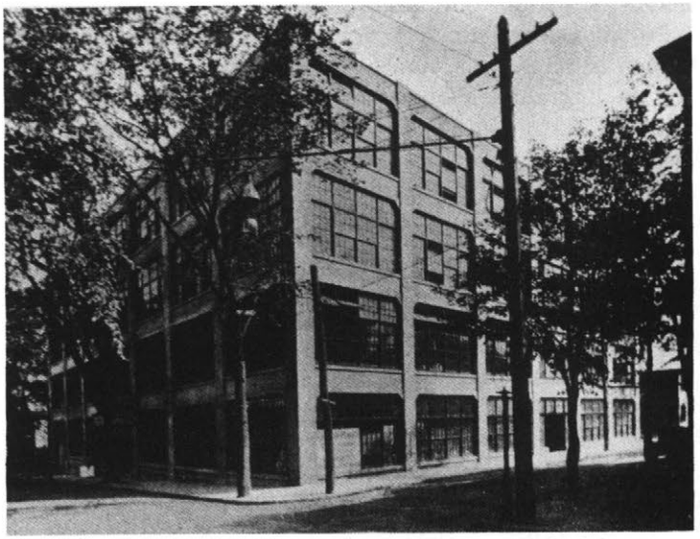


Fig. 248: A.T. Wall Company Building (1908), 162 Clifford Street.

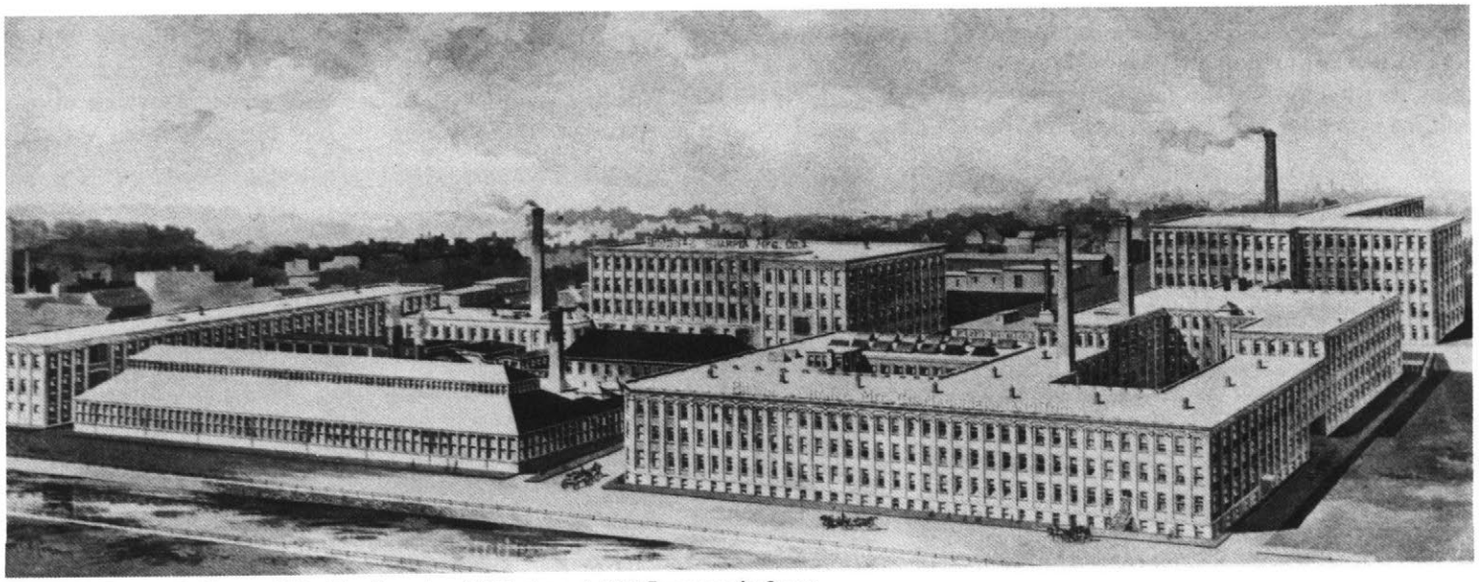


Fig. 247: Brown & Sharpe Mfg. Co. Complex (1872 et seq.), 235 Promenade Street.



Fig. 249: Calart (1939), 400 Reservoir Avenue.

columns were the only structural elements, and most of the exterior wall surface was left free for windows, providing increased light and ventilation. Mushroom-column, flat-slab construction first appeared here in jewelry manufacturing buildings: the A. T. Wall Company Building (1908), 162 Clifford Street, and the Doran-Speidel Building (1912), 70 Ship Street. Reinforced-concrete construction later appeared in the Coro Company Building (1929), 167 Point Street.

In an effort to improve the efficiency of industrial facilities, manufacturing companies began to employ efficiency experts in the early years of the twentieth century. Chief among their findings was the increased efficiency of moving goods horizontally rather than vertically within a factory. Consequently, companies that had occupied multiple-story structures within the city began to seek more efficient one-story plants in the middle years of the twentieth century. Brown & Sharpe, for example, required fourteen acres for the construction of a new, single-story plant to replace its five- and six-story Promenade Street complex in the mid-1960s; obviously parcels of such size were not readily available in the city, and rural locations — North Kingstown, in the instance of Brown & Sharpe — became more desirable for large complexes. Smaller operations built one-story plants in Providence: Congdon & Carpenter (1930), 405 Promenade Street; Coca-Cola Bottling Company (1939), 95 Pleasant Valley Parkway; and the American Standard Watchcase Company (1941), 425 Dexter Street. These smaller plants are steel-frame buildings with flat roofs and — usually — masonry exterior walls. An unusual manufacturing building of this period is the Calart plant (1939), 400 Reservoir Avenue, built for the production and sales of artificial flowers: three stories high, it has a prominent office and showroom at the center of the building, emphasized by a tall octagonal tower; the form is similar to nineteenth-century mills, but the vocabulary is Moderne.

Mid-Twentieth-Century Mills

Industrial facilities in the nineteenth century tended to cluster together, first to exploit the rivers for power and for waste disposal and later to employ the railroads for ease of transport of raw and finished goods. Clustering still occurs in the twentieth century, but largely because of the planning and zoning efforts of post-World War II redevelopment. The problem of outmoded plants and lack of open space prompted the creation of two industrial parks here in the 1950s: West River and Huntington Industrial Parks.

These new industrial parks were created through land-clearance programs effected by the Providence Redevelopment Agency. In place of dense development, these parks feature wide, gently curving roads, ample landscaped lots, and considerable open space among the buildings. Most structures in these parcels are prefabricated buildings using steel frames and standardized metal siding. The front office is literally that, located in the front of the plant either as part of the building or as a frontal appendage of a different building material. The Clifford Metal Sales Company Building, 200 Corliss Street, is a typical example.

The most sophisticated new industrial facility erected in West River was the large United States Post Office (1960), 24 Corliss Street. The first automated system in the country, its parabolic roof structure of poured concrete — a radical departure from traditional industrial forms and much admired for its modernity — bespoke externally the innovativeness of the internal operations. This building alone in Providence represents the application of modernist theory and technology to an industrial structure.

Wm McKenzie Woodward

V. INVENTORY

This inventory is a selective list of sites, structures, objects, buildings, and districts which are important to an understanding of Providence's history and culture. It includes properties which are architecturally or historically significant in and of themselves, by association, or as examples of prevalent local types. The several thousand entries in this inventory represent only a fraction of the properties surveyed in the city and include most of the properties of obvious historical and architectural importance as well as many representative ones. This list, however, is by no means comprehensive because space is limited. Property owners are welcome to examine the survey files, available at the Commission office.

Inventory entries are arranged alphabetically by street and then in numerical order by street number. Properties without street numbers have been entered under the street headings in the same sequence as they appear on the street and have been assigned numbers, which appear in brackets. An exception to this organization occurs for the Brown University campus, where buildings on the main campus are listed chronologically under the heading *Brown University,* which follows *Brown Street.* Brief descriptions of a number of historic streets and areas have been included and are listed alphabetically by name among the street headings.

Each entry includes the name of the property; significant dates, including date of construction; a brief description; history of the property (when known); and, for some properties, an analysis of its architectural and/or historical significance. Names reflect the original owner or use as well as those of subsequent owners or users who made significant changes to the property. The dates generally represent the termination of construction or first occupancy of the property; for some properties, the date span represents, when known, the period covering design through completion of construction. The architect or architects are given when known, as are the builders. The name, date, and architects are based on primary research, including local deeds, tax records, building permits, directories, probate records, maps, engineering records, newspaper articles, and professional files, such as those maintained by the American Institute of Architects. Description of the properties is generally limited to the exterior, save for those buildings readily accessible to the public with significant interior spaces. The history — for many of the properties and particularly for houses — often includes only the occupation of the individual responsible for the construction of the building. When further history of the property is known and important, such information is included. Many entries are cross-referenced to other relevant entries, as signaled by a parenthetical note, "(see 150 Benefit Street)," or abbreviations, "(c.f. 150 Benefit Street)" or "150 Benefit Street (q.v.)."

Following this inventory are two indexes: The Index to Inventory lists every individual, institution, organization, or event discussed in the inventory. The Index to Architects and Builders lists, by architect and builder, the properties each designed or built. The introductions to these inventories explain their use more fully.

Unless otherwise noted, all dwellings are of frame construction with gable roofs, and all commercial and industrial properties are masonry with flat roofs.

Inventory Symbols:

* Listed in the National Register, either individually or as part of a district.

† Proposed for nomination to the National Register.



Fig. 250: Truman Beckwith House (1826), 42 College Street.

ABBOTT PARK PLACE

* **Abbott Park (1746, 1873, 1927):** A small, well-planted park with a large, elaborate, cast-iron fountain at its center. Given to Providence in 1746 as a green for the adjacent Beneficent Congregational Church by Daniel Abbott, Abbott Park is the oldest park in Providence and has remained in use as such since its donation. Once a simple, grassy knoll extending east from the church, it was embellished with the fountain and a cast-iron fence (now removed) in 1873; the street on the park's west side was cut in 1927. The city relandscaped the park in the early 1970s. It is the most visible reminder of the early settlement of what is now downtown Providence.

*8 **Plantations Club, now Johnson and Wales College (1926-27):** Andrews, Jones, Briscoe & Whitmore, architects. Facing Weybosset Street from the south side of Abbott Park, this 5-story, steel-frame, brick-sheathed Georgian Revival building has a rusticated 1st story and an elaborate center entrance. The interiors are somewhat altered, but the original lounge retains mid-18th-century paneling salvaged from a house nearby on Pine Street. Established in 1916, the Plantations Club met at 77 Franklin Street until the completion of this structure. Following the demise of this once-popular women's club in the 1960s, Johnson and Wales purchased the building for the recreational use of its students, many of whom attend classes or live nearby in commercial structures recycled by the college.

ABBOTT STREET

43 **Abigail Williams House (ca. 1830):** A plain, 1½-story, center-chimney, five-bay-facade dwelling, this house is one of the oldest remaining in the Mount Hope neighborhood. Williams moved it here in 1852. The present stone foundations and steps were constructed in the mid-1970s.

ABORN STREET

*18-20 **Koerner's Lunch (ca. 1928):** A 1-story building with a flat roof and unaltered storefront. This small structure is related to the other 1- and 2-story buildings constructed in the vicinity of Empire Street beginning around 1915. It exemplifies a once prevalent type of restaurant, the lunchroom — the urban business district equivalent of the diner.

ACADEMY AVENUE

19 **Academy Avenue Congregational Church (1885):** An asymmetrical, wooden structure with an end-gable roof and disparate square towers framing the facade. The application of Queen Anne detailing is rare in the ecclesiastical architecture of Providence, where Gothic and late Romanesque sources were more common for 19th- and early 20th-century churches. The church was converted to commercial use in 1949.

169-171 **Church of the Blessed Sacrament (1897-1905):** Heins & LaFarge of New York, architects. Built of red brick, terra cotta, and brownstone in a North Italian Romanesque mode, this monumental structure is boldly massed with a high nave, a semicircular apse at the rear, and a towering 136-foot campanile, constructed with entasis. Entrance is through triple arches on the facade leading to a deep vestibule with bronze doors to the nave. The interior is impressive, with a cinquefoil ceiling of cypress, lower walls finished with marble, and fine stained-glass windows designed and built by the architect's father, John LaFarge, the pre-eminent stained-glass artist of late nineteenth century America. The architectural firm, one of the leading firms recognized nationally as designers of Roman Catholic churches, designed all the building's fittings as well, including the original crucifix and candlesticks on the high altar. Despite interior alterations to the high altar occasioned by changes in liturgy effected by Vatican II, this church remains one of the very finest pieces of ecclesiastical architecture in the city, a fitting setting for an important parish. It was featured in LaFarge's writings on Roman Catholic church architecture for the British publication *The Brickbuilder*. In addition to the church, this complex includes a school, convent, and rectory, all built in the early twentieth century. LaFarge summered in Saunderstown, but this is his only Providence commission.

ACORN STREET

†23 **Nicholson File Company Complex (1864 et seq.):** The first successful manufacturer of machine-made files in America, Nicholson File was founded in 1864 by William T. Nicholson, a machinist who began his career in 1852 with David Brown & Son (later Brown & Sharpe). Nicholson himself designed the original portion of this complex, according to an article in the *Providence Daily Journal* of December 28, 1865. The complex contains a number of late 19th- and early 20th-century, 1- and 2-story, brick, gable-roof buildings as well as a 2½-story brick office (ca. 1880) with a mansard roof and corbel cornice. By 1867, Nicholson File produced 3,600 files daily. The company considerably expanded its line of files in the 1870s, and by the 1880s held 28 patents. The company grew in scale in the 1890s, acquiring five other plants and increasing production to over 10,000 files daily. By 1916, the company had a large, international clientele and produced over 7,000 kinds of files and rasps. In 1959, Nicholson File transferred its Providence manufacturing operation to its plant in Indiana and its administrative, sales, and engineering offices to a new structure in East Providence. The original complex is now occupied by several smaller industries.

* ADELAIDE AVENUE

Containing some of Elmwood's finest late 19th-century houses, Adelaide Avenue was one of the lower Elmwood streets platted by J.J. Cooke and his partners in 1854. The ample Queen Anne and Queen Anne/Colonial Revival residences which give the avenue its character are located primarily in the easternmost and westernmost blocks and date from the 1880s and 1890s.

*21-23 **Valentine Gernershausen Houses (ca. 1891, ca. 1884):** Frederick E. Field, architect. These nearly identical, reversed-plan, *25-27 cross-gable, Queen Anne, 2-family houses display pargeted gable ornaments, bracketed cornices, and elaborate porches. Gernershausen, an engraver, occupied part of 25-27 as his own residence. In 1895 he was the president of the Providence Turne-Verein, a social and musical society for citizens of German extraction.

*65 **William H. Luther House (ca. 1894):** Sculptural massing and crisp forms characterize this broad, 2½-story, end-gable dwelling. Built for the senior partner in William H. Luther and Son, manufacturing jewelers at 212-216 Oxford Street (q.v.), it has a semi-octagonal corner pavilion tucked under the roof.

*76 **Frank B. Reynolds House (ca. 1895):** This Colonial Revival flank-gambrel-roof structure has a Roman brick 1st story and shingled gables. Stylistically similar to 220 Lexington Avenue, it has elaborate pedimented front dormers and a semicircular, balustraded front porch. Reynolds was a partner in Cory & Reynolds, a jewelry manufacturing firm.

*126 **Westminster Unitarian Church, now Hood Memorial Church (1901, 1906-07):** Howard K. Hilton, architect. This complex was erected by the Westminster Unitarian Society, a parish founded in 1828. In 1901, the congregation — compelled by the commercialization of the neighborhood to vacate its Greek Revival building on Mathewson Street — erected the modest, shingle and stone chapel at the corner of Hamilton Street; the Woodbury Memorial Chapel was named for Augustus Woodbury, pastor of the church from 1857 to 1892. The cross-gable-roof, stone, auditorium-type Gothic sanctuary was completed in 1907. In 1959, the Westminster Society moved to East Greenwich. The property was sold to the Friendship United Methodist Church, a predominantly Swedish group founded in 1883 in South Providence. This church was dissolved in September 1977. The complex then became the home of the Hood Memorial Church, the descendent of a black Methodist congregation which had met at 148 Wadsworth Street since the early 1860s.

*170 **Horace E. Remington House (1899):** Designed by Angell & Swift, a prolific late 19th-century firm specializing in houses, this dwelling is prototypical of the firm's work in the 1890s: a large, 2-story gambrel roof set end to the street sits on the clapboard-sheathed 1st story, a polygonal turreted tower intersects the main block in the center of one side, and a circular hip-roof entrance porch projects from the facade. Remington's family operated a gold and silver refining operation at 91 Friendship Street (q.v.); he was a bookkeeper there when he built this house.

*181 **Samuel H. Bailey House (1893):** Architect H.K. Hilton designed this 2-story Colonial Revival dwelling with a high hip roof, balus-

traded roof deck, and an elaborately trimmed 2-story front porch. Bailey, a partner in the firm of Foster & Bailey, manufacturing jewelers, lived here until about 1903.

*203 **Samuel A. Otis House (ca. 1896):** A massive, 2½-story, clapboard structure, with a Tuscan-column front porch, steep-roofed dormers, and a prominent, 3-story, round, turreted, corner tower. Like many Queen Anne residences of the 1890s, it reflects an eclectic approach to design, combining the steep roofs and pargeted gables of the Queen Anne (derived from late medieval English houses); simple, restrained, colonial-inspired trim and exterior massing; and, in this case, a round corner tower inspired by French chateaux. Otis was a partner in Harvey & Otis, a jewelry manufacturing concern. His son, William P. Otis, became president of the firm after Samuel Otis's death in 1902 and lived here until 1937.

*218 **Gustave F. Mensing House (ca. 1897):** An elaborate 2½-story, Queen Anne/Colonial Revival dwelling with a hip roof, turreted corner pavilion, and semi-elliptical Tuscan portico. Mensing was the superintendent of the Narragansett Brewing Company plant in the nearby Arlington section of Cranston.

*225 **John S. Tripp, Jr., House (ca. 1878):** Adelaide Avenue's first large dwelling is a square, 2-story dwelling with bracketed cornices and a low-pitch massard roof. A large, semi-octagonal, turreted, side projection with a massive panel-brick chimney dominates the west side. Tripp, a tailor, occupied the house only three years. Other early owners were Benjamin F. Vaughan, a cotton dealer, who lived here from 1881 to 1884, and William H. Perry, a scrap metals dealer, who lived here until 1891.

*239 **Charles E. Hancock House (1892):** Howard K. Hilton, architect. An elliptical porch and a broad front dormer with a delicate, swirl-pattern, pargeted gable are distinguishing features of this restrained, 2½-story, hip-roof Colonial Revival structure. Hancock, a partner in Hancock, Becker & Company (reorganized about 1899 as Charles E. Hancock Company), a jewelry manufacturing concern, resided here until 1926.

*242 **George W. Robinson House (ca. 1900):** William R. Walker & Son, architects. Robinson, a machinist, occupied one of the three units in this large 2½-story, cross-gable-roof, Queen Anne/Colonial Revival structure. It has a 3-story octagonal corner tower and wide, 2-story, colonial-derived porch with a 2nd-story gallery.

*254 **Leroy A. Sayles House (ca. 1885):** An unusual and ornate 2-story, flank-gable-roof Queen Anne structure, whose first floor has been much altered for a doctor's office. A large pargeted gable facing the street takes the unusual form of an ogee pediment and was perhaps inspired by the Joseph Brown House at 50 South Main Street (q.v.). Sayles was a wool broker.

†333 **Gorham Manufacturing Company (1889-90 et seq.):** Gorham, since 1967 a division of Textron, was founded in 1818 by Jabez Gorham (1792-1869), who at first produced beads, earrings, breast pins, rings and gold chains. In 1831 the manufacture of silver spoons was begun, and soon other silver items were being produced. Jabez's son, John, joined the firm in 1841 and, after his father's retirement in 1847, greatly expanded the business. He installed steam power and began the manufacture of flat silver and holloware by machine. Gorham Manufacturing Company was chartered in 1863 and organized as a corporation in 1865. A separate department for the manufacture of sterling silver, gold, brass, bronze, stone, and wood articles for churches was established in 1885. As a result the company soon found itself handling large orders for statuary and memorials, chiefly bronze, and architectural bronze work. Between 1889 and 1890, having outgrown its plant on North Main Street, the company erected the Adelaide Avenue complex overlooking Mashapaug Pond. The new Gorham plant was designed by Frank Perry Sheldon of Providence, a prominent New England mill architect. Its plan also embodies many suggestions made by long-time plant superintendent George Wilkinson. The complex consists of a group of 2- and 3-story, brick factory structures with low hip or pitched roofs, grouped for the most part symmetrically beside and behind a 3-story, hip-roof office building (originally only two stories), with a gabled, Romanesque, central entranceway. All the structures possess uniform corbel brick cornices and windowsills and other trimmings of rock-faced granite. A large bronze statue of Vulcan, cast at the plant, was erected in front of the office building between 1893 and 1896. A short distance to the north of the principal complex are a brick, cross-gable-roof, combination carriage house and stable, erected in 1890, and a long, porch-fronted, Colonial Revival structure, called the Casino (erected in 1898-99 and enlarged in 1907), containing the former board of directors room, dining rooms, and dormitories. The complex is one of the finest 19th-century industrial plants in Providence.

ADMIRAL STREET

[20] **Oriental Mill, later Union Paper Company, (ca. 1860):** Niles B. Schubarth, architect. The 3-story brick mill, now somewhat altered, has a low gable roof and stairtowers in the centers of the east and west elevations; only the tower on the Whipple Street side retains its original bracketed helm roof above the belfry. The regular fenestration, the oculus windows in the gable ends, and the severe modillion raking and eaves cornices are characteristic of the period. The Oriental Mill, one of the oldest manufactories of cotton cloth in Providence, was established by the Reed family and later operated by the J.P. Campbell Company. By 1901 the mill produced over four and a half million yards of cotton goods annually and employed 250 workers, many of whom lived in cottages on nearby Whipple and Fillmore Streets.

*97 **Esek Hopkins House (1756 et seq.):** In 1751 Hopkins moved from Newport to Providence, where he purchased 200 acres of land. The land was unsuitable for farming, and Hopkins continued to pursue his maritime interests. By 1756 he had completed the 1½-story gambrel-roof portion of the dwelling, which continued to house his family during his tenure as Commander-in-Chief of the newly created American navy from 1775 to 1777. Following his dismissal by the Continental Congress, Hopkins served in the Rhode Island General Assembly until 1785. Following his death in 1802, his descendants added to the southwest of the original structure a 2-story, gable-roof section and a 1-story ell. Its present state reflects both the alterations made by Hopkins's descendants in the nineteenth century and the restorations of 1908, when the house was given to the city, and the late 1950s. Since 1908, the house has been operated as a museum.

ALEPPO STREET

†50 **Riverside Mills (1863 et seq.):** A large complex of 1-, 2-, 3-, and 4-story, brick, flat- and gable-roof industrial buildings. Some of the early 2-story buildings, designed by Clifton A. Hall, have handsome pier-and-panel walls and elaborate corbel cornices; most of the buildings, dating from the late 19th and early 20th centuries, are simpler, flat-roof structures. Founded in 1863 by George C. Chapin and Lewis Downes, the company originally manufactured woolen coffin coverings and cassimeres but soon turned to astrakhan (a wool fabric with a curled or looped pile). It gained its reputation for its astrakhan, a cloth not widely produced in this country, but soon turned to innovative methods of worsted production. The company failed in the Panic of 1873, which claimed a number of Rhode Island manufacturing companies. E.P. Chapin subsequently bought the complex and opened it as the Riverside Worsted Mills, continuing production here until the American Woolen Company, a large textile firm, bought the complex in 1899 for the production of worsted. Although closed in 1927 while the American Woolen Company consolidated its production, the complex re-opened in 1928 and continued production until 1937. American Woolen Company continued production at the nearby Providence and National Worsted Company Mills at 166 Valley Street (q.v.) until the 1950s.

ALEXANDER STREET AT RUTHERGLEN AVENUE

Waterman and Henry Cemetery/R.I. Historical Cemetery/Providence No. 7 (1807-1900): A small burial ground containing the graves of several families who lived on farms in this area during the 19th century. Prominent among the names on the simple headstones are Waterman, Henry, Paine, and Jennings. The cemetery remained in active use until the end of the century.

ALLENS AVENUE

31 **Providence Machine Company (1846, ca.**

1850): A large, 3-story, gable-roof structure, originally with 4 corner turrets (only one remains, and it has been heavily altered) and a rectangular cupola with a crenelated parapet (also removed). A smaller, L-plan structure, built in the 1850s, also remains. Thomas Hill, founder of the Providence Machine Company, played an important part in the development of the textile industry in Rhode Island. He apprenticed at Gay's Mill in Pawtucket before coming to Providence in 1830 to manage the machine shop at Samuel Slater's Providence Steam Cotton Mfg. Co.; four years later he and Slater founded the Providence Machine Company. After Slater's death in 1835, Hill took over the management of the company, and by 1846 it had expanded considerably, necessitating the construction of this building. The Providence Machine Co. was the first American firm successfully to manufacture roving machines and fly frames for cotton manufacturers. By 1866, when the company incorporated, it had also begun the manufacture of worsted machinery. Under the leadership of Hill's grandson William Pierce, the company's "improved patent roving machine" was introduced in 1899. In 1910, the Whitin Machine Co. of Whitinsville, Massachusetts bought the firm and relocated the plant in Whitinsville. Gorham Mfg. Co. (see 333 Adelaide Avenue) owned the plant during World War I and manufactured shell casings for the navy here.

242 **State Pier (1910-14, 1931):** Expansion of the Port of Providence south of the narrow Providence River had begun in the 1890s with the completion of Allens Avenue and the straightening of the shore into a new harborline. The State Pier, financed by a bond issue, was built on 17 acres of land. The structure is 600 feet long and 120 feet wide with a 2-story structure — 400 by 110 feet — for passengers, baggage, and freight. The facility played an important role in the aggressive campaign mounted by the Chamber of Commerce to draw trade to the city, touted as the "Gateway to Southern New England." As a regular stop for the Fabre Line, the State Pier was the point of disembarkation for many Italian immigrants in the second and third decades of the 20th century. The pier burned in 1931 and was rebuilt.

336 **Terminal Warehouse Co. Building (1913):** Two 5-story, flat-roof, brick, pier-and-spandrel warehouses with rows of small windows and tiers of freight doors every four bays. These buildings were intended as the two ends of a gargantuan warehouse at the Port of Providence. The middle sections were never built, and the exposed, unfinished end walls of both structures indicate the configuration originally planned for the complex.

* ALMA STREET

Filled with 2½-story, gable-end-to-the-street houses, this short thoroughfare was largely developed during the mid-1880s as investment property by non-Smith Hill residents. The houses on Alma Street are nearly identical, and in their generally unaltered state evince the standard 2-family dwelling type constructed when Smith Hill was the most rapidly growing part of Providence.

ALMY STREET

*19 **Joshua Colwell House (1886-87):** A tall, box-like house capped by a hip roof with dominant front gable and dormers. Ornamental iron cresting adorns the front bay and the entrance portico. Colwell owned a large butcher business.

*20 **Meader Street School (1891):** A 2-story, cross-gable-roof, Queen Anne primary school with a tall central brick chimney stack and a platform at the crest of the roof where the school belfry used to be. This typical, rectangular, amply windowed schoolhouse is one of the few wooden 4-room schools still standing in Providence.

*27 **Pardon Bosworth House (ca. 1857):** A 2½-story end-gable-roof, Italianate house with quoined corners and a classical cornice. Bosworth was a mason.

*30 **George A. Mathewson House (ca. 1869):** A 2½-story, L-plan, mansard-roof house with brackets and a fine and unusual 2nd-story balcony with delicate, attenuated detail. Mathewson was a partner in the jewelry manufacturing company of Pooler & Mathewson located on Broad Street.

*41 **Mrs. Addie H. Sanford House (1894):** A 2½-story, cross-gable-roof, asymmetrical Queen Anne house with numerous porches, one with a gazebo at the corner. The modern siding has stripped this house of much of the detailing that gave it its scale and architectural richness. Addie Sanford was a dressmaker.

*106 **Joseph Lythgoe House (ca. 1891):** A 2½-story, asymmetrical Queen Anne house with a multi-gabled slate roof, patterned shingles on the 2nd story and elaborate spindlework porches. Other applied ornament includes carved panels, bosses, and cresting; the carriage house is a well preserved original feature of the property. Joseph Lythgoe was agent and superintendent of the R.I. Locomotive Works.

123 **Asa Lyman House (1875):** A 2½-story Italianate house with a hip roof and an L-plan. The entrance porch with fluted columns, the impost blocks under the windows, and the boldly bracketed cornice are hallmarks of the style. Asa Lyman was an insurance agent who worked at 45 Westminster Street.

ALTHEA STREET

245 **Althea Street School (ca. 1895):** A handsome, rectangular, 2-story, hip-roof, brick structure; a small, brick vestibule in the center of the long street side has brick corner pilasters with terra cotta capitals.

263 **Martin J. Dempsey House (1905):** A 3-family, 3-story, hip-roof, clapboard-and-shingle structure entered on one of the long sides. The flat-fronted, narrow, street end of the 3rd floor is cantilevered out over two side-by-side, 2-story bay window units. Dempsey was the owner of a liquor store.

ALUMNI AVENUE

62 **Alfred Metcalf House (1891):** A 2½-story, brick and clapboard, cross-gable-roof asymmetrical house with projecting gables, multiple dormers, a recessed porch, a rounded bay and oriel windows. Metcalf managed the estate of Henry J. Steere at the time he built this house.

64 **Isabelle B. Nichols House (1884):** A 2½-story, clapboard-and-shingle, cross-gable-roof, Queen Anne house with ornamental multi-paned upper sash, and a porch with an unusual trelliswork railing. Isabelle Nichols was the widow of Charles A. Nichols, a manufacturer.

96 **Horatio E. Bellows House (ca. 1908):** Hoppin & Field, architects. A 2½-story, brick-and-stucco, cross-gable-roof dwelling; its large front porch has massive square brick piers spanned by a slat balustrade. This house is akin to other contemporary dwellings in scale and massing, but its bracketing and fenestration recall elements of the Arts and Crafts movement. Horatio E. Bellows was a patent lawyer.

ALVERSON STREET

55 **Charles L. Walsh House (ca. 1893):** A 2½-story, cross-gable-roof, side-hall-plan, Queen Anne 2-family house with rich ornamentation including spindlework porches on the front and side, and elaborate, bracketed bargeboards. The house is notable for its state of preservation and appropriate color scheme. Charles L. Walsh was an iceman.

120 **James M. Congdon House (ca. 1890):** A 2½-story, cross-gabled, Queen Anne 2-family house with staggered, point-and-butt shingling on the second floor, a square, gabled, two-story bay window, and two porches with trelliswork railings. This is an unusually elaborate and well preserved 2-family house for the neighborhood. James M. Congdon was a master mechanic.

AMHERST AT PUTNAM STREETS

Amherst Street Fire Station (1878): A 2-story, red-brick, hip-roof Romanesque-style building with a tall campanile — now shorn of its top section — and elaborate detailing including corbeling and round-arch fenestration with stone voussoirs. The building had closed as a fire station by 1950 and is now abandoned.

AMHERST STREET

*231 **Covell Street School (ca. 1885):** A 2-story, gable-roof, clapboard-and-shingle, 4-room Queen Anne school with all of its original decorative features except for a belfry which rose from its square tower. The building, recently recycled and used by the Joslin Multi-Service Community Center, was restored in 1977.

293 **Amherst Street School (ca. 1880):** A 2-story, hip-roof, unaltered, wood-frame Victorian schoolhouse with six-over-six sash, a bracketed cornice, and a gabled porch with paneled piers.

ANDREWS STREET

8-10 **House (ca. 1880):** This 2½-story, flank-gable-roof house, moved to this site from Broadway, has been altered almost beyond recognition by the addition of a bay window and a Colonial Revival style porch, and changes in the fenestration.

ANGELL STREET

*2 **Thomas Jenckes House (1856):** A large and imposing, square, 3-story, brick Italianate house with a high, rusticated basement story, brownstone stoop and window trim, a low hip roof, and a modillion cornice. The 5-bay facade has an arcaded entrance porch reached by a double flight of curved steps. The Benefit Street side has an unusual, basement-level, arcaded entrance porch, the entrance to Jenckes's office. Jenckes, an 1838 graduate of Brown University, was a nationally prominent lawyer with a large practice in Supreme Court cases.

*16 **William W. Dunnell House (1884):** Stone, Carpenter & Willson, architects. A simple, sophisticated, 2½-story, shingle house with a complex roof, slightly projecting bay windows, and a prominent chimney bearing the date of the house in iron numerals. This is one of the earliest houses in Providence built in the sleeker shingled mode of the Queen Anne which became increasingly popular in the late 1880s and 1890s. Dunnell was treasurer of the Dunnell Manufacturing Company, producers of cotton goods. The American Finishing Company acquired the Dunnell Company around the turn of the century, and in 1906 Dunnell himself retired to Potowamut.

*64 **Captain George Benson House (1794):** This 5-bay, 2½-story Federal house has splayed lintels with carved keystones over the windows, a central entrance with a segmental-arch Doric portico, a dentil-and-modillion cornice, a deck-on-hip roof capped by a balustrade with urn finials, and pedimented dormers. The 1-story portion on the western side is a later addition: while it simulates the articulation of the main block, its paneled balustrade is closer in style to those popular in the 1820s and 1830s. The wooden fence is similar to the balustrade on the main block of the house. Benson was allied in business with Nicholas Brown, and this well-preserved late 18th-century house recalls Providence's heyday as a shipping center.

*89 **Benjamin Bliven House (1849, early 20th century):** A 3-story, stuccoed dwelling, now converted to apartment use, with flat and hip roofs; the 3-bay, 2-story Federal Revival facade with urn-and-panel balustrade appears as a frontispiece to the larger section behind and has a semi-elliptical-fanlight entrance. Bliven, a musician, built this house on land leased from Squire French of Pawtucket and lived here only briefly. By the 1870s, it belonged to the Watson family, who lived next door at number 97 (q.v.). The house changed hands frequently during the 20th century, and one of its owners updated it in the Federal Revival mode — a treatment not uncommon for mid-19th-century houses at the time.

*94 **Former First Baptist Church Parsonage (1884):** J.R. Thomas, architect. A 3½-story, clapboard-and-shingle Queen Anne house with asymmetrical vertical massing, a cross-gable roof, a recessed entrance, 2nd- and 3rd-story porches, and a square corner tower with a circular belvedere.

*97 **Robert Watson House (1854):** A 3-story, brick Italianate house with brownstone trim, triple windows spaced across a 3-bay facade, a narrow central pavilion with a bracketed hood over the entrance, and high-hip, raised-seam metal roof. The stable on Fones Alley, now a residence, is a 2-story brick building with a hip roof and bracketed cornice. Watson worked at the Windham Cotton Manufacturing Company.

*100 **Samuel Eddy House (1797-98):** A 5-bay, 2½-story brick Federal house with a low hip roof and a pedimented entrance with a semicircular-fanlight doorway on a high stoop reached by a double flight of stairs. Eddy was a lawyer and served as Secretary of State for Rhode Island from 1797 to 1810.

*106 **William Holroyd House (1798):** A 5-bay, 2½-story Federal house with brick end walls. It has a central pedimented entrance with a semicircular-fanlight on a high stoop reached by a double flight of stairs. Holroyd was an attorney.

*107 **Samuel B. Wheaton House, now Carr's (1850):** This 2½-story brick Italianate house has an asymmetrical facade, low hip roof, and prominent bay windows. Wheaton was a wholesale grocer. Since 1914 it has housed Carr's catering establishment, an East Side institution.

*112 **Froebel Hall (1878):** Stone & Carpenter designed this 1½-story, clapboard, chalet-like building with a cross-gable roof. Upon the building's completion, Mrs. Caroline Alden opened a training school for kindergarten teachers, the second such school in the country. The Froebel method was a revolutionary and nationally adopted educational innovation. In the mid-20th century, the building housed a dancing school. The building now serves as Hillel House for Brown University.

*130-132 **Lucien Sharpe House (1874):** Alpheus Morse, architect. A 2½-story double house with a mansard roof and paired center entrances flanked by projecting end pavilions. Sharpe, whose family managed Brown & Sharpe at 235 Promenade Street (q.v.), lived in one half of this building; Professor John L. Lincoln of Brown University occupied the other side. Sharpe later built the carriage house across the street at number 135.

*135 **Lucien Sharpe Carriage House (1885):** Alpheus Morse, architect. A 2½-story Modern Gothic stable with a cross-gable roof. The building originally provided for a cow barn facing Fones Alley, a stable facing Angell Street, a coachman's apartment on the 1st floor of the west side, and a billiard room upstairs. Brown University rehabilitated the structure in the late 1970s as a laboratory for environmental studies.

*142 **Lippitt-Guild House (1868):** A 2½-story dwelling with a 3-bay facade, central pavilion and arcaded portico, and mansard roof. Francis J. Lippitt, a counsellor at 4 College Street, built this house as an investment. Its first occupant — and subsequent owner — was Nathaniel Guild, a cotton-goods broker and manufacturer.

*178-180 **E.P. Anthony Drugs (1895):** Franklin J. Sawtelle, architect. A 2½-story brick-and-half-timber Tudor Revival structure with varied window treatments and large gabled dormers. Built to house the drug store that still occupies the 1st story, the Anthony Building is the oldest retail building in the Thayer Street commercial area. Anthony's retains one of the finest turn-of-the-century interiors in Providence, with superb mahogany shelves, cases, and vitrines.

*210 **Bullock/Harris House (ca. 1850):** An asymmetrical, 2½-story Italian villa with heavy quoining, regularly spaced windows, extremely wide eaves, and a low hip roof with prominent dormers. One of the earliest villas in Providence, the house was built by William Poynton Bullock. By the 1860s it belonged to Sarah P. Harris, and it remained in the Harris family for many years.

*268 **James Tillinghast House (1895):** A 2½-story brick-and-shingle Queen Anne house with a cross-gable hip roof, picturesque chimneys, varied window treatment, and a balustraded Colonial Revival entrance porch. Tillinghast was a lawyer whose firm, Tillinghast, Collins & Graham, is still active.

*271 **Mary Balch Lippitt Steedman House (1912):** Clarke, Howe & Homer, architects. A handsome, formal, stone-trimmed brick Colonial Revival dwelling with a 5-bay facade, 1-story Adamesque portico, Palladian window above the portico, and a hip roof with balustrade. The house is set behind an iron fence mounted on a brick wall. The widowed Mrs. Steedman was a daughter of Governor Lippitt and built this house on what had been the backyard of her parents' house around the corner at 199 Hope Street (q.v.).

*275 **Alpheus S. Packard House (1879):** Stone & Carpenter, architects. A 2½-story, cross-gable-roof, "stick style" house with shingled hoods over some of the windows and an entrance within a one-story porch. The Victorian Revival entrance into the cellar was added in the late 1970s. Packard was a professor of chemistry at Brown University; he consulted on the selection of the marble for the State House (see 90 Smith Street).

*276 **Francis W. Carpenter House (1896):** Carrère & Hastings, architects. A 3½-story "chateau"

on a raised, paved and planted terrace behind a balustraded retaining wall. It is faced in brick and has prominent limestone trim. The main block of the house is somewhat broken up by picturesque recessions of mass towards the east, and the whole is capped by a steep, slate hip roof with oculus dormers and towering chimneys. The main entrance is centered on the facade in a columned porch, with a secondary, carriage entrance in the arcaded porte cochere on the west. Extensive use of decorative iron trim includes cresting and window grilles. Unique in Providence, this is a fine interpretation of the Louis XIII style by the Beaux-Arts-trained architects who specialized in the French Renaissance Revival. Carpenter was president of the Congdon & Carpenter Company, an iron and steel company founded in 1792 and still in operation (see 3-5 Steeple Street and 405 Promenade Street). In the early 1890s, Carpenter had been responsible for commissioning the same architectural firm to design Central Congregational Church next door at 296 Angell Street (q.v.).

*289 **Dr. Annie Hunt House (1898):** A 2½-story Colonial Revival house with an altered entrance porch and a gambrel roof with gable dormers. Annie Hunt was a physician and a member of the Rhode Island Homeopathic Society (see 825 Chalkstone Avenue).

*295 **H. Martin Brown House (1892):** Gould & Angell, architects. A 2½-story, hip-and-cross-gable roof house with a large columned porch and 2-story bay windows with conical tops. The house is an interesting example of the transition from the picturesque Queen Anne style to the more sedate Colonial Revival. Brown was a partner in Brown Brothers & Co., dealers in machinery and mill supplies.

*296 **Central Congregational Church (1893):** Carrère & Hastings, architects. A massive, Renaissance-style domed church faced in beige brick. Its Greek-cross plan carries a saucer dome upon a drum over the crossing. The elaborate entrance has twin towers with cupolas (simplified after damage in the 1930 hurricane). The interior is a full-fledged statement of American Renaissance, richly textured with tile vaults, mosaics, and stained-glass windows. The latter were produced in New York by Duffner Kimberly Co. and designed by J.A. Holzer, who had recently established his own studio after directing the works at Tiffany. This imposing monument replaced an earlier house of worship — equally imposing in its setting — at 226 Benefit Street (q.v.) and became a dominent monument in a new, affluent neighborhood then undergoing rapid development.

*300-302 **Dexter-Stimson-Diman House (1799-1803, ca. 1840):** A 2½-story, deck-on-hip-roof Federal house with brick side walls. A 3-story wing is attached on the east. Detailing includes fretwork railings at the eaves and around the roof deck. Ebenezer Knight Dexter, a prominent businessman and philanthropist, built this as a country retreat from the compact part of town then centered along Main and Benefit Streets, a common practice among the well-to-do in Providence. Under the terms of his will, he left the bulk of the land to the city for a poor farm; much of this remains as open land as Brown University's Aldrich-Dexter Field (see 225-235 Hope Street). John J. Stimson bought the house in 1837, and the addition probably was constructed soon after. Stimson left the house to his daughter Emily, who later married Lewis Diman. Their heirs plotted the land north of the house in 1882 (see Stimson Avenue).

*311 **Sarah T. Whiting House (1892):** A 2½-story Queen Anne house with a cross-gable roof and altered front entrance. Mrs. Whiting was the widow of a Brown University professor.

*314 **Rathbone Gardiner House (1883):** Stone & Carpenter, architects. An ample and elaborate, full-blown Queen Anne dwelling, 2½ stories high with a slate cross-gable roof with plasterwork in the gable ends and walls of shingle and random ashlar Seekonk stone, set in pink mortar. The wide, L-plan piazza has now been closed in and the ogee gable over the front entrance removed, but the house substantially recalls the impression it made at the time of its construction when the *Providence Daily Journal* described it as "one of the largest and most expensive dwelling houses that has been put up in the city during the year." Gardiner was a lawyer and trustee of Brown University, his alma mater.

*315 **George E. Foster House (1909):** A 2½-story, hip-roof, Colonial Revival house with grouped windows and a 1-story, hip-roof, central portico. Foster had retired from the Providence Telephone Company in 1905, and the family moved away in 1910.

*323 **Granville Gardiner House (1886):** Stone, Carpenter & Willson, architects. This 2½-story, end-gable-roof Queen Anne house — its original clapboard exterior now covered on the 1st story by shingles and its entrance altered — is a typical example of the compactly massed, medium-size dwellings designed in the later 1880s by this prominent architectural firm. Gardiner was a clerk for W.H. Church & Co., a railroad and steamship-line ticket agency.

*325 **Charles W. Smith House (1886):** Gould & Angell, architects. A 2½-story, clapboard-and-shingle, end-gable-roof Queen Anne dwelling with a gabled entrance porch on the side of the house. Smith was secretary and treasurer of the Rhode Island Society for the Encouragement of Domestic Industry.

387-389 **James Cornell House (1873):** A large, 2½-story, mansard-roof double house with bracketed cornices and window caps and separate entrances in the bracketed side porches. Cornell was a wholesale grocer.

400 **Edward L. Watson House (1899):** A large, square, 2½-story, deck-on-hip-roof, Colonial Revival dwelling with Ionic corner pilasters, a projecting semicircular Ionic portico surmounted by an oriel window. Watson worked as secretary of the Providence Washington Insurance Co. (see 20 Washington Place).

412-414 **Frederick A. Devoll House (1889):** A large, asymmetrical, 2½-story clapboard-and-shingle, mansard-roof 2-family house of eclectic design with a patterned-slate roof, arcaded front porch, and octagonal corner tower with a steeple-topped mansard roof. Devoll had a dry goods store in the Arcade downtown. Houses nearly identical to this stand at 155, 163, and 179-181 Elmwood Avenue.

415 **Thomas Goff House (ca. 1867):** A 2½-story, L-plan, low-hip-roof Italianate house with bracketed eaves and an arcaded side porch with colonnette supports. Goff built this house as an investment.

420 **Frank H. Maynard House (1891):** E.I. Nickerson, architect. A large, rambling, 2½-story, brick-and-clapboard, cross-gambrel-roof Colonial Revival dwelling with a semicircular portico and oriel windows. This house represents a rare exercise in the Colonial Revival mode by Providence's most eclectic late 19th-century architect. An unusual and early essay, it nevertheless lacks the suavity of Nickerson's handling of the Queen Anne or others' handling of the Colonial Revival. It remains withal an important house of the period. Maynard was treasurer of the Providence Gas & Steam Pipe Co. when he built this house; he later joined the General Fire Extinguisher Co. He worked his way from manager to president of this company and in 1917 moved to New York (see 10 Elmgrove Avenue).

453 **Asa Potter House (ca. 1870):** A large, symmetrical, 2½-story, mansard-roof house with a projecting center pavilion and projecting entrance vestibule sheltered by an elaborate, turn-of-the-century, steel-and-glass canopy. The balconies for the 1st-story windows and the iron picket fence may well date from this later period. Potter was a partner in Potter, Denison Co., furniture dealers.

490 **Primavera Apartments (1931-32):** A large complex of 3-story, brick, "Spanish" garden apartments built around a central courtyard. The complex's wrought iron trim, stucco panels, and pantile hoods and false gables contribute to the Mediterranean stylistic allusion. Etta Lisker owned the complex until 1956.

500 **Wayland Manor Hotel (1927):** Harry A. Lewis, architect. A 7-story, tapestry-brick-clad, flat-roof building with sparse, generically classical detail. Designed as a residential as well as transient hotel, the Wayland Manor was built on the site of the Joseph Banigan House (see 9 Orchard Avenue). Since its construction, it has been an East Side institution.

515-517, 519-521 **Stephen Waterman Houses (1902):** A pair of identical, 2½-story, shingle, end-gable-roof, 2-family dwellings with side porches, tall projecting front gables, and broad, shallow,

2-story bay windows on the facade. Each of these houses had one large apartment on each of the principal floors. Waterman, who lived previously at 70 Stimson Avenue (q.v.), practiced as an architect and perhaps designed these houses himself. He lived in number 517 and rented the other units. He built a 2-family house, identical to these, at 26-28 South Angell Street.

613 **John F. and William S. Slater House (1867):** Alpheus Morse (?), architect. A large, symmetrical, 2½-story, mansard-roof Second Empire house with quoined corners; bracketed eaves and window caps; and scroll-saw-ornamented arcaded front and side porches. The Slaters built this as an investment (see 646 Angell Street); Morse may well have been the architect, for he contemporaneously remodeled William Slater's house at 54 College Street (q.v.).

631 **John A. Sutton House (1884):** A 2½-story, clapboard-and-shingle, end-gable-roof, Queen Anne house with decorative shingling above the triple window in the front gable and in the pediment of the spindlework front porch. The 2nd-story porch over the entrance is typical of such houses. Sutton was a restaurateur.

646 **John F. and William S. Slater House (1867):** Alpheus Morse (?), architect. A 2½-story, mansard-roof, asymmetrical villa-like house with elaborate porches and an ornate modillion cornice. It was built on a lot included in the large section of the Blackstone Park Plat which Moses Jenkins (a descendant of Moses Brown, who owned much of this area in the 18th century) surveyed in 1862 and sold to John F. and William S. Slater, of the prominent Rhode Island and Connecticut textile-manufacturing clan. They attempted to initiate development of this area building two large "villas" (see also 613 Angell Street) which they rented until they sold most of the tract of land and the two houses to Charles and Henry Taber, who were also real estate investors. The earliest known resident of this house was Lindsay Anderson, the owner of an oyster restaurant on Westminster Street, who bought the property in 1884 and sold it in 1896. The porch on the east side of the house was enclosed late in the 19th century when the round-arch windows were installed.

ARCH STREET

15 **James M. Anthony House (ca. 1900):** Stone, Carpenter & Willson, architects. A 2½-story Colonial Revival dwelling with a 2-story gambrel roof, a common form in Providence at the time. Anthony, a co-owner of the James M. Anthony & Co. cigar store, resided here until his death in 1918.

17 **Charles H. Sprague House (ca. 1874):** Alpheus C. Morse, architect. This square 2-story Second Empire dwelling has a low mansard roof, symmetrical facade, and academic, classically inspired trim. Sprague (1844-1900) was a partner in S.S. Sprague & Co., a wholesale grain-shipping business founded by his father. He lived here until moving to 44 Stimson Avenue (q.v.) in 1895.

22 **William E. Lovegrove House (ca. 1879):** A 2½-story, 2-family Second Empire house with a slate mansard roof, modillion cornice, and front and side porches. Lovegrove, a stove and tinware dealer, was one of the original occupants.

28 **Alonzo W. Stanley House (ca. 1873):** A 2-story, 2-family house with a small entry porch and a mansard roof, restrained Renaissance Revival window trim, and modillion cornice. Stanley, a contractor and builder, erected this as an investment property.

34 **Daniel R. Child House (1871):** A typical end-gable, single-entrance, 2-family house with paired-bracket cornice and rope molding around the doorway. Child, a jewelry manufacturer, moved to this house from Swansea, Massachusetts, where he returned in 1876.

45 **John E. Potter House (1875):** A 2-story, end-gable-roof residence with an entry porch and bay windows in front and elaborate, open timberwork ornament in the front and side gables. Potter (1845-97), born in North Dartmouth, Massachusetts, became a druggist in New Bedford, Massachusetts, and moved to Providence in 1873. He came to own two prosperous drugstores, one at Cranston and Gilmore Streets, the other at Elmwood Avenue and West Friendship Street.

49-51 **John E. Potter House (1882):** A 2-story, 2-family, double-entrance, mansard-roof structure, whose handsome, bracketed porch is crowned with a delicate cast-iron cresting. Potter lived next door, and his construction of this dwelling as an investment reflects his increasing prosperity in the 1880s (see 45 Arch Street).

ARLINE STREET

30 **Department of Transportation Maintenance Headquarters (1927):** Built for the Department of Transportation, this 2-story building with a flat roof and pier-and-spandrel construction represents the waxing influence of the machine aesthetic on Art Deco, a combination quite appropriate to industrial buildings; it was one of the first "modernistic" buildings erected by the State.

ARLINGTON AVENUE

9 **Edmund B. Delabarre House (1893):** A small, shingled bungalow with an unusual arcaded veranda and a large cross gable with a recessed balcony in an arcaded surround. Delabarre was a Brown University professor of psychology.

19 **Courtland W. Gilmore House (1891):** Architect Charles F. Chase designed this 2½-story shingle dwelling with a simple balustraded front porch. Its gambrel roof, based on 18th-century examples but here expanded to contain 2 stories, is typical of the period and no doubt the explanation for the architect's description of this on the building permit as "a Colonial wood & brick cottage." Gilmore was a clerk at the Rumford Chemical Works on South Main Street (see 231 South Main Street).

37 **George O. Sackett House (1899):** Architects Stone, Carpenter & Willson designed this large, 2½-story, gambrel-roof Colonial Revival dwelling with semicircular bay window on the south side, long front porch with paired Ionic columns, and roof balustrade with urn finials. On the facade, two triangular pedimented dormers flank a central dormer with a broken-scroll pediment. Sackett was a clerk at the Kendall Manufacturing Co.

41 **Charles L. Stafford House (1878):** A large, square, 2½-story, mansard-roof house with paired windows and a large veranda wrapping around two sides of the house. Stafford, a cotton broker with offices on South Main Street, was one of the first residents in this eastern part of the East Side, which began to develop shortly after the Civil War.

57-59 **Henry A. Fifield House (ca. 1900):** A large, 2½-story, hip-roof, Queen Anne, 2-family house with elaborate Colonial Revival detailing including a Tuscan-column porch on the front and side of the dwelling, a second-story covered porch with ramped railings, and a Palladian window in the south gable. A large, helm-roof corner tower dominates the exterior of the house in characteristic Queen Anne fashion. Fifield was a clerk at the cotton-producing Grant Mill (see 299 Carpenter Street).

93 **George C. Lyon House (1899):** Martin & Hall were the architects of this 2½-story, hip-roof, symmetrical 3-bay-facade Colonial Revival house with quoined corners, crossetted window surrounds, and a semicircular portico with ramped parapet balustrade and urn finials. Lyon was treasurer and part owner of Hall and Lyon Pharmacies, located on Westminster and Weybosset Streets.

130 **George H. Tillinghast House (ca. 1919):** A brick, 2½-story, 5-bay-facade, center-hall-plan Georgian Revival house with an enclosed sun porch on the side, floor-length windows with iron railings on the front, and a pedimented fanlight entrance. Tillinghast was a bookkeeper.

194 **Paul E. Aldrich House (1909):** Hilton & Jackson, architects. A symmetrical, brick, 2½-story Georgian Revival dwelling with a 3-bay-facade, and large tripartite windows flanking the entrance with fanlight and Tuscan portico, over which is a shallow oriel window at 2nd-floor level. Aldrich was president of M.A.N., a machine manufacturing company.

200 **John J. Gilbert House (ca. 1912, 1939):** A 2½-story, 4-bay-facade, brick-clad neo-Georgian/neo-Regency dwelling with round-arch dormers in the hip roof, quoined corners, and an octagonal window over the entrance. Originally a wood-frame dwelling built early in the 20th century, this house

was extensively remodeled by Gilbert, a physician, in the late 1930s.

215 **Harold A. Mackinney House (1906):** A large, 2½-story, shingle-and-half-timber, multiple-gable, Tudor Revival house. Mackinney was a clerk at the American Screw Co.

230 **Albert Steinert Carriage House (1904):** Martin & Hall, architects. A large, brick, 1½-story, gambrel-roof Georgian Revival carriage house with an octagonal cupola surmounted by a weathervane. Originally the carriage house for 366 Olney Street (q.v.), it was converted to a residence by William Mauran in 1956-57.

231 **Edwin O. Chase House (1925):** Marshall B. Martin, architect. A brick, 2½-story, hip-roof, Georgian Revival dwelling with a symmetrical 5-bay-facade and large bay windows ornamented with fretwork flanking the pedimented central entrance pavillion. Chase was president of Burrows & Kenyon Lumber Co. (see 741-743 Westminster Street); he moved here from 183 Lexington Avenue (q.v.).

ARNOLD STREET

*7 **Christopher Arnold House (1795):** A 5-bay, 2½-story Federal house with a central semicircular-fanlight doorway and later Greek Revival Doric portico. The Arnold family owned much of the land in this area, and the street was given their name when it was established in 1807.

*8-10 **William and George Bucklin Houses (ca. 1824):** John Holden Greene, architect. A 6-bay-facade, 2½-story, Federal double house with paired entrances with console pediments and Gothick tracery in the transom lights. William Bucklin was a barber; George Bucklin, a grocer.

*12 **Menzies Sweet House (1850):** Thomas A. Tefft, architect. A unique, 3-story, 3-bay-facade, hip-roof Italianate townhouse with flushboard walls and quoining in imitation of stone facing. The wide modillion-and-dentil cornice, segmental-arch 3rd-story windows which break into the architrave, the pedimented doorway, and the pedimented 1st-story windows are hallmarks of the Italian palazzo style. It was built for Menzies Sweet, a carpenter who built a number of houses in Fox Point. The house abuts on its west side the double house at 8-10 Arnold Street.

*14 **James Eatsforth House (1798):** A 5-bay-facade, 2½-story, center-chimney Federal house with a central fanlight doorway with a pediment on consoles.

*15 **Nathan Seamans House (1793):** A 5-bay-facade, 2½-story, gable-roof, center-chimney Federal house with a pedimented fanlight doorway flanked by Ionic pilasters. Seamans was a distiller.

*18 **Joseph Baker House (1797):** A 5-bay-facade, 2½-story, gable-roof, center-chimney Federal house with an elaborate pedimented fanlight doorway flanked by Ionic pilasters with floral motifs above the capitals and on the fretted soffit. Baker was a housewright. He rented this house out and occupied 16-16A Arnold Street, next door.

*23 **Josiah Baker House (ca. 1800):** A 2½-story, 5-bay-facade, brick Federal house with a pedimented central entrance with fanlight and Ionic pilasters and pedimented 1st-story windows. The use of pedimented windows is rare in 18th- and early 19th-century Providence houses and is otherwise restricted to much grander houses.

*24 **Captain John Gibbs House (1846):** A 2½-story, 3-bay-facade, end-gable-roof Greek Revival house with its entrance in the 5-bay side elevation. Gibbs was a sea captain.

*27-29 **William Church House (ca. 1832):** A 2½-story, 6-bay-facade Federal double house with a central double entrance flanked by sidelights and pilasters with fluted bracket caps.

*33 **Nathan Mason House (ca. 1845):** A 2½-story, 5-bay-facade Greek Revival house with a pedimented gable roof, corner pilasters, and a central entrance framed by pilasters.

*52-54 **William Martin House (ca. 1844):** A small and unusual, 1½-story, 5-bay-facade Greek Revival double cottage with central recessed entries. Martin was a mariner.

*62 **Morris Deming, Jr. House (ca. 1846):** An asymmetrical, 4-bay-facade, end-gable-roof Greek Revival cottage with paneled entrance and corner pilasters. Deming owned a machine shop at India Point.

*68 **Edward W. Sherman House (ca. 1846):** A Greek Revival cottage similar to 62 Arnold, it belonged to Edward Sherman, an engineer.

ASHMONT STREET

35 **Macedonia Armenian Methodist Episcopal Church (1893):** A gabled chapel with grouped lancet windows and a bracketed steeple. Originally built for the People's Evangelical Church, which previously had met on Oxford Street, this is — despite alterations — a handsome, small church building.

ATLANTIC AVENUE

123-125 **Henry McKivergan House (1906):** This 2-family house is a typical turn-of-the-century, hip-roof, clapboard-and-shingle structure; the octagonal corner pavilion and handsome balustraded porch respond well to the corner site. McKivergan, owner of a liquor store, lived here.

*184-188 **Samuel F. Hilton House (ca. 1870):** A 2½-story house with "stick-style" tie-bar-and-center-piece end and front gables (perhaps later additions). A centered Colonial Revival entrance porch and 2-story bay windows were added probably at the turn of the century. Hilton, who lived on Adelaide Avenue, built this as an investment property; he was part-owner of the Narragansett Collar Co.

*236 **William H. Sherman House (1877):** An elaborately trimmed, bracketed, mansard-roof, 2-family dwelling probably built for middle-income tenants.

ATWELLS AVENUE

Laid out in 1809 and extended the following year as the Woonasquatucket Turnpike, Atwells Avenue supplemented the 18th-century roads to the west from the center of Providence. Heavily Irish by the second half of the 19th century, it became the main thoroughfare of the city's "Little Italy" by 1900. Thus it remains, as celebrated by refurbishments in the late 1970s during the administration of Mayor Vincent Cianci. Designed by Albert Veri Associates, this Community Development project provided brick paving, new storefronts, Victorian lighting fixtures, and a large arch topped by a pine cone at the street's eastern end.

93-95 **Alexander F. Adie House (1871):** A 3-story Italianate double house with a bracketed hip roof, bracketed entrance, and heavy quoins. Adie was a drug and chemical manufacturer; he erected this building as an investment.

99 **Giuseppe Garibaldi Park (1808, 1975):** One of the oldest parks in the city — predated only by Abbott Park (q.v.) — this small square was given to the city by Amos Atwell. It was subsequently renamed Franklin Park and rededicated on October 13, 1975 by Mayor Vincent A. Cianci, Jr., the city's first Italo-American mayor.

120 **John Carter Brown II House, now the Old Canteen Restaurant (ca. 1870):** A 2½-story, mansard-roof house altered by the addition of modern, small-pane windows on the Atwells Avenue side; original round-arch windows remain on other parts of the building. Built as an investment property by a scion of the prominent Brown family, the house has been an Italian restaurant since 1928; it became the Old Canteen in 1935.

150 **Jonathan Drown House (ca. 1831):** A 1½-story Greek Revival house with a mid-19th-century ell on the west end. Drown was a machine maker with a shop nearby on Sabin Street. By the early 20th century this was the home of Frederick Rice, proprietor of a popular newsstand. It is one of the oldest houses on the street.

179-181 **Providence Institution for Savings (1934):** Howe & Church, architects. A 2-story brick branch bank and office building. Below a balustraded parapet, the 2nd story retains fine neoclassic detail, including paired Ionic pilasters.

*263-267 **A.F. Cappelli Building (1909):** A 4-story, red-and-yellow-brick commercial block with parapet, cast-iron storefronts, and 3-story metal oriel windows — the salient motif of the design. The most imposing business block on Federal Hill and a neighborhood landmark, it was erected by Antonio F. Cap-

pelli, a leading Federal Hill builder, on the key northeast corner of DePasquale Square. When it first opened, it housed the Cappelli family wine store in the Atwells Avenue storefront. Completely rehabilitated in 1979-80, it remains a symbol of Italian pride and influence in the neighborhood.

277 **Niccola Cappelli Block (1925):** A 2-story, buff-brick, granite-trimmed commercial block with bracketed cornice and recessed entrance with marble trim. Built by a relation of A.F. Cappelli, this building provided office space for professionals in the Italian community: its first occupants included doctors, attorneys, real estate agents, and contractors. It is a less imposing companion to the A.F. Cappelli block across DePasquale Square.

280 **Columbus National Bank (1949):** Oresto di Saia, architect. A 2-story commercial block with a parapet and a slightly projecting central bay with a low pediment and a 2-story arched and recessed entrance with Corinthian pilasters. Founded in 1911, the Columbus National Bank established headquarters at 2 Market Square with a branch at 332 Atwells Avenue; this structure superseded the earlier branch. Signor Mariano Vervena, its founder, was prominent in the Italian community, and the bank's management has always been dominated by Italo-Americans. In the late 1970s, the bank acquired the Turks Head Building at 7-17 Weybosset Street (q.v.) as its headquarters.

286 **Antonio DeMarco Building (1918):** A 4-story, buff-and-red-brick commercial block with a bracketed cornice and 3-story, embossed-sheet-metal oriel windows. This building, like many of those nearby, was erected by prosperous Italian immigrants.

352 **St. John's Roman Catholic Church (1871):** A simple brick church with corbel cornices, granite trim, and restrained Romanesque detail, it has a square-base tower and octagonal belfry; the steeple was removed in 1935 after damage by lightning. St. John's parish was created in 1870 from segments of the parishes of St. Mary's and the Church of Sts. Peter and Paul (now the cathedral for the Diocese of Providence, q.v.) Built at a cost of $100,000, this structure originally served the many Irish inhabitants of Federal Hill in the late nineteenth century.

387 **Dante State Bank (1925):** A brick, 2-story commercial block with flat roof and parapet. The facade design imposes a series of arches and Corinthian pilasters on the rusticated brick wall. The original bronze doors, set at a 45-degree angle to the street corner, remain in place. Like the Columbus National Bank, the Dante State Bank was established by and for Italians. Today the structure houses the County Loan and Finance Corporation.

470 **Church of the Holy Ghost (1901):** Murphy, Hindle & Wright, architects. A fine brick and polychrome-terra cotta Italian Romanesque Revival church with arcaded campanile. A large rose window dominates the facade, and the arched portal is carved with scenes from the Last Supper. Established to serve the rapidly growing Italian community, the church was organized by Father Luigi Paroli in 1889. Bishop Scalbrini, founder of an order to aid Italian immigrants, came from Piacenza, Italy to officiate at the building's dedication in 1901. In 1975, the small triangular park in front of the church was dedicated in memory of Pfc. Louis Tocci, killed during the Korean War.

586 **Providence Base Works of General Electric (1918):** A complex of brick, pier-and-spandrel industrial buildings, 2 stories high on raised basement, with minimal detailing restricted chiefly to corbeling above the 2nd-story windows. Located in the Woonasquatucket River Valley industrial corridor, this is a fine expression of industrial architecture following the First World War and was singled out as such by Henry-Russell Hitchcock in *Rhode Island Architecture.*

860 **St. Adelbert's Roman Catholic Church (1925):** Ernest Ludorff (of Bridgeport, Connecticut), architect. A brick-and-terra cotta Italian-Romanesque-style, basilica-plan church with elaborate ornamentation and a tall campanile flanking the facade. St. Adelbert's was built for the increasingly large Polish population west of Olneyville.

901 **Our Lady of Lourdes Roman Catholic Church (1928):** A.J. Murphy, architect. A red-brick, Italian-Romanesque-style, basilica-plan structure with a low campanile flanking the gabled facade with attenuated arcading and large round window. The constituency of Our Lady of Lourdes was originally dominated by French Canadians.

ATWOOD STREET

2, 6 **Robert K. Atwood Houses (ca. 1850):** A well preserved pair of pedimented, end-gable Greek Revival cottages with deep entablatures and paneled corner pilasters. Both were moved to this site between 1882 and 1895 by Robert Atwood, who was in the meat and vegetable business.

25½ **House (ca. 1865):** A small, well preserved flank-gable-roof, 3-bay cottage with a central vestibule containing a door with sidelights. It is typical of modest single-family dwellings of the mid-19th century. This cottage might have been originally part of the A.M. Kimball Estate on Plainfield Street, close to the corner of Atwood Street (then known as Winsor Street).

AVON STREET

4-6 **Henry A. Potter House (1840s):** Potter built this 2½-story, flank-gable dwelling as a farmhouse on land he had purchased in 1834 from his father, Arthur M. Potter. In 1862, Henry sold the property for a token sum to a son, Arthur M. Potter. Set in spacious surroundings, this plain-trimmed and veranda-fronted structure is now — since the 1965 demoliiton of the house at 389 Elmwood Avenue built by Henry's uncle Anson Potter — Elmwood's largest Greek Revival residence.

BAINBRIDGE AVENUE

*20 **George E. Boyden House (1882):** Gould & Angell, architects. A 2½-story, clapboard-and-shingle Queen Anne house with a cross-gable roof, complex massing, and elaborate diaperwork trim. A recent repainting handsomely complements the rich exterior articulation. Boyden was a dry-goods merchant with a store nearby at 1061 High (now Westminster) Street. In 1886, he opened an amusement arcade named Crescent Park in Riverside; the park is gone, but its carousel remains one of the finest 19th-century examples in the country. Boyden sold this house to Henry P. Morgan, a manager at Jarris & Conklin Mortgage Trust Company, in 1887.

*29 **St. Mary's Academy of the Visitation (1904):** Murphy, Hindle & Wright, architects. A 3-story brick school characteristic of early 20th-century design with flat roof, modillion-and-dentil cornice, large banks of windows, and triple-arch entrance loggia. This served as the parish school for the church around the corner at 538 Broadway (q.v.).

*32 **George O. Miller House (ca. 1875):** A small, mansard-roof cottage with an elaborate Corinthian portico and fine iron cresting. Miller, who lived in Johnston, worked at the Miller Iron Company on South Water Street at Market Square.

BAKER STREET

183 **Charles E. Huston House (1869):** This simple, 3-bay-facade, side-hall-plan cottage has asbestos shingles over the original clapboards. Despite this alteration, it is a good example of the modest houses of the mid-19th century common in Providence. Huston, a mason, built this house and lived here until moving to Foxboro, Massachusetts in 1883.

BALTON ROAD

25

Aldrich, architect. A large, 2½-story, brick, hip-roof Georgian Revival house, with projected, pedimented entrance pavilion and barrel-roof portico;.the main block is flanked by 2-story wings. Both entrance pavilion and flanking wings apparently were additions. Extensive garages and service wings surround a walled service court on the east side of the main house, and the entire property is surrounded by a high brick wall with wrought iron gates. Bodell, a member of the New York Stock Exchange, founded Bodell & Co., a brokerage firm (see 32 Custom House Street). Bodell was a naturalist: he collected bird prints, and his house was well known for the beauty of its extensive flower gardens.

45 **Edward J. Sullivan House (ca. 1932):** A large 2½-story, brick, center-hall-plan Georgian Revival house with a balustraded hip roof, modillion cornice, 5-bay facade, and central entrance flanked by floor-length, segmental-arch windows. Sullivan was a manufacturer.

BARBARA STREET

14-48 **Merino Mill Workers' Housing (ca. 1860):** A row of four typical, 2½-story, 6-bay-facade, multiple-family houses with two side-hall entrances. These were built to house workers at the nearby Merino Mill (see 61 Ponagansett Avenue).

BARBERRY HILL

47 **Frederick T. Moses House (1922):** This stucco "English cottage" has characteristically complex gable roofs for picturesque effect. Moses was vice-president and engineer of the Fireman's Mutual Insurance Company.

48 **Archie W. Merchant House (1924):** Clarke & Howe, architects. A brick, 2½-story, gable-roof, 5-bay-facade, center-hall-plan Georgian Revival house with alternating triangular and segmental-arch pedimented dormers. The Ionic portico is embellished by a Chinese Chippendale-style railing. A tall tripartite window further accents the center of the facade. On the north side of the house is a 2-story wing and an enclosed sun porch with an elaborate Chinese Chippendale balustrade. Merchant was a building contractor.

BARK STREET

*1 **Stillman White Brass Foundry (1871 et seq.):** Stillman White established his foundry on this site in 1856 in a small frame building no longer standing. By 1869 his "Anti-friction Lining Metal," used to line bearings, was well known throughout New England. This structure was begun in 1871 to house the growing business, and subsequent additions were made in the late 19th and early 20th centuries. At the north end is a 1-story brick section with a gable roof and corbel cornice. This building, which housed the foundry proper, has a tapered chimney and four large, wind adjustable sheet-metal vents on the roof. The 2-story section in the middle has a gable roof and corbel cornice; the 2-story southern section has a flat roof and corbel cornice. The firm occupied the building until 1949, when it moved to modern quarters in East Providence. After a series of occupants in the 1950s and 1960s, the building was extensively rehabilitated in the early 1970s by Research and Design Institute (REDE) as an "Energy Conservation Information Center." This "retrofitting" project was supported by a number of public and private New England organizations and corporations and received extensive press coverage, both locally and nationally through publications of the National Trust for Historic Preservation.

BARKER STREET

12 **John A. Battey House (ca. 1847):** A 2½-story Greek Revival house with flank-gable roof, corner pilasters, and 5-bay facade with pilastered center entrance. This is one of the few surviving Greek Revival houses in this area. James Brecknell, a machinist, is the earliest known resident of this house.

BARNES STREET

*7 **George T. Mitchell House (1867-69):** C.P. Hartshorn, architect. A mansard-roof cottage with the entrance on the side and a large bay window dominating the street elevation. Elaborate trim includes bracketed cornices, scallop-edge window caps, and a hooded entrance. D.W. Barney was the mason; Levi Bates, the carpenter. With Thomas V. Holden, Mitchell worked at the stable run by George H. Copeland & Co. on the site of today's What Cheer Garage, 160 Benefit Street (q.v.). Mitchell lived here only briefly.

*29 **Benjamin H. Gladding House (1868):** George H. Brown, architect. A symmetrical, 3-bay-facade, 2½-story late Italianate house with a bell-curve mansard roof and massive hooded dormers. Shallow, semi-octagonal bay windows flank the bracketed entrance portico. Gladding carried on the dry-goods business established by his father.

*48 **George W. Whitford House I (1882):** E.I. Nickerson, architect. A 2½-story, L-plan, cross-gable-roof dwelling with heavy bargeboards and decorative shingling in the gable ends; the entrance porch has turned columns and is set in the nook of the "L." Whitford built this as an investment; he lived next door at number 54.

*54 **George W. Whitford House II (1886):** E.I. Nickerson, architect. A delightful house of mixed stylistic breeding, this dwelling has "stick style," Queen Anne, and Colonial Revival detailing. The high hip roof with cresting is intersected by large cross gables with elaborate bargeboards and decorative shingling. The central, semicircular Ionic entrance porch with balustrade and the oriel windows may have been added later. Whitford was a partner in Whitford, Aldrich & Co., wholesale grocers.

BARROWS STREET

62 **A.W. Smith House (ca. 1895):** A cross-gable-roof, clapboard-and-shingle cottage with bay windows and spindlework porches on the front and side. Smith was a mason and contractor.

BATH STREET

*115-141 odd **Dickhaut Cottages (1883):** Built by Andrew Dickhaut, a major developer and investor in Smith Hill real estate during the last two decades of the 19th century, these small, 3-bay-facade, side-hall-plan cottages were rented to employees in the numerous nearby industries along the Woonasquatucket River. This is the largest intact group of small workers' dwellings in Providence and represents an important alternative to multiple-family housing — the small but more private single-family rented house.

BEACON AVENUE

73-75 **Mary C. Dyer House (1890):** A 2½-story, Queen Anne, 2-family house with spindlework porch and fan gable ornament. The house was built as a rental property by Mary C. Dyer, a housewright's widow, who owned a number of dwellings in this area. Albert and William Safford, partners in Ettlinger and Safford Jewelry Manufacturers on Point Street, were the first tenants. The jewelry industry became heavily concentrated in northern South Providence in the late 19th century, and the neighborhood housed many jewelry workers and manufacturers.

86-88 **George Dickinson House (1890):** A 2½-story, Queen Anne, 2-family house with a handsome porch decorated with floral bosses in the pediment. George Dickinson, a roll coverer employed in a factory at Borden and Clay Streets, lived on Gallup Street for years before building this house.

103 **City Ward Room (ca. 1888):** A 1-story hall with a stepped pediment and a large lunette window over the entrance. One of the few surviving city ward rooms in Providence, this building was used as a polling place and meeting hall for the various functions related to the ward political system of the 19th century.

104-106 **Beacon Avenue School (ca. 1885):** A 2½-story, brick and brownstone, Romanesque Revival school house with a rusticated stone base. The building is notable for its fine masonry detailing and powerful massing.

BEAUFORT STREET

56 **Isaac P. Richards House (1893):** A 2½-story, end-gable-roof Queen Anne house with a circular corner tower, a Palladian window in the gable, and an arcaded and pedimented front porch. The carriage house matches the residence. Richards manufactured machine tools, specializing in metal punches.

62 **Michael D'Agnillo House (1927):** A highly unusual 1½-story-on-high-basement, tile-roof, yellow-brick, Y-plan "Mediterranean" style house with a walled forecourt containing steps leading to a projected entrance vestibule surmounted by a balustrade and a scrolled-pediment dormer. Other ornamental features include a leaded fanlight over the door and console keystones surmounting the round-arch fenestration. D'Agnillo owned the California Artificial Flower Company, located at 263 Weybosset Street (q.v.) until its move to the present headquarters at 400 Reservoir Avenue (q.v.).

145 **Beaufort Street Grammar School, now George J. West Junior High School (1916):** Murphy, Hindle & Wright, architects. A 3-story-on-high-basement, flat-roof, red-brick, Tudor style building with cast stone trim. The original building has been enlarged by the addition of wings.

BELL STREET

*5 **Bell Street Chapel (1875):** William R. Walker, architect. Modeled after the Maison Carrée in Nîmes, France, this 2-story, brick and brownstone Neoclassical building with a fine Corinthian portico sits on an arcaded basement of rusticated brownstone. It stands adjacent to the estate of its patron, James Eddy, whose large house, "Pine Grove," stood at 4 Bell Street until the late 1970s.

Eddy (1806-88) was a highly successful art dealer who made a fortune around the time of the Civil War. A liberal thinker, he built the chapel to house a quasi-religious society dedicated to creedless humanitarianism; Eddy's stated purpose was to "consecrate a temple to God, to Truth and to all that dignifies and ennobles Humanity." The chapel's design was probably Eddy's concept; it is unlike the rest of Walker's work. Today the building houses a Unitarian-Universalist congregation.

BENEDICT STREET

17 **William Smith House (ca. 1855):** One of the oldest houses in West Elmwood, this modest Greek Revival cottage has a 3-bay facade set end to the street.

* BENEFIT STREET

Just a mile in length, Benefit Street has a long and distinguished history. First proposed in 1743 as a parallel Back Street to Main — then the Towne Street — Benefit Street was necessitated by the growth of Providence's population and congestion on Main Street. Area residents opposed the plan, however, because it cut through their property, disturbing a number of family burial plots. Opposition to the planned new street diminished gradually, and construction began in 1756 on the southern end. By 1758, Benefit Street extended its full length from south of Wickenden to the intersection with North Main Street at Constitution Hill. The construction of the new State House at 150 Benefit gave the street something of a civic focus near its middle. New houses began to rise along the street in the 1760s, and building activity after the Revolution was particularly important in giving the street its appearance. Benefit Street continued to be a fashionable address until the latter part of the 19th century, with stylish new dwellings erected through the Civil War. Like many older areas, it went into decline around the turn of the 20th century, and many houses were converted to tenements. By the mid-1950s, the combined threats of deterioration, institutional expansion, and urban renewal galvanized support for restoration of this historically and architecturally significant area. Encouraged by the Providence Preservation Society, home owners began to return to the area, restoring and rehabilitating the 18th- and early 19th-century houses along the street. In 1979 the street itself was repaved, brick sidewalks were installed, and reproduction gaslight-type street lamps were installed. Benefit Street has become the city's most famous old thoroughfare.

*4-8 **William P. Angell Building (ca. 1865):** A wedge-shaped, 2½-story mansard-roof Second Empire structure with paired windows on the 2nd story, plate glass shop windows on the first, and a bracketed hood over the recessed entrance. Angell built this as an investment.

*7-9 **Franklin A. Steere House (1871):** A small, 2½-story Second Empire house above a full, street-level basement; mansard roof with bracketed cornice and pedimented dormers, and a square-fronted oriel window projecting over the basement-level entrance. Steere was a partner in Steere and Crooker, a jewelry manufacturing firm on Eddy Street.

*11 **Joseph Veazie House (ca. 1844):** A 2½-story Greek Revival house above a full, street-level basement. The gable-roof dwelling is set end to the street; the entrance, sheltered by a Doric portico, is centered in the 5-bay, south-facing side elevation. Veazie (1788-1863), like many of his neighbors, was a jewelry manufacturer. An abolitionist and temperance advocate, he supported Thomas Wilson Dorr in the Dorr War.

*22 **Matthew Ingraham House (1867):** Christopher Dexter, architect. An ample, but fairly plain, L-plan Italianate house built at a cost of $10,000 by a prominent local carpenter-builder and partner in the firm Moulton and Ingraham. Moulton and Ingraham were very busy working on Benefit Street in the decade this house was built, building the Gorham House (34 Benefit), the Angell House (30), and St. John's Rectory (144).

*25-27 **The Ministry-at-Large Free Chapel (1843, 1871):** A high-gabled structure originally containing school rooms, offices, and a chapel, it was made over into a 1½-story residence in 1871. The bracketed trim and massive entrance hoods date from the same period. The Ministry-at-Large, supported by the Unitarian churches, was established to provide moral and religious instruction to "those whose wants have not been met by the regular churches of the city." The society vacated the building upon the completion of the Olney Street Congregational Church in 1871; Simon W. Simmons, a cotton broker, then bought and remodeled the house.

*27-29 **Allen Greene House (1854):** A square, symmetrical, 3-story, 3-bay-facade Italianate house with a low-hip roof, wide bracketed eaves, paneled corner pilasters, paired windows, a central entrance portico with acanthus capitals, and a fanlight doorway with rusticated surround. Greene was a well-known carriage maker.

*30 **William G. Angell House (1864-67):** Alpheus Morse, architect. This lavish, 2½-story, brownstone-trimmed, Danvers pressed brick house in the Florentine Style has a hip roof, 3-bay facade with pedimented windows, Ionic entrance porch with balustrade, and a 2-story carriage house. Angell was president of the nearby American Screw Co. He built this house at an estimated cost of $75,000. Alpheus Morse was his neighbor down the street at 42-44 Benefit (q.v.). Allery Millard was the mason; Moulton & Ingraham, the carpenters.

*31-35 **Duty Evans House (1856):** A square, symmetrical, 3-story, Italianate house with wide bracketed eaves, 3-bay facade with paired windows, corner quoining, and central entrance portico with acanthus capitals. Almost identical to 27-29 Benefit next door, it was built by the owner of an iron and steel company.

*34 **Mrs. Mary M. Gorham House (1863-65):** Alpheus Morse, architect. A 2½-story Italianate house with hip roof and gabled dormers, 3-bay facade, central Doric entrance porch, and projecting pavilion on the south. The widow of John Gorham of the jewelry manufacturing family, Mrs. Gorham built this large house some ten years after her husband's death. It cost approximately $20,000. Thomas Wilbur was the carpenter; Ellery Millard, the mason. Mrs. Gorham's house is quite similar to — though much less expensive than — that contemporaneously built next door at 30 Benefit Street (q.v.) by her nephew William G. Angell.

*35 **The Reverend Francis Smith House (1850):** A 2½-story Italianate house with a high, decked hip roof — an early form of mansard roof — 3-bay facade with paired windows, and hooded central doorway with pendants. Smith was the minister of the Fourth Baptist Church on Bacon Street.

*42-44 **Earl Pearce House (1827):** James Bucklin, architect. A 2½-story Federal double house with 4 exterior chimneys. Each unit is 3 bays wide, and their flat-top Ionic entrances are paired and centered. Pearce, who lived next door at 48 Benefit, built this as an investment property, which it remained until 1854 when Pearce's daughter Caroline and her new husband, Alpheus Morse (1818-94), moved into the southern half. The Morses remained here forty years, until his death. Not only did Morse live on Benefit Street, he also designed or remodeled many of the houses in the area. Morse came to Providence in 1853 to design the house for Thomas F. Hoppin at 383 Benefit Street (q.v.), married, and settled into a long and successful architectural practice. Respected as the dean of Providence architects, he was active in the professionalization of the field in the second half of the 19th century.

*43 **Joseph Jenckes House (1773):** A 2½-story house with a gambrel roof and pedimented dormers, center chimney, and 5-bay facade with pedimented central doorway and transom light. The land on which this house stands was acquired by the Jenckes family in 1773 and then extended from Benefit to Hope Street. The Jenckeses were involved in mercantile trade. This is the best preserved of a handful of frame, gambrel-roof Colonial houses in the city.

*48 **Elisha Angell House (ca. 1808):** A Federal, 2½-story house with two interior chimneys, 5-bay facade with splayed lintels, and a central console-capped Doric doorway with traceried transom light. Angell was a housewright. In 1810 he sold half of the house to Enos Angell, and they sold it to Earl Pearce in 1821. The Pearce family remained in the house until 1919.

*49 **David L. Barnes House (ca. 1790-98, 1866):** A 2½-story, 5-bay-facade house with a central Doric entrance porch. The rusticated siding — wood blocks in imitation of stone — is unusual for Providence. Barnes — a United States attorney, judge, and civic leader — was married to Joanna Jenckes, whose fa-

ther's house stands at 43 Benefit Street (q.v.); the Barneses inherited this lot upon Jenckes's death in 1790. In the mid-19th century, the house belonged to Judge Thomas Durfee, and in 1866 Alpheus C. Morse remodeled the interior and designed additions to the house, including a porch on the south side; later exterior additions have since been removed.

*50 **Samuel Staples House II (ca. 1805):** A 2½-story dwelling set end to the street with a center chimney, 5-bay facade on the south side, splayed lintels, and central pedimented entrance with transom light. The pedimented gable roof and paneled corner pilasters are Greek Revival additions. Staples, a housewright, owned this as an investment property (see 52 Benefit Street).

*52 **Samuel Staples House I (1795-98):** A 2½-story dwelling with 5-bay facade, pedimented Ionic doorway, and center chimney. Staples, a housewright, later built the house next door at 50 (q.v.).

*56 **Jabez Gorham, Sr. House (ca. 1793):** A 2½-story dwelling with a 5-bay facade, pedimented Ionic doorway, and center chimney. Gorham (1760-1802) was a saddler. His son, a silversmith, founded Gorham Manufacturing Co. in 1818. Gorham Jr. (1792-1869) lived here until building a large house at 108-110 Benefit Street (q.v.) in 1857; this house remained in the Gorham family until 1894.

*66 **Clarke-Slater House, now Hallworth House (1828, 1904, 1967-68):** James Bucklin, architect. A 2½-story, brick Federal/Greek Revival house set side to the street; it has a low hip roof and a 5-bay entrance front on the south side with a tetrastyle Greek Doric portico. A fine iron fence separates the entrance yard from the street. Built by Enoch W. Clarke, it was soon sold to John Slater, brother of famous textile manufacturer Samuel Slater. John Slater emigrated from England about 1805 to manage Slatersville, the new industrial village in North Smithfield which Samuel Slater and a group of Providence investors had founded. The house remained in the Slater family through the 19th century, and in 1901 Horatio N. Slater (benefactor of Brown University's Slater Hall, q.v.) gave this building to Brown University for use as the first dormitory for the recently established women's college, Pembroke. At that time, a 3rd story was added. In 1967-68 the Episcopal Diocese of Rhode Island extensively remodeled the house, removing the 3rd story and returning the exterior more or less to its original appearance, while gutting the interior and building a 3-story wing on the west side to create Hallworth House, a convalescent home for the elderly. This large addition is less visible from Benefit Street than from the west, North Main Street, where its dark-brown, cast-concrete mass relates to the complex of the Cathedral of St. John at number 271.

*75 **William R. Staples House (1825-28):** A 2½-story, brick, late Federal house set end to the street on a high basement with a pedimented end-gable roof and elliptical fanlight doorway. Staples (1798-1868) was a noted judge and historian: his *Annals of the Town of Providence* was published in 1843. His house is unusual for its brick construction, seldom seen in this smaller-scale format.

*78 **Thomas Burgess House (1844):** A typical, 2½-story, pedimented, end-gable-roof, 3-bay-facade Greek Revival house. Burgess (1779-1856) served from 1832 to 1856 as judge of the municipal court (then located in the old Town House at the southwest corner of Benefit and College Streets, now the site of the Providence County Court House, 250 Benefit Street, q.v.) and as justice of the Rhode Island Court of Common Pleas at 150 Benefit (q.v.).

*88 **John Reynolds House (ca. 1785):** A typical post-Revolutionary house: 2½-stories high with a 5-bay facade and central pedimented entrance flanked by Ionic pilasters. The paired interior chimneys are a typical early Federal variation of the center chimney prevalent in the Colonial era. The Reynolds family sold the house in the early 19th century to Samuel Hamlin, an important Providence pewterer. During his ownership, Sarah Helen Whitman occupied the house. A well-recognized literata in her own right, Whitman (1803-78) is today better known for her brief romance with Edgar Allen Poe in the 1840s. In the 20th century, the Episcopal Diocese of Rhode Island acquired the house, and it served as the home of St. Dunstan's School for 25 years. Since the late 1950s it has served as housing for the elderly.

*101 **Henry Rhodes House (1860-62):** Alpheus Morse, architect. An imposing, 2½-story, brick Italianate house with brownstone trim, symmetrical 3-bay facade with central Doric entrance porch, and a modillion cornice below a low hip roof. The brownstone balustrade in front of the house is an integral — and now all-too-rare — design element. Rhodes was a banker. He sold this house to Henry J. Steere, a prominent woolen manufacturer, in 1876 for $55,000.

*102 **John Howland House (1784):** A typical, clapboard Federal house, 2½-stories high with a 5-bay facade, pedimented center entrance, and center chimney. Howland was born in Newport and trained as a barber; he came to Providence in 1770 and became involved in the literary and political community which frequented Benjamin Gladding's hairdressing shop. After the Revolution, Howland opened his own hairdressing establishment on South Main Street. His voluntary involvement in community affairs was remarkable, and his commitment to public education resulted in the passage of the first statewide school law in 1800. Howland remained active on Providence school committees for many years.

*108-110 **Jabez Gorham, Jr. House (ca. 1857):** A large, asymmetrical, brick Italianate dwelling, 3 stories high with a low hip roof and elaborate detailing. Gorham (1792-1869), the founder of Gorham Manufacturing Co., moved to this house from 56 Benefit Street (q.v.).

*109 **Sullivan Dorr House (1809):** John Holden Greene, architect. An important Providence landmark, the Dorr House unites several threads of local history. Built on Roger Williams's house lot, it occupies the original burial site of the city's founder. By the early 19th century, the land had devolved to the Allen family, early expanders of Rhode Island's industrial base. Sullivan Dorr (1778-1858), an early 19th-century shipping magnate involved in the China Trade, married Lydia Allen in 1804. By 1809, the Dorrs had begun construction of this house, the first of a number of commissions Greene was to execute for members of the Allen family (see 12 Benevolent Street, 196 Nelson Street). The house has a 3-story, 3-bay central portion flanked by 2-story, 2-bay wings, and a balustrade hides the low hip roof. The format derives from the less well known river-front elevation of Alexander Pope's villa at Twickenham. The detailing is derived from the "Gothick" of Battey Langley's *Gothic Architecture improved by Rules and Proportions* (1742) and is particularly well handled in the molded cornice and front porch with clustered colonnettes. The siting is masterful: set on the steep slope of College Hill, the building is turned 90° from Benefit Street to provide an adequate garden to the front and to allow an L-plan string of dependencies — attached to the house — rising up the hill. Greene used this format for the first time here and repeated it again at the Benoni Cooke House (1825), 114 South Main Street (q.v.), and the Truman Beckwith House (1826), 42 College Street (q.v.). Dorr's son Thomas Wilson Dorr (1805-54) was the eponymous figure in the Dorr Rebellion of 1842, a fight for popular suffrage. Sentenced to life imprisonment for treason, Thomas Dorr was released in 1845. Miss Margarethe Dwight, a descendant of Sullivan Dorr, deeded the house to the Providence Preservation Society. Mr. and Mrs. Frank Mauran III — he was also a descendant of Sullivan Dorr — bought and restored the house in the 1960s.

*118 **Thomas Holden House (1815-17):** A Federal house, 2½ stories high, built of brick with stone trim; it has 3 exterior chimneys and a 5-bay facade. The recessed central fanlight doorway flanked by Corinthian pilasters and the bay window on the 2nd story are late 19th-century alterations. Brick houses are rare in early 19th-century Providence.

*119 **George R. Browne House (1862):** Gridley J.F. Bryant, architect. An imposing Second Empire house on a high, rusticated basement with a large, balustraded double stair in front; 2½ stories high with a mansard roof, it has a 3-bay facade with recessed center entrance bay, bold quoining, and pedimented windows. The roof is embellished with turned balusters. Described by the *Providence Daily Journal* as a "fine residence of French design," it was the first and remains the most elaborate Second Empire house in the city, having been built for a

cotton merchant at an estimated cost of $35,000. William Andrews & Son were the masons; H.C. Moulton, the carpenter.

*122 **Jonah Steere House (ca. 1867):** A 2½-story, Italianate house with a hip roof, bracketed and pedimented dormers, bracket cornice, window caps over tall, tripartite windows, and corner quoins. It has an asymmetrical plan with a 1-story pillared entrance porch along the south side. Steere, a boot and shoe merchant, built this on the site of an earlier 19th-century dwelling.

*132 **Israel J. Bullock House (ca. 1853):** This cross-gable-roof, T-plan, bracketed cottage has a large cupola, round-arch windows, and latticed porches in the angles of the "T." Bullock was a coal dealer.

*135 **John Mawney House (ca. 1764):** A 2½-story, center-chimney house set gable end to the street on a full-story, street-level, stone basement. The 5-bay facade faces south and has a pedimented, late 18th-century style entrance modeled after that at Shakespeare's Head, 21 Meeting Street (q.v.). The overhanging gable roof is characteristic of early and mid-18th-century dwellings. One of the first houses built on Benefit Street after it opened in 1758, this house stood almost alone on the east side of the street in 1790. Mawney was a physician, and his family owned the house for many years. The house was the subject of H.P. Lovecraft's short story "The Shunned House."

*144 **Former St. John's Rectory (1863):** Alpheus Morse, architect. A 3-story brick house with brownstone trim and a low hip roof with bracket cornice. The symmetrical 3-bay facade has a central entrance with a label mold. This is an atypical house in Morse's work, more severe and somewhat Gothic: its design probably responds to its purpose as an Episcopal rectory and the $12,000 budget for the project. Moulton and Ingraham were the carpenters; Ellery Millard, the mason. St. John's Church is at 265 North Main Street (q.v.).

*145-147 **James Humphreys House (1864-66):** Alpheus Morse, architect. A brownstone-faced, brick Italianate townhouse, built right on the sidewalk line, 3 stories above a full, rusticated basement. The main entrance is on the south side, up a tall flight of stairs leading to a portico. Morse achieved a suggestion of picturesque massing by breaking out the northernmost bay of the 3-bay facade from the plane of the wall. This is a rare Providence example of the "English" house plan — Italian really, with the principal story one flight above the street level — as suggested by the tall windows at that level; Athenaeum Row, 257-267 Benefit (q.v.) is perhaps the best known local example of this format. Ellery Millard was the mason for the project. Humphreys was an agent for the Eagle Screw Company, located nearby at Randall Square.

*149, 151, 153, **Knowles Row (ca. 1862):** Four, narrow, 4-story Italianate row houses with hooded recessed entrances, bracketed 2nd-story oriel windows, and a mutule-block cornice below a flat roof. Row houses were rare in 19th-century Providence, and never achieved the popularity they found in Boston, New York, and other major cities. Benefit Street is graced with four such rows: this; Athenaeum Row, 257-267 Benefit Street; the Ives Heirs Row, 270-276 Benefit Street; and the Howard Heirs Row, 306-310 Benefit Street.

*150 **The Old State House (1762, 1850-51, 1867-68, ca. 1906):** A 2½-story brick building with brownstone basement, belt courses, quoining, and window surrounds and a balustraded hip roof. The original structure — the western half of the building — is a simplified version of Richard Munday's 1739 Colony House in Newport. The stair tower on the west elevation — the entrance front, facing North Main Street — was added in 1850-51 (Thomas Tefft, architect), necessitating the removal of a pedimented cross gable centered on the facade. The eastern addition was completed in 1867-68 (James Bucklin, architect). Both additions used essentially the same design vocabulary as the original building. The interior has been reworked several times — most recently in 1906 — but the governor's office on the 2nd floor retains its original bolection paneling, the most important example of mid-18th-century paneling remaining in Providence. This is one of several structures in Providence that has served as the seat of state government; it replaced the 1732 Colony House that burned in 1758. At first, the colonial government convened in two places, Newport and Providence. The Newport seat was the more important throughout the colonial era, the first among equals. Later, there were five seats, one in each county, but with Newport and Providence still of greater importance. Later, there were two again, Providence and Newport — and the Providence seat was the more important, although certain activities, most notably the installation of officials, occurred in Newport until the completion of the present State House at the turn of the century. It was in the Providence Colony House that Rhode Island declared its independence from England, two months before the Declaration of Independence. Washington, Adams, Jefferson, and Lafayette were received in this building. After state government moved to the present marble edifice at 90 Smith Street (q.v.), the Old State House accommodated the Sixth District Court until 1975.

*160 **What Cheer Garage (1910, ca. 1923):** Martin & Hall architects. A 3-story reinforced-concrete and brick structure for automobile storage. One of the first commercial garages in the city, it was originally conceived as a "stable" for cars, both in terms of the services it offered — maintenance, repairs, fill-ups, and storage — and as the successor of Copeland's Livery Stable, an establishment on the site since at least the middle of the 19th century; in fact, both stabling and automobile care and storage were carried out simultaneously during the early years of the What Cheer's history. The historic use of this piece of property further gives a picture of life in the 19th century, for the stable with the Golden Ball Inn across the street (see 17-23 South Court Street) and the Old State House formed a complex of sorts. The State House was also a courthouse and, by the middle of the 19th century the state office building. This government center required ancillary facilities: transportation (the stable) and lodging (the inn). And what state government center could get along without a convenient barroom and restaurant? These three properties, so close together but now functionally disengaged, were for a time closely related.

*173 **The Colonial Apartments (ca. 1931):** A 4-story, brick apartment building with a flat roof. Sited on the steep eastern slope above Benefit Street, this large, U-plan complex rises in several stages through a series of courtyards in the center. The 4th story is within a simulated mansard roof of pantiles. Max J. Richter, a real-estate speculator, built this 66-unit complex; through the 1920s, he had built a number of triple-deckers in the city, particularly on Smith Hill (see Richter Street and Sparrow Street).

*176 **Benefit Street Arsenal, Providence Marine Corps of Artillery (1839-40):** James Bucklin, architect. A Gothic Revival, stuccoed-rubble-stone hall with gable roof set end to the street and flanked by twin crenellated towers. Narrow lancet windows punctuate the thick walls; the entrance is within a large Gothic arch centered on the facade. The Providence Marine Corps of Artillery, the first volunteer artillery battery in the country (1801), was unable to finance the completion of this building; the state provided funds in exchange for a 1000-year lease. The Providence Marine Corps sent artillery to all 19th-century wars as well as defended the Arsenal during the Dorr Rebellion (1842). The building was moved one lot north to its present site to prevent its demolition during the construction of the railroad tunnel under the East Side in 1906.

*187 **Ebenezer Knight Dexter House (ca. 1817, 1865, 1867):** A 2½-story Federal house with hip roof, gothicizing cornice, and quoined 5-bay facade with a center entrance porch surmounted by a mid-19th-century oriel window. The glazed porch on the south side is a later addition. Dexter, a wealthy Providence merchant and generous but somewhat eccentric philanthropist, left most of his estate to the Town of Providence. The bequest included two farms, one for a poor farm (now Aldrich-Dexter Field, see 225-235 Hope Street) and one for the training of militia (now the Dexter Parade, see [375] Cranston Street and street entry for Parade Street). In the late 19th century, the house belonged to Dexter B. Lewis, who remodeled and added to the house in 1865 and built a billiard room designed by Christopher Dexter on the rear of the house in 1867 at a cost of $6,500.

*188 **Rufus Waterman House (1863):** Alpheus Morse, architect. A 2½-story, asymmetrical, hip-roof Italianate house with a dentil and modillion cornice. Details include quoins,

heavy window caps, and Corinthian portico. Waterman began his career in iron business and turned to the production of machine tools in the 1840s: he was a founder of the Providence Tool Company and of the Providence Forge and Nut Company. He was a director of several banks and served as president of the Exchange Bank, 28-32 Kennedy Plaza (q.v.), 1868-75. Waterman was involved in the laying out and straightening of a number of the city's streets and was instrumental in the construction of several buildings, including the Elizabeth Building (named for his wife) at 100 North Main Street (q.v.).

*193-195 **Gamaliel Dwight House (1879):** A 2½-story, brick, double house with contrasting stone trim incised with neo-Grec ornament. The mansard roof has a jerkinhead gable centered above the facade. The double entrance porch atop a high flight of stairs has elaborately turned columns. Dwight, a prominent businessman, built this as an investment.

*219 **Rufus and Emily Waterman House, now the University Club (1830, 1866, 1900, et seq.):** John Holden Greene was the architect for the original portion of this structure, a 2½-story Federal house with a hip roof and monitor. The building was substantially remodeled by Alpheus Morse in the Italianate style for Waterman's daughter Emily; she had a 3rd story built, the windows redesigned, and the low hip roof with modillion cornice added. The 3-bay facade has a large Ionic portico reached by a double flight of stairs. The University Club acquired the building in 1900 and engaged Stone, Carpenter & Willson to construct an addition on the south side of the building. The club later added a single-story dining room with a large bow window overlooking the intersection of Benefit and Waterman Streets; it is the work of local architect P.O. Clarke.

*225 **Frazier Terrace (1963):** A small, 2-tiered, wooded park with a fountain on the upper level. This small open area is an important urban space on densely built Benefit Street, particularly as a frontispiece to the Museum of Art across the street. The park is named in honor of John R. Frazier, president of Rhode Island School of Design from 1955 to 1961; Mrs. Murray S. Danforth, chairman of the school's board of trustees, commissioned faculty member Gilbert Franklin to create the sculptural fountain, *Orpheus Ascending* for the park occasioned by the demolition of a fine — and rare — Federal row house.

*224 **Museum of Art, Rhode Island School of Design (1897, 1904, 1926):** Three major building campaigns created this complex. The museum originally occupied 3 rooms in the building at 11 Waterman Street (q.v.), rooms now incorporated into this complex. In 1904, S.O. Metcalf donated Pendleton House to exhibit the Charles L. Pendleton collection of American furniture — the first American decorative arts collection to be installed by a museum in a contextual domestic setting. Designed by Stone, Carpenter & Willson, Pendleton House is a 2½-story, brick, 5-bay-facade, hip-roof, Colonial Revival building; its exterior is based on the work of John Holden Greene (c.f. 42 College Street), and the interior scheme follows that of Pendleton's own house, the Edward Dexter House at 72 Waterman Street (q.v.). Pendleton House's interiors have recently been refurbished using the original color scheme. The museum reached its present size with the completion of the 5-story, steel-frame, brick-sheathed, Georgian Revival, Eliza G. Radeke Building (1926), adjacent to Pendleton House and given by the Metcalf brothers in honor of their sister, Mrs. Radeke, president of the corporation and daughter of the school's founder Helen A. Metcalf. Because of the steep slope of College Hill, this building, designed by architect William T. Aldrich, is a low single-story pavilion — its true bulk hidden from view. The museum evolved as an integral part of the School of Design, established in 1877. It has grown through several bequests — notably those of Lyra Brown Nickerson, daughter of architect Edward I. Nickerson, and Isaac Bates — as well as through the continued support of the Metcalf family, owners of the Wanskuck Mill (see 725 Branch Avenue). In addition to its decorative arts collection, the museum has important collections of Oriental art, modern American and European painting and costumes and textiles. It serves the entire state as a cultural institution.

*226 **Central Congregational Church, now Memorial Hall, Rhode Island School of Design (1853-56, 1903):** Thomas A. Tefft, architect. A large brownstone-faced brick church set gable end to the street with projected twin corner towers flanking the gabled nave with triple round-arch entrance and three tall round-arch windows still retaining much of the simple, geometric-pattern stained glass. This is an imposing and very fine example of Tefft's Lombard Romanesque-inspired Rundbogenstil, a major work now marred by the removal of its lofty twin spires, damaged in the 1938 hurricane and taken down in 1950. The congregation remained here for 40 years before moving to larger quarters at 296 Angell Street (q.v.). The school acquired the building in 1903 for use as a student-activities center. That a major Tefft-designed building should be used by the School of Design is appropriate, for during the 1850s Tefft himself was an active promoter of such an educational institution. His efforts came to nought, but like-minded citizens founded the School of Design in 1877 (see 11 Waterman Street).

*250 **Providence County Courthouse (1924-33):** Jackson, Robertson & Adams, architects. This 1-block square, 9-story Georgian Revival structure is a generally well-sited and well-massed addition to the predominantly 19th-century neighborhood. Conceived as a contextual building and built into the steep western slope of College Hill, the building appears as a series of smaller, connected buildings rising up the hill and culminating in a tall, robust English-baroque-inspired tower with a lantern. This steel-frame structure is finished, like many of the neighboring buildings old and new, with red brick and light stone trim, and the decorative vocabulary is neo-Federal. This design strikes a happy balance between the monumentality of important public buildings and the basically small-scale residential nature of its environs, whose character suggested an effective means of breaking the large mass of the building and relating it to its setting. The courthouse site has a long civic history beginning in 1795 when the town purchased the old Congregational Church at the southwest corner of Benefit and College Streets for use as the Town House. This building was replaced in the mid 1870s by the Superior Court House (completed 1877, Stone & Carpenter, architects), which occupied only half the site of the present building. The product of a design competition among regional architects, this building was erected in two stages: the southern section was built first, while offices remained in the 1877 structure, which was replaced with the northern half once the southern half was occupied. (See 2 College Street.)

*251 **Providence Athenaeum (1836-38, 1868, 1917, 1977-79):** William Strickland, architect. A private library, this granite Greek Revival structure is fronted by a Doric *distyle in antis* portico and an imposing entrance stair. The building sits 1 story above street level behind an anthemion-and-palmette cast-iron fence; the carved-granite Richmond Fountain in front of the building was completed in 1871 to the designs of Ware & Van Brunt of Boston. The interior was remodeled and the main staircase installed by James Bucklin in 1868. Norman M. Isham designed an addition to the southeast corner, constructed in 1917. The library was considerably expanded with the construction of another addition, on the southwest, designed by Warren Platner Associates and completed in 1979: this 3-story, flat-roof section is finished with rock-faced granite like the original and set back slightly from the plane of the facade. The Providence Athenaeum was established in 1831 and opened in rooms in the Arcade, 65 Westminster Street (q.v.). In 1836, it merged with the Providence Library Company (established 1753) and began plans for this building. Originally, plans called for this structure to house the Athenaeum, the Franklin Society, and the Rhode Island Historical Society. Philadelphia architect William Strickland, a member of the Philadelphia Franklin Society, was probably called in at the Franklin Society's behest. This is New England's only building by Strickland, a nationally prominent architect. The land for the building and part of the building costs were contributed by the heirs of Thomas Poynton Ives (see 66 Power Street), who built Athenaeum Row (q.v.) immediately to the south. The Athenaeum has a long and interesting association with the Providence literary scene, and in this context is often recalled as a favorite haunt of both Edgar Allen Poe and H.P. Lovecraft.

*257-267 **Athenaeum Row (ca. 1845):** Russell Warren, architect. Five, 4-story, brick row houses, each 3 bays wide with an Ionic entrance por-

tico. Following the so-called "English" plan, the principal story is the 2nd floor, where a large parlor extends the full width of each unit. The heirs of Thomas Poynton Ives built this as an investment property; several decades earlier, Ives himself built a row house across the street at 270-276 Benefit Street (q.v.). Warren's design is particularly urbane, and no doubt owes its form to his experience in New York during the mid-1830s where numerous such buildings were then rising.

*270-276 **Ives Row (1814-1819):** Four, Federal, 3-story, brick row houses with a low hip roof. Each house has a 3-bay facade and paired pedimented fanlight doorways flanked by paneled pilasters. A large archway, brutally cut through in 1948 to provide automobile access to the rear of the building, mars the facade. Thomas Poynton Ives, a native of Massachusetts, was a successful merchant and partner in Brown & Ives. His own house stands at 66 Power Street (q.v.). This building was erected as an investment property.

*282 **John Larcher House (1818-20):** John Holden Greene, architect. A 2½-story, brick Federal house with stone trim, 4 exterior chimneys, and a 5-bay facade with central elliptical-fanlight doorway and a modillion cornice. The cupola is a mid-19th-century addition. The 2-story addition with garage on the south dates from the 1960s. Larcher was a businessman, and his family remained here into the 20th century.

*296 **Earl P. Mason House (ca. 1857):** A 3-story, 3-bay-facade Italianate house with a segmental-arch Corinthian side-hall portico, heavy window caps, and quoins. Mason (1804-1876) owned a drug and chemical company on Canal Street. He had a long involvement with several local banks, invested in numerous mills, and helped to found both Rhode Island Hospital (1864) and Rhode Island Hospital Trust Company (1867). He and his wife, Ann Larcher, the daughter of John Larcher (see 282 Benefit Street), summered in a large house on Bellevue Avenue in Newport designed by Thomas A. Tefft and built shortly before this house.

*301 **First Unitarian Church (1816):** John Holden Greene, architect. Sited at an angle to the street, this superb, monumental, almost-square, granite structure is dominated by a 200-foot-high tower and spire above a colossal engaged Doric colonnade. A large, round-arch window with Gothick tracery dominates the facade, and similar, smaller windows punctuate the other sides of the building. At the request of the congregation, Greene's design was heavily influenced by that of Charles Bulfinch for Boston's New South Church, but Greene's design is more robust, and its steeple has a more emphatic verticality. The fine interior is less altered than that of Greene's slightly earlier St. John's Church, 265 North Main Street (q.v.), retaining much of its original furniture — including the mahogany pulpit — of Green's design. Greene here used the saucer dome he had used at St. John's, but instead of that church's whimsical Gothick decoration, this decorative scheme relies on strictly classical elements — with Corinthian columns supporting the dome and Adamesque fans in the corners of the ceiling. Greene repeated this design for the First Presbyterian Church in Savannah, Georgia in 1819. In 1875, the First Unitarian Church added a parish hall, built of the same granite as the church, and in 1959 added an annex (William Buffum, architect). Mrs. Henry D. Sharpe designed the landscaping in front of the church. The congregation gathered in 1720 and worshipped in a building at the corner of Benefit and College Streets; this church is the replacement for one built on this site by Caleb Ormsbee in 1795 and destroyed by fire in 1814. A fire in the tower heavily damaged this building in 1966. Meticulously restored under the direction of Irving B. Haynes & Associates, the building remains one of the outstanding examples of early 19th-century architecture in America.

*309 **Mrs. William R. Huston House (1867):** Clifton A. Hall, architect. An elaborate, brick-and-stone Second Empire house 2½-stories high with a concave mansard roof with paired-bracket cornice; a slightly projecting center pavilion in a 3-bay facade; and an elaborate entrance porch with pendants, brackets, and colonnettes. The *Providence Daily Journal* of January 25, 1868 described it as "a fine modern residence of Danvers pressed brick." Mr. Huston was a builder and served as contractor for this house.

*312 **Isaac Bowen, Jr. House (ca. 1804):** A 2½-story, brick-end, wood-frame Federal house with a 5-bay facade, central fanlight doorway, and Doric portico. Bowen built this house on land purchased from his father.

*314 **General Ambrose Burnside House (1866-67):** Alfred Stone, architect. An unusual Second Empire house, 2½ stories high on the Benefit Street side with a full basement on the steeply sloped Planet Street side. Built of brick with Nova Scotia stone, wood, and cast-iron trim, it has a concave mansard roof. Its most striking element is the large, curved, corner bay, which makes a fine transition from the Benefit to Planet Street elevations. The entrance dominates this curved bay, with 1-story porch wrapping around the curve from Benefit Street. The 2nd-story Queen Anne bay window on the Benefit Street elevation is a later addition, but it adds to the eclectic charm of this unique building. Burnside, a rifle manufacturer, built this house immediately upon his return from the Civil War; he served as governor of Rhode Island from 1866 to 1869. It was completed in 1867 at an estimated cost of $75,000 and was described at the time as "one of the finest modern houses in Providence." Burnside, who represented Rhode Island in the United States Senate (1875-81), owned the house until his death in 1884, and his sister-in-law Nancy K. Bishop lived here briefly before building her house at 151 Thayer Street (q.v.).

*322 **Benjamin Man House (ca. 1770):** A 2½-story, 5-bay facade house with a Greek Doric portico, paired exterior chimneys on the north wall, and an interior chimney on the south side. Man was a housewright, and the property changed hands often during its early years. Carlo Mauran bought the house in 1818 and seems to be one of the first owners to occupy it. The portico, the northern chimneys, and several interior remodelings were made in the 1830s or 1840s.

*326 **Man-Mauran House (ca. 1770, 1864):** Alfred Stone, architect for the remodeling. A 2½-story, mansard-roof house with asymmetrical, 3-bay facade and hooded entry. This colonial house was remodeled for the Mauran family in 1864.

*336 **Mrs. Edward Brooks Hall House (1866):** Alfred Stone, architect. A 2½-story, asymmetrical Gothic Revival dwelling with a high, cross-gable roof, elaborately sawn bargeboards, carved pendants, and a Tudor-arch entrance. As a modest urban example, it compares favorably with Richard Morris Hunt's Griswold House in Newport, erected in 1863. It shares the site constrictions of the Burnside House one block to the north, but here Stone chose a slightly different solution — a truncated corner rather than a broad curve — to turn the corner. Mrs. Hall was the widow of the Reverend Edward Brooks Hall, the long time and much admired minister of the First Unitarian Church at 301 Benefit Street (q.v.). This house was built soon after the Reverend Hall's death and was a gift from friends and parishioners.

*357 **Colonel Joseph Nightingale House (1791, 1855, 1864):** Caleb Ormsbee, architect/builder (see entry on his own house at 407-409 Benefit Street). By far the finest early wooden house in the city, the Nightingale House is a large, 3½-story clapboard dwelling with a gable-on-hip roof. The 5-bay facade is framed with quoins, the window surrounds are rusticated, and the central bay breaks forward of the building mass below a traceried fanlight gable. The entrance porch is boldly modeled in the Roman Doric order as are the consoles above the windows; a Palladian window is directly above the entrance. The roof is finished with a turned balustrade with urn finials on the posts, and the attic gable windows are filled with tracery. Similar in scale to the nearby John Brown and Thomas Poynton Ives Houses at 52 and 66 Power Street (q.v.), the Nightingale House is more *retardataire* than either, with much of its exterior decorative vocabulary based on that more common in the middle rather than the end of the 18th century. Nightingale, an important Providence merchant and partner in Clarke & Nightingale, died soon after his house was completed. His widow sold it to Nicholas Brown, son of one of the four Brown brothers, and it has remained in Brown family ownership since. The stables and bowling alley at the rear and a 1-bay addition on the south side — originally intended as a carriage entrance — were built to Thomas Tefft's designs in 1855. A library on the northeast was completed in 1864 (Richard Upjohn, architect). In this wing, John Carter Brown assembled his im-

portant collection of Americana, now housed in the John Carter Brown Library at Brown University (q.v.).

*367 **James T. Rhodes House (1839-41, 1873):** In its original form, this was an ample 2½-story, 5-bay facade, Greek Revival house with corner pilasters, wide entablature, and Greek Doric central portico. In the 1870s, the house was modernized by the substitution of corner quoins for the pilasters, and the cornice was embellished with bold modillions. The roof — probably a simple gable roof originally — was replaced by the present mansard. This is one of the few houses on the street preserving early outbuildings, here including a carriage house and wash house. Rhodes (1800-73) worked extensively as a supercargo, particularly on South American voyages. In his later years he was extensively involved in cotton manufacturing and served on the boards of directors of Butler Hospital (see 345 Blackstone Boulevard), the National Eagle Bank, and American Screw Co. as well as in the General Assembly.

*368 **William Ashton, Jr. House (ca. 1795, ca. 1910):** A 2½-story house with 5-bay facade and center entrance. Its Ionic portico, the elaborate Palladian window above, and the pierced balustrade on the roof were added ca. 1910 by architect Wallis E. Howe; they replicate originals on the Captain Parker Borden House (1798) on Hope Street in Howe's native Bristol. Ashton's family had owned the land on which this house stands since 1718, and the original Ashton house stood directly west on South Main Street. William Ashton built this dwelling around the time of his marriage to Dorcas Fiske in 1794.

*383 **Thomas F. Hoppin House (1853-55):** Alpheus C. Morse, architect. This 3-story brick building with brownstone trim is one of the finest Italianate houses in Providence. The house occupies a terraced site at the corner of John Street; the brownstone retaining wall was originally surmounted by a cast-iron balustrade. Each of the principal elevations is resolved into 3 bays, with the center bay of the east and west walls recessed. Windows are trabeated on the south and west, while those on the east have round arches; niches replace windows on the recessed section of the east elevation, and a statue of *Flora* fills one of them. A wide, bracketed cornice supports the low hip roof. A 2-story service wing and carriage house extends north and east from the northeast corner of the main block, creating a service court beyond the carriage entrance on the east side. This house was built on the site of John Innis Clarke's Federal-style mansion, similar to that of his business partner at 357 Benefit Street (q.v.); by the 1840s, the Clarke House belonged to William Jenkins. The Clarke House was destroyed by fire in 1849, and Jenkins's daughter Anna Almy Jenkins was one of the two of the family to survive. In 1852, Anna Jenkins married Thomas F. Hoppin, scion of an East India trade family, and the young couple nostalgically chose to build their new house on the site of her family's demolished home. Hoppin, a painter and sculptor, had recently returned from several years' study in Europe where he well may have met Alpheus Morse, who came to Providence for this, his first work in the city. The Hoppin family was prominent in Providence's artistic community and produced several architects in the late 19th century. After Hoppin's death in 1873, the family rented the house to several governors, and the coruscant reception for President Hayes here in 1879 gave the house the name "House of a Thousand Candles." In the 20th century, the Hoppin House has served as headquarters for several architectural firms, most recently for Robinson Green Beretta. In 1982-83, Robinson Green Beretta undertook major rehabilitation of the building: this work included construction of a stair tower on the north side and a glazed 2nd-story passage on the service wing in addition to restoration of the principal rooms on the 1st floor and re-creation of the original color scheme with painted brick, based on Morse's watercolor elevations of the house.

*388 **John Eddy House (1872):** A substantial brick residence, 2½ stories high, with a mansard roof. Wooden trim on the building includes rope moldings around the windows. The house has a center entrance with paired square pillars in its 3-bay facade. Eddy was president of the Blackstone Mutual Fire Insurance Company.

*389 **Tully Dorrance Bowen House (1853):** Thomas A. Tefft, architect. A severely handsome Italianate brownstone house of great sophistication, it is a hip-roof cubic mass with a 3-bay facade and a brick rear ell. It sits on a terraced lawn with a brownstone retaining wall. The recessed center entrance is within a Doric-pilaster architrave and below a semicircular fanlight. The window caps are pedimented on the 1st story, trabeated on the 2nd, and segmental arch on the 3rd. This chaste, Renaissance-inspired design is a fine complement to the more elaborate Hoppin House across the street. Bowen (1800-69) was a partner in Bowen & Borden, cotton goods manufacturers. He moved here from George Street, and built a smaller frame house just behind this one at about the same time (see 7 John Street).

*392 **Benjamin Clifford House (ca. 1805):** A 2½-story, 5-bay facade, brick house with paired end chimneys. Nineteenth-century alterations include the octagonal cupola at the top of the roof and the ogee-gable hood on consoles above the round-arch entrance. Clifford was a merchant.

*395 **Thomas Peckham House (ca. 1820):** John Holden Greene, architect. A 3-story, 3-bay facade, brick, Federal dwelling with modillion cornice and low hip roof with monitor (rebuilt in 1984). The side-hall entry has a late 19th-century bracketed hood. A large ell extends from the rear of the main block along Arnold Street. Peckham was a painter, and his watercolor views of Providence done in the 1830s and 1840s — some painted from this house — give a telling picture of the city at that time.

*[398] **Tillinghast Burial Ground (17th century et seq.):** The early settlers of Providence neither built a church nor set aside a common burial ground. Burials generally took place at the rear of the narrow, deep lots that extended east from Main Street. After the North Burial Ground was established in 1700, the use of private cemeteries began to wane. Their location and the opposition of their owners delayed the opening of Benefit Street until the 1750s. These private cemeteries were gradually deactivated after the opening of Benefit Street, and only this small lot, enclosed within a cast-iron fence, remains; a large granite obelisk dominates the plot, which is filled with smaller headstones.

*400 **St. Stephen's Church, now Barker Playhouse (1840):** This stucco former church with gable roof set end to the street has a projecting, convex, 1-story vestibule, and the entrance is framed with large pilasters. Originally, a spire capped the vestibule. This is the simplest, most severe Greek Revival church built in Providence. St. Stephen's left this building in 1862 to occupy a Richard Upjohn-designed edifice at 114 George Street (q.v.). This building was used by the Church of the Saviour in the late 19th century. The Barker Players, the oldest little-theatre group in the country, acquired the building in 1932 for its amateur productions.

*401 **Jeremiah Tillinghast House (1819):** Originally a simple, 2½-story Federal house, built of brick with stone lintels, it has a 3-bay facade with an off-center fanlight doorway quite similar to that at 282 Benefit Street (q.v.). The Tillinghast family had owned the land on which this house stands since the 17th century. Levi Pearce, the stone mason, built this house for Tillinghast. Francis Cranston, who owned the house from 1880 to 1898, added the mansard roof in 1885.

*404-408 **Daniel Stillwell House (ca. 1795):** A 2½-story, 2-chimney house with large, small-pane commercial windows on the 1st story. Stillwell, a tailor, was a son-in-law of Christopher Sheldon, on whose family's land this house was built. The fire insurance record of 1801 indicates that Stillwell had his house and shop here, a mixed use typical of the time. Since the mid-1930s, it has housed Soloman's Market, a neighborhood institution. The Solomans renovated the building in 1966, removing later cladding, restoring the clapboard, and improving the landscaping.

*407-409 **Caleb Ormsbee House (ca. 1788):** A 2½-story double house with a 6-bay facade and paired center entrances. Ormsbee, Providence's first known builder-architect, lived here until his death in 1808. Ormsbee built some of Providence's most important late 18th-century buildings, including the Nightingale House, 357 Benefit Street, and the Ives House, 66 Power Street (q.v.). In the mid-19th century, Emery Willard, carpenter

for many of the mid-century houses on the street, lived here.

*414 **Daniel G. Wightman House (ca. 1823):** A 2½-story, brick Federal house set gable end to the street with a fanlight, side-hall entry. Wightman built this as an investment property, and upon his death in 1828 it was sold at auction.

*419 **William J. Doyle House (ca. 1825):** A narrow, brick 2½-story house, a parallelogram in plan, with a round-arch fanlight center entrance. The unusual shape of this house is due to the angled lot line, which the north wall follows. Doyle sold the house in 1854 to William Field, with the specific provision that Field pay Doyle's divorced wife $75 annually.

*425 **Salisbury House (ca. 1820, 1855, 1982):** A 5-bay-facade, center-hall-plan Federal cottage with an elaborate entrance including shuttered sidelights. Sylvester Salisbury moved this house to a site on South Street in 1855; it may have been built by another member of the Salisbury shipbuilding family, all of whom lived in that vicinity. In 1982, Hill Realty Co. moved the house to its present location.

BENEVOLENT STREET

*5 **Henry Anthony House (1844):** A typical, 2½-story, 3-bay-facade, pedimented-end-gable Greek Revival house with handsome detail including a Doric cornice and a thermal window in the flushboarded gable end. Anthony (1815-84), a graduate of Brown, was proprietor of the *Providence Daily Journal;* he served as Governor of Rhode Island from 1849 to 1851 and later as United States senator from 1859 to 1884, including a term as president pro tempore in 1869. The fountain in Lippitt Park (see 975 Hope Street) is dedicated to his memory.

*6 **Hope Club (1885, 1911, 1912):** Gould & Angell, architects. A large, 3½-story, brick Queen Anne structure, tightly massed under a high cross-gable roof. A large, 2-story bay window flanks the main entrance. The Hope Club was established in 1875 in the offices of Edward D. Pearce, Jr., and met at 41 Waterman Street (q.v.) and 292 Benefit Street before building its headquarters. According to the club's centennial history, the building was the "first city clubhouse erected as such in America." The kitchen and food storage have always been located on the top floor to avoid cooking odors in the rooms. Additions to the north for private rooms and club facilities were made in 1911 and 1921.

*12 **Candace Allen House (1819):** John Holden Greene, architect. A 2-story, brick Federal house with stone trim, modillion cornice, and a low hip roof with monitor; elaborate balustrades originally trimmed the roof. The 5-bay facade has a central Corinthian entrance portico with an elliptical fanlight doorway with sidelights. The floor-length windows on the 1st story are unusual in Providence, and may be attributed to Greene's recent sojourn in Savannah, Georgia; and like Southern examples, these windows have delicate wrought iron balconies. Above the entrance is Greene's modified Palladian window with a broad, elliptical blind fan spanning the three windows of the lower section. The facade of this house is given emphasis by the use of Flemish bond — the sides and back are of common bond — and a more elaborate cornice. The house occupies a terraced lot with a granite retaining wall and fine cast-iron fence. There is a brick carriage house at rear. Candace Allen was the sister of manufacturer Zachariah Allen, who lived across the street at 1 Megee Street (q.v.), Governor Philip Allen, and Lydia Dorr (see 109 Benefit Street).

*22 **Sylvanus and Samuel Tingley, Jr. House (ca. 1820):** A 2½-story late Federal house on a high basement with quoined 5-bay facade, recessed central doorway flanked by pilasters and sheltered by a curved, iron porch and curving stone steps; the porch ironwork is particularly fine. The Tingley brothers were stone cutters who carved many of the 19th-century monuments throughout the city and particularly in Swan Point Cemetery and the North Burial Ground (q.v.).

*26 **Seth Adams House (ca. 1823):** A 2½-story late Federal house with a 5-bay facade set on a high granite basement. A double flight of stone steps provides access to the center entrance with sidelights and paneled console entablature. Adams dealt in flour and grain.

*74-80 **Elizabeth A. Gammell House (1883):** Gould & Angell, architects. A large, 2½-story, Queen Anne, 2-family house with cross-gable roof. Elaborate shingling fills the gable ends. The 1-story entrance porch, with shed roof, is set in the corner. Mrs. Gammell built this as an investment property.

*93 **Beckner-Bannister-Reeves House (ca. 1854, 1938-41):** This probably began as a small, simple, 2½-story dwelling. During the 1880s and 1890s, it was the home of the prominent artist, Edward Bannister, the only black founder of Providence's Art Club and one of the leaders on the local art scene at the end of the 19th century. Mr. & Mrs. Euchlin D. Reeves modified the house to its present brick-clad appearance in the late 1930s — John H. Duggan, contractor — to house their antique collection, notable for its Chinese export porcelain, now at Washington & Lee University in Lexington, Virginia. Mrs. Reeves was the great-great-granddaughter of John Brown.

*104 **Milton Morse House (1847):** This fine and unusual Greek Revival house has a 2½-story, 5-bay-facade main block with 2 interior chimneys, and a flank-gable roof with a "trap-door monitor" dormer. A hexastyle Doric porch runs across the front of the house, sheltering the central entrance. There are extensive ells and a carriage house at the rear. The west side — along the driveway — has subsidiary entrances and porches, and the building's wide entablature is carried around the pedimented side gables. Morse, a cotton-goods manufacturer, lived here until 1887.

*106 **Ellen Richardson House (1901):** Angell & Swift, architects. A well-preserved, 2½-story, end-gable-roof shingle house with a prominent, overhanging gable and a 1-story, pedimented and shingled entrance porch. Mrs. Richardson lived behind this house at 225 George Street (q.v.) and probably built this as an investment property on an unused rear portion of her land.

*110 **Burrough-Aldrich House, now the Rhode Island Historical Society's Museum of Rhode Island History (ca. 1825, ca. 1902):** John Holden Greene, architect. A 3-story, 5-bay-facade, balustraded-low-hip-roof house on a high foundation, with Colonial Revival alterations. The center entrance has a 1-story paired-Tuscan-column portico below a Palladian window, and quoins frame the facade. Later additions include the 3rd story, with its modified Palladian window centered on the facade, a Tuscan-column porch on the west, and a ballroom at the rear. Robert S. Burrough, a customs officer, lived at 29 Thayer Street (q.v.) before moving here; another family house stands at 6 Cooke Street (q.v.). Nelson Aldrich (1841-1913) moved here in 1891 and bought the house in 1902. Aldrich was perhaps Rhode Island's most prominent and most important late 19th- and early 20th-century politician. For years the leader of the state's Republican party, he was known as the "General Manager of the United States" in the early years of the 20th century, a reference to the depth and extent of his influence in the United States Senate where he represented Rhode Island. His daughter Abby married John D. Rockefeller, Jr. The Rhode Island Historical Society acquired the house in December 1974 and, after extensive renovation, opened it as a museum of Rhode Island history in May 1979.

*121-123 **Estelle R. Jackson House (1900):** William R. Walker & Son, architects. A 2½-story, symmetrical, Queen Anne/Colonial Revival double house with a hip- and cross-gable roof and entrances at each side in 1-story porches. Mrs. Jackson, daughter of industrialist Samuel B. Darling (see 53 Wesleyan Avenue), built this as an investment.

BERLIN STREET

Houses (ca. 1920): A row of six identical hip-roof bungalows with porches across their fronts and tripartite picture windows. They are representative of modest tract building in the early 20th century when Mount Pleasant was developing as a "suburb" within the city.

BERNON STREET

28-30 **Chatherina Lynn House (1896):** This 2½-story late Queen Anne tenement with cross-gable roof and large octagonal corner turret is far more elaborate than most multiple-family houses erected at that time on Smith Hall. The Lynn House was occupied by its owners — as were many of the more elaborate multiple-family houses in the neighborhood — providing both income and a home.

37 **Joseph Baker House (ca. 1864):** A small cottage with hooded center entrance flanked by bay windows, the Baker House is typical of modest structures built around mid-century when the area beyond Smith and Orms Streets was first divided into house lots. It is distinguished by the round-arch-recessed-panels in the corner pilasters and its fine bracketed detailing. Baker was a molder with a shop at 12 Steeple Street.

42-60 **Andrew Dickhaut Heirs Row (1891):** Composed of nine attached, 4-bay-facade units, each with its private entrance, the 2-story, flat-roof structure is unique in Providence multiple-family housing of this period, but it is not unlike public-funded, low-income housing erected in cities throughout the nation in the 1940s and 1950s.

65 **Patrick Shanley House (ca. 1860):** A 3-bay-facade, 2½-story, side-hall-plan house with a flaring gable roof set end to the street, the Shanley House follows the most typical mid-19th-century Providence house plan. Shanley was an Irish-born carpenter who lived here with his wife, Mary, also born in Ireland, and their seven children.

BISHOP STREET

60 **Joseph R. Ballou House (1847-1849):** A Greek Revival cottage with a characteristic, boldly scaled entrance architrave and corner pilasters. The house was built on speculation by Richard O. Moulton, a housewright who sold the completed structure to Ballou in 1849 for $2,000. Ballou was a roll coverer employed on Eddy Street.

† BLACKSTONE BOULEVARD

This well-landscaped, 200-foot-wide boulevard was commissioned by the proprietors of Swan Point Cemetery (see 585 Blackstone Boulevard) in the early 1890s. Construction began in 1892, and the landscaping was completed in 1904. The emphatically rustic design was created by nationally known landscape architect Horace W.S. Cleveland and falls within an important category of informal parkways built around the turn of the century. Intended to provide better access to the cemetery from the then more densely settled part of Providence, this 2.2-mile-long boulevard also provides a major north-south connection at the easternmost part of the East Side. This handsome boulevard has long been important for its recreational aspects: for trolley rides (the last trolley trip in Providence occurred in 1947 on Blackstone Boulevard), motoring, cycling, and — most recently — jogging along the central pathway.

8-12 **The Lincoln Apartments (1924-25):** A long, rectangular, 3-story, brick-and-stucco, parapet-walled-flat-roof apartment building with projecting square bays flanking the double entrances defined by porches surmounted by attenuated Palladian windows. This building is unusual for its wall treatment of random stucco panels accented with brick trim. The Jackson Development and Realty Company built the Lincoln Apartments.

21-23 **Joseph Moss House (1895):** A 2½-story, clapboard-and-shingle, Queen Anne, 2-family house set gable end to the street. The house has spindlework side porches and a 3-story, semi-octagonal, conical-roof tower in the front. Moss built this as an investment. William H. Loomis, an artist for the *Providence Daily Journal*, was one of the first residents.

35, 37 **Hosea K. Morton and David Waldron Houses (ca. 1881):** A pair of similar, 2½-story, end-gable-roof, 2-bay-facade, side-hall-plan Queen Anne cottages with gable ornaments and front porches wrapping around the sides. Morton, a photographer, built and occupied the house at 35 Blackstone Boulevard, whereas David A. Waldron, a broker who lived in Barrington, built the similar house next door as an investment.

51 **James P. Simmons House (ca. 1880):** A small, end-gable-roof, side-hall-plan cottage with sawn bargeboard trim on the gable, the bay window, and the door hood. Simmons built this house as an income property.

55 **Charles H. Reed House (1875):** A small, end-gable-roof, 2-bay-facade, side-hall-plan cottage with elaborate scalloped bargeboards in the gable and on the bay window and bracketed door hood. This house is one of the oldest houses on Blackstone Boulevard. The house next door at 51 was probably similar before its remodeling in the Colonial style. Charles H. Reed was a reed maker.

74-76 **John R. Cottam House (1922):** A large, 2½-story, multi-gable, brick-and-half-timber, Tudor Revival double house with a pair of gabled pavilions cantilevered over the first story on the facade. Cottam was a real estate agent.

87 **Samuel P. Tabor House (1937):** A large, 2-story, brick-and-half-timbered, multi-gable, Tudor Revival house with a stepped back plan designed to accommodate the deep narrow lot. Samuel P. Tabor was chief clerk at the General Chemical Company.

95 **Theodore F. Low House (1963):** Millman Associates, architects. A 1-story, vertical-board-clad, flat-roof, modern house illustrating Japanese influence in its exposed post-and-beam carport at front of the residence. Low was a yacht broker and president of the Sims Co. — dealers in oil burners — when he moved here from 221 Medway Street.

97 **Franklin L. Hathaway House (1870):** A cross-gable-roof Victorian cottage with an Italianate trelliswork porch and scalloped bargeboards in the gables. Hathaway was a carpenter who resided on Wickenden Street before he built this cottage on land which, at the time, was mainly farmland.

129 **Henry V.A. Joslin House II (1909):** An unusual, long, low, 2½-story, banded-shingle house of asymmetrical design with wide eaves, informally arranged fenestration, and Georgian Revival pilaster-flanked and pedimented entrance with fanlight. Joslin moved here from 140 Blackstone Boulevard (q.v.).

134 **Edward S. Macomber House (1907):** Stone, Carpenter & Sheldon, architects. A boxy, 2½-story, shingled, hip-roof house with a large front porch with square brick piers and a stucco sun porch on the south side. Macomber was a salesman.

140 **Henry V.A. Joslin House (1900):** A large, 2½-story, flank-gambrel-roof, 3-bay-facade, center-hall-plan, Colonial Revival house with elaborate trim including a Chinese Chippendale parapet railing between the dormers at the roof line, modillion cornice, Corinthian pilasters at the corners, and large bow-front Ionic porch capped by a balustrade with urn finials. Henry Joslin was secretary of the Union Railroad Company.

145 **Ashbel T. Wall House (1917):** A 2½-story, brick, 5-bay-facade, center-hall-plan house with modillion cornice and Tuscan-column portico surmounted by a tripartite window with a keystone. There is a 2-story, flat-roof wing on the south side of the house. This house was the home of Vincent A. Cianci, Mayor of Providence, 1975-84. Ashbel T. Wall owned a gold and silver plating company. (See 162 Clifford Street).

180 **Warren Hayward Durkee House (1914):** A large, asymmetrical, 2½-story, brick house with wide overhanging eaves, a corner oriel window on the 2nd floor, and a large, brick, arcaded porch on the south and east sides of the 1st story. Durkee manufactured chemicals and owned his own company. He moved here from Everett Avenue.

188 **William McDonald Jr. House (1907):** Clarke, Howe & Homer architects. A 2-story, brick, hip-roof, 5-bay-facade, center-hall-plan Colonial Revival house with splayed lintel blocks and a semicircular, Tuscan-column portico at the entrance. McDonald was a physician.

200 **Robert L. Walker House (ca. 1910):** A 2½-story, brick and shingle, flank-gambrel-roof, 3-bay facade, center-hall-plan, neo-Colonial house unusual for its projecting, shingled 2nd story with exposed joist ends, a treatment derived from 17th-century garrison houses. The eclectic detailing of this house includes delicate Federal-type cornice molding incorporating the 2nd floor window heads and a classical portico with paired Ionic columns, ramped railings and urn finials. Walker was president of his own real estate company and treasurer of the Providence Realty Company.

203 **Prescott O. Clarke House (1896):** Clarke & Spaulding, architects. A large, 2½-story, L-plan, brick-and-half-timber, cross-gable-roof Tudor Revival house with an entrance tower in the nook of the L and elaborately patterned half-timbering on the 2nd story. Clarke was a principal in the architectural firm Clarke & Spaulding and designed this

BRANCH AVENUE

*5 **North Burial Ground (1700 et seq.):** A landscaped, 150-acre cemetery with varying topography surrounded by a wrought iron fence. Set aside for militia training and as the first common burying ground in Providence, the North Burial Ground has since expanded fifteen-fold and become exclusively a cemetery. The original section is the plateau rising to the north of the intersection of Branch Avenue and North Main Street. It is laid out in a random grid pattern and retains a number of 18th- and early 19th-century slab monuments, primarily of slate and marble and including work of Newport's John Stevens Shop and Providence's Tingley shop. North and west of this section lie picturesquely landscaped grounds set out beginning in the mid-1840s following the precepts of the rural cemetery movement; Atwater & Schubarth, the Providence landscape and engineering firm also responsible for designing Swan Point Cemetery (see 585 Blackstone Boulevard), set out this section, gradually expanded along the same lines north and west as needed. The monuments in this section are generally larger and carved of granite or marble; here, too, is the Brown family mausoleum (1869; Alpheus C. Morse, architect), the only one in the cemetery. The northwest section is the free burial ground (the so-called "potter's field"), whose markers are small, if existent at all. Structures on the grounds include an office at the entrance, built in 1883, and a receiving tomb, on the western slope of the southern plateau (1903; Martin & Hall, architects). The earliest extant example of Providence civic institutions, North Burial Ground reflects the change of social and humanitarian attitudes that are so completely interwoven with civic history, notably the evolution of the 18th-century common burying ground into the handsome and well-landscaped rural burial park of the 19th century. North Burial Ground further retains a fine collection of funerary sculpture spanning nearly three centuries.

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[475] **Hopkins Square (1891, 1978-79):** A triangular parcel of land bounded by Charles Street on the east, Branch Avenue on the south, and Hawkins Street on the north, Hopkins Square is framed by trees and dominated by a statue of Esek Hopkins (Theodora Alice Ruggles Kitson, sculptor). In the 18th and 19th centuries, this was the Hopkins family burial ground (see 97 Admiral Street); in 1891, the city condemned the land and moved all the graves, save that of Esek Hopkins, to the North Burial Ground (q.v.). The square was relandscaped and fitted with new benches in the late 1970s by the City Parks Department.

*725 **Wanskuck Mills (1862-64, 1874-75, ca. 1885):** The dominant feature of the complex is the original large, 5-story, brick textile mill with its tall, square, central stair-and-freight tower that tapers to an octagonal open lantern capped by a low, copper-clad ogee dome. The 4-story addition to the west of the main block was constructed in the mid-1970s, and an office southwest of the mills was added in the 1880s. Numerous outbuildings, housing blacksmith shops, picker, engine, and boiler houses, are still present, located in the mill yard north of the main mill. A circular brick gasometer also stands in the mill yard. The Wanskuck Company was founded in 1862 by Jesse Metcalf, Henry J. Steere, and Stephen T. Olney to manufacture woolens and worsted cloth. The firm was immediately and immensely successful and expanded rapidly. Henry Steere built the nearby Steere Mill (see 81 Wild Street) to increase the firm's worsted production in 1884, and the company expanded to include the Geneva Mills (see 1115-1117 Douglas Avenue) in 1897 and the Mohegan and Oakland Mills in Burrillville. Because of its relatively inaccessible West River location, the Wanskuck Company built a village across Branch Avenue to house its workers (see Shiloh and Winchester Streets) and a social hall (see 754 Branch Avenue), and contributed to the construction of Roger Williams Baptist Church (see 201 Woodward Road). The Metcalf family eventually dominated the company. Like so many other prosperous New England textile enterprises, the Wanskuck Company's Branch Avenue facilities closed in the 1950s. Today, the complex houses a variety of small manufacturing concerns.

979-999 **St. Edward's Roman Catholic Church Complex (1889-1907):** James Murphy, architect. The centerpiece of this religious complex is the red-brick, granite-trim basilica-plan High Victorian Gothic church with a 4-story, projecting, central tower capped by a tall spire. St. Edward's was established here in 1865 as a mission for the Irish mill workers employed at the nearby Steere and Wanskuck Mills. In 1892, the church added a 2½-story, Queen Anne rectory at 999 Branch Avenue. A granite-trimmed, 2-story, brick school was added in 1907 to replace an 1867 structure that had served both as school and church. The church also acquired the handsome mansard-roof cottage at 984 Branch Avenue for use as a convent by the Sisters of Mercy who taught at the school.

BRAYTON STREET

64 **Our Lady of Mt. Carmel Church (1925, 1967):** O'Malley & Fitzsimmons, architects. A basilica-plan, brick Italian Renaissance-inspired church with an arcaded bell tower and an elaborate facade. The parish evolved as an outgrowth of the Holy Ghost parish (see 470 Atwells Avenue) and was established in December 1920 with the Rev. Nicola Armento as pastor. Under the leadership of Father Cavallaro, the church was refurbished in 1967. A small, landscaped plaza fronts the church.

BRIDGHAM STREET

38 **Thomas W. Gorton House (ca. 1864):** A square, 3-story, 3-bay-facade, hip-roof dwelling with hooded entrance and wide front windows. The original clapboard has been covered with shingles. Listed as a merchant in the 1869 Providence directory, Gorton was in the watch and watch-repair business by 1871.

*130 **David Hutchins House (1855):** A transitional Greek/Bracketed house: its 2½-story, pedimented end gable is Greek Revival, but the trim is elaborated with bracketed detail. This transitional form is seen throughout Providence residential neighborhoods developing in the 1850s. Hutchins was a partner in G. & C.P. Hutchins, dealers in gas fixtures and crockery.

*177-181 **Charles M. Sheldon Apartment House (1882):** A 3-story, multiple-family dwelling with flat roof, deeply recessed entrance, projecting bay, and paired round windows. Sheldon, who lived on Westminster Street, built this as an investment. Its first occupants included a lawyer, a clerk, an electrician, and a dressmaker.

*180 **Henry T. Grant House (1874):** A 2-story Italianate house with a low, bracketed hip roof. The 2-bay facade has a massive, elaborate portico and ornate scroll saw trim on the bay window. Grant was president of the Citizens Savings Bank. This house was moved here from the corner of Bridgham and Westminster Streets in 1892.

BRIGGS STREET

165-167 **Mason W. Tillinghast Duplex (ca. 1890):** A 1½-story, shingled, cross-gable-roof Queen Anne double house with window hoods and spindlework porches. Tillinghast, who lived next door, built this as a rental property.

169 **Mason W. Tillinghast House (1875):** A 2½-story, "stick style" house with a handsomely finished porch and a massive, square, corner tower terminating in a wrought iron finial. Tillinghast was a cabinetmaker when he built this imposing house, and the elaborate detail may be his own handiwork. By the 1880s, he was a successful restaurateur at 12 Weybosset Street in the family venture that ultimately became Carr's (see 107 Angell Street and 299 Westminster Street).

BROAD STREET

Broad Street follows the old Indian Pequot Trail, in use long before Roger Williams and his followers came to Providence. By 1725, it had been improved into the Pawtuxet Road, linking Providence with that village to the south. Originally the name was applied to Weybosset Street (q.v.). Broad Street was widened after the Civil War, just at the time it became a fashionable suburban street, filling with large, elaborate dwellings. As one of the city's major street car routes after 1879, it became heavily traveled between the city's southern neighborhoods and Downtown. In the 20th century, the street became increasingly commercial, particularly with 1-story, automobile-related and -oriented shopping nodes. This once tree-lined avenue is now a mixture of decaying older houses — often converted to commercial use or boarding houses — and shops, many now closed and boarded over with the decline of South Providence.

160 **Young Men's Christian Association (1913; 1954-56):** Shattuck & Hussey (Chicago), architects. A 9-story, brick-and-limestone,

hotel-type building with terra cotta trim. The building has a 2-story, flat-roof lobby in the front, enlarged by Creer, Kent, Cruise & Aldrich. The Providence YMCA was founded in 1854 at 56 Weybosset Street. After several moves, the organization erected a building at Jackson and Westminster Streets. That building was demolished in 1913 after the completion of this facility.

*188-194 **The Aylesworth Apartments (1889):** An imposing, symmetrical, 2½-story brick-and-shingle Queen Anne building with a complex high-hip roof. One of the handsomest of the few 19th-century apartment buildings in Providence, it was built as an investment by Eli Aylesworth, president of the Westminster Bank on Weybosset Street. The 4 large units were first occupied by a physician, a drug-store owner, a provisions merchant, and a school teacher.

266 **Joseph R. Budlong House (1849):** A typical, 2½-story, pedimented-end-gable Greek Revival house with a wide entablature and pilaster entrance. The bracketed bay window is a later addition to this rare, early house on Broad Street. The storefront was added in the 20th century when Broad Street was becoming a commercial district. Budlong, a housewright in partnership with Joseph C. Fanning (see 684 Eddy Street), undoubtedly built this house himself. The Budlong and Fanning firm constructed a great many houses similar to this one throughout the city in the mid-19th century. Budlong's family continued to live here well into the 1880s.

342 **Trinity Battery Service Building (1924):** An unusually handsome, 1-story, flat-roof, commercial structure with a broad wood entablature and patterned brick walls. It was constructed when upper Broad Street was becoming a major automotive sales and retail-accessory center.

*359 **James A. Potter House (1889):** Stone, Carpenter & Willson, architects. An opulent, 2½-story, Queen Anne structure. The Potter house has a 1st story of brick trimmed in brownstone, a pink-slate-clad second story, and gray slate gables with gable ornaments. Its handsome Colonial Revival interior finish includes classical mantelpieces, staircases with elaborate, varied balusters and intertwining-vine-motif newel posts, and paired-Ionic column doorway openings. Potter was proprietor of the James A. Potter & Co. lumber yard.

*369-371 **Clifton A. Hall House (ca. 1856):** Clifton A. Hall, architect. A symmetrical, 2½-story, brick Italianate double house with a low hip roof and wide eaves. The central 2 bays of the 4-bay facade are recessed and fronted by a wide double-entrance portico supported by paired, cast-iron Ionic columns. Hall, a prominent local architect, lived in the south half of the building until his death in 1909. He designed many structures in Elmwood and South Providence, including Trinity Methodist Church next door.

382- **Salvation Army of Rhode Island (ca. 1974):** 386 David W. Anderson, architect. A 2-story, concrete-block, flat-roof building with banded windows. This typical example of 1970s Brutalist design houses the Salvation Army Community Center, including various administrative offices and social service programs. Established in 1899, the Salvation Army came to Providence around the time of the First World War. The organization occupied quarters at Westminster and Summer Streets beginning in 1920. This structure stands on the site of the Swedenborgian Church of the New Jerusalem, located here from 1870 until 1951; that building was then converted to commercial use and ultimately demolished.

*389-393 **Trinity United Methodist Church (1864-65, 1915):** Clifton A. Hall, architect. This handsome, brick Gothic church in the English parish-church tradition was designed by a parishioner whose own house stands next door. The gable-roof nave has clerestory windows above the shed roofs of the side aisles; a massive corner tower with a wood-frame spire dominates the design. The chancel was redesigned with Gothic furnishings in 1949 by Arland A. Dirlam. The brick parish-house building (1915) is the only realized part of a Gothic church-and-parish-house complex designed by George W. Kramer of New York for execution in stone. Trinity Church, founded in 1859 through the missionary activities of the Mathewson Street Methodist Church, merged with the Chestnut Street Church (the city's original Methodist parish) in 1899. Throughout the last quarter of the 19th century, Trinity had the largest congregation and Sunday school of any church in the Southern New England Conference of the Methodist Church.

514 **Nehemiah K. Sherman Block (1867):** A 3-story, flat-roof, Italianate residential/commercial block with wide bracketed eaves and paneled soffit. Although altered by the addition of a modern storefront, this building is an interesting example of stepped-plan design made to accommodate its angled site at the corner of Friendship Street. Sherman acquired this lot from Thomas Snow in 1866 for the considerable sum of a $1000, an indication of high valuation of this location at the intersection of two major thoroughfares. By 1867, he had occupied his new house and within the year moved his grocery business, Sherman and Andrews, into it.

*543 **Edwin A. Grout House (1867):** A 2½-story, mansard-roof, Second Empire house with quoined corners and a Palladian window. This imposing house stood across the street from the Jonathan and Andrew Comstock Houses (the former now gone) and within a block of the Nehemiah K. Sherman Block and the first Israel B. Mason House (now 12 Dartmouth Street). All of these men were engaged in the provisions industry, Grout being a wholesale meat dealer. Broad Street at this period might well have been known as "butcher's row." Grout was apparently ruined by the Panic of 1873. He sold the house to S.G. Allen II for $20,000, and by 1875 his firm had been absorbed by his neighbors the Comstocks.

*550 **Andrew Comstock House (1864):** A 2½-story Second Empire house with mansard roof and hooded Palladian window. Comstock was a prominent Providence businessman who built this house with the proceeds of a Civil War-era fortune made in the meat-packing industry. It was erected across the street from the house (demolished) which was being built at the same time on the northeast corner of Broad Street and Comstock Avenue by Jonathan Comstock, Andrew's brother and business partner. This site was probably chosen because of its proximity to the Comstock's slaughter-houses on Willard Avenue. The two Comstock houses were built by master carpenter Lorenzo Vaughn at a cost of $14,500 and were among the first houses on Broad Street below Trinity Square.

570-572 **Charles Atwood House (1897):** A 2½-story Queen Anne house with a corner tower and a broad Colonial Revival veranda. Atwood, a real estate agent with an office at 72 Winter Street, had inherited a fortune in rental real estate from his father. He had previously lived at his father's house at 1 Bridgham Street (demolished) before building this opulent home for himself.

*571 **Israel B. Mason House II, now Bell Funeral Home (1888):** Stone, Carpenter & Willson, architects. A large and imposing 2½-story, brick-and-slate-shingle Queen Anne house with a complex gabled hip roof. This excellently maintained house is lavishly detailed, with an ornate veranda, scrolled window caps, and magnificently decorated interiors with extensive paneling and ornamental plaster work. When completed, this was one of the finest houses in Providence. The house has been used as a funeral home since Mason's death in 1916. Mason's earlier house, erected about 1868, was moved to 12 Dartmouth Street (q.v.) in 1887 when construction began on this house. Mason was a meat packer and, like his neighbors the Comstocks, had his first slaughterhouse nearby on Willard Avenue. In 1893 he founded Merchants' Cold Storage Warehouse at 160 Kinsley Avenue (q.v.).

576 **Mary Carty House (ca. 1894):** A 2½-story, Queen Anne, cross-gable-roof house with a bracketed cove cornice and a sweeping Colonial Revival veranda on the front and side. Mrs. Carty, a dressmaker who lived with her large family at 88 Blackstone Street, probably built this house as an investment; she never lived here.

*593 **Edward E. Darling House (1881):** A 2½-story, Modern Gothic house with characteristic openwork gable screens, Eastlake-inspired window detail, and sawn porch ornament. Darling was a bookkeeper at the Rumford Chemical Works (see 231 South Main Street). Many of the fine houses built on or near Broad Street in the 1880s were owned by management-level workers.

*596 **George H. Busiel House (1900):** A 2½-story Queen Anne house with a corner tower and a fine Colonial Revival veranda, notable for its complex massing. Busiel was a book-

keeper who became treasurer of both the American Wood Paper Company and the Continental Steamboat Company as well as secretary of the Earl P. Mason Land Company before building this elaborate house in 1900.

*601 **Robert E. Smith House (1882):** An elaborately ornamented, 2½-story, "stick style" house with iron cresting, extensive pseudo-structural gable timbering, and a jigsaw-work porch. Recent alterations have obscured much of the fine detail. One of the finest suburban houses on Broad Street, it was built by the owner of the R.E. Smith Coal & Wood Company at South Water and Weybosset Streets. Smith was active in city politics and served as commissioner of public works during the period when Elmwood Avenue was rebuilt and Blackstone Boulevard was planned.

*603 **George H. Smith House (ca. 1899):** A gambrel-roof cottage notable for its Colonial Revival detail, including Palladian windows and gambrel-roof dormers. Smith was a partner in Beamen & Smith Machine Tool Manufacturers, whose plant at 20 Gordon Avenue (q.v.) is now part of the Providence Lithograph complex. He was related to his neighbors, the R.E. Smiths, and his house was built on part of the original grounds of their house. He later moved to 77 Princeton Avenue (q.v.).

671 **Samuel Gray House (1858):** A large, square, 3-story Italianate house with wide bracketed eaves and unsympathetically modernized fenestration. Gray bought fifteen lots of land from W.S. Burgess and W.W. Updike for $5,524 in 1857 with the express condition that he build, within eighteen months, two houses near Broad Street, each to cost at least $3,000 and be at least two stories high. Gray built this imposing dwelling for himself and another smaller house that still stands at 27 Princeton Avenue. The conditions outlined in the deed were not unusual for the time and were designed in this case to encourage further upper-income development in this sparsely settled region and thereby to raise the value of the land still owned by the Burgess and Updike Company. Few people seem to have followed Gray's example, however, and several more decades were to pass before any extensive building occurred in the area. In 1858, Gray's houses were probably the only dwellings on Broad Street below Trinity Square except for a few old farmhouses (since demolished), and his house was considered a country estate. Gray, whose occupation is unknown, sold the house to Albert D. Lippitt for $14,000 in 1867. Lippitt, a partner in Lippitt & Harkness Co., dry goods merchants, at 85 Westminister Street, in turn sold the property to Benjamin B. Bogman in 1871. Bogman operated the Railroad Depot Saloon in Providence at the time.

677 **Frank W. Marden House (1895):** A 2½-story, cross-gable-roof Queen Anne residence with clapboard on the 1st story and shingle above, elaborate gable bosses, and a spindlework veranda. Marden was a partner in Marden & Kettlety, jewelry manufacturers. His partner built a house next door at 1 Princeton Avenue (q.v.) at the same time this house was built, and they shared a carriage house across Broad Street at 45½ Marlborough (q.v.).

†688 **Temple Beth El, now Congregation of Shaare Zedek (1911):** Banning & Thornton, architects. A large, brown, Roman brick synagogue with a Corinthian portico *in antis* and a largely intact interior with handsome stained glass. Constructed for the Congregation of the Sons of Israel, organized in 1854, this building replaced an earlier synagogue on Pine Street and served the congregation until 1954, when a new Temple Beth El was built at 68-72 Orchard Avenue (q.v.) on the East Side. This building is now occupied by a group merged from several older congregations.

708 **Horatio N. Angell (1891):** A 2½-story, Queen Anne, cross-gable-roof, 2-family house with a pedimented spindlework porch. Angell sold Ochee Water — bottled spring water from Johnston — at his store at 22 Peck Street until his death in 1896, after which his wife, Amie, continued the business.

726 **James H. Hagan House (1891):** A 2½-story, clapboard-and-shingle, Queen Anne house with an octagonal corner tower, front porch with paneled pediment, and spindlework side porch. Hagan built this house for himself and the house next door (see 728-730 Broad Street) as an investment; he was then an importer and bottler of liquors at 333 Richmond Street.

728-730 **James H. Hagan House (1891):** A 2½-story, cross-gable-roof clapboard-and-shingle, Queen Anne two-family house notable for its elaborate spindlework porch and paneled gable trim. Hagan lived next door at 726 Broad Street (q.v.).

*747 **Calvary Baptist Church (1898, 1905 et seq.):** Arthur Eaton Hill, architect. A yellow-brick, neo-Gothic church with a corner entrance, irregular plan, and fine Gothic detailing. The cross-gable roof is crowned with a large copper lantern and tower. Established in 1854 as the Friendship Street Baptist Church — created from the South and Fifth Baptist Churches — this congregation met in a structure on Friendship Street until moving here in 1898. The congregation changed its name to Calvary Baptist Church at that time. They first occupied the chapel and began construction on the larger structure in 1905.

†807 **Home for Aged Men (1895):** Frederick E. Field, architect. A 3½-story, brick, hip-roof, Georgian Revival building with three colossal tetrastyle porticoes. A home for aged men had existed since 1874 at other locations until the death of Henry J. Steere, part-owner of the Wanskuck Mills; he bequeathed $150,000 to build a new structure. This Broad Street site was chosen, and construction began about 1891. Within a few years of its completion in 1895, the facility was expanded to accommodate aged couples. The building has been enlarged in the rear several times. It continues to serve its original purpose and currently houses about seventy persons. The Home for Aged Women stands at 180 George M. Cohan Boulevard (q.v.).

814 **Frederick R. Young House (1903):** A rambling "shingle style" cottage notable for its complex gambrel roof. Young was an insurance agent with an office in the Butler Exchange Building.

841 **Frederick L. Foster Block (1882-1889):** A 3½-story, commercial and residential block, notable for its multi-dormer, chateauesque roof. This large building, containing a drug store on the ground floor and flats on the upper levels, was built as an investment by Foster, a cotton broker.

859 **Jethro Hawes House, now the F.P. Trainor Funeral Home (1897):** A 2½-story Colonial Revival house with a high hip roof. The handsome, semicircular portico with ramped railings and the large Palladian windows are notable features. Hawes was a partner in George Hawes & Sons, 23 Dyer Street, manufacturers of steam traps. Hawes died within a few years of moving to his imposing new house from 168 Cypress Street (q.v.). William McQuirk, a physician, occupied the house from 1913 until 1944. In 1948 it became a funeral home.

964-970, 972-974, 976-984 **Harry Weiss Tract (1908-10):** Harry Weiss, a contractor and builder, constructed one of the largest and most remarkable residential and commercial developments of its day in Providence. The complex, originally consisting of twenty-two buildings (of which sixteen survive today), was a mixture of three-deckers and larger apartment houses created by combining two three-deckers into a single large building (e.g. 976-984 Broad Street). At the most visually prominent part of this site, on the corner of Broad Street and Thurbers Avenue, he built a large commercial building with flats above (964-970 Broad Street). F.E. Page was the architect for this development; Page seems to have specialized in the design of three-deckers. Not much is known about Weiss. He first appeared in the Providence directory in 1906 as a painter and decorator at 160 Willard Avenue in the heart of the Jewish section. By 1907, he had branched into contracting in addition to painting and in 1908 was working solely as a contractor at 377 Prairie Avenue. At this time, he began developing one of the large tracts of vacant land in South Providence, between Pennsylvania and Thurbers Avenues east of Broad Street. Weiss also dabbled in the South Providence jewelry industry. In 1910, he was listed both as a contractor and as a dealer in diamonds at 984 Broad Street, one of his own newly completed buildings. There are no further listings for Weiss after 1910 in Providence, Cranston, or Pawtucket city directories indicating that he must have died or left the area.

964-970 **Harry Weiss Block (1909):** F.E. Page, architect. A 3½-story, Queen Anne commercial and residential block with a corner tower

and arcaded loggias. The building has stores on the ground floor and apartments above, one of which was occupied by Weiss in 1909.

974-984 even **Harry Weiss Tenements (1909):** F.E. Page, architect. Two, 3½-story, Queen Anne/Colonial Revival apartment houses with handsome colossal porticoes and Colonial Revival detailing. These houses were designed by combining two standard three-deckers into a single structure unified by a monumental common entrance. Weiss occupied an apartment as a diamond merchant in 1910. This large group also includes the Harry Weiss three-deckers (1908-1910) located at: 9-11, 13-15, and 17-19 Meni Court; 328-330, 340-342, 344-346, 348-350, 352-354 and 356-358 Thurbers Avenue; and 5-7, 9-11 and 13-15 Weiss Court. Twelve, clapboard-and-shingle, gable-roofed, three-deckers with projecting, gabled bay windows, Tuscan-column double porches and quasi-Queen Anne detailing. These identical houses are the remains of one of the largest three-decker tracts built in South Providence after the electrification of the streetcar lines made the southern end of Broad Street accessible to the working class. Page made this style house his trademark and repeated it throughout this South Providence tract without variation.

973 **James A. Searle House (1874):** A 2½-story, mansard-roof house with bracketed bay windows and door hoods. Searle was a carpenter-builder when he erected his fashionably trimmed house on the rural, lower end of Broad Street. By 1879 he was using his large country lot to grow produce for sale in Providence.

1017 **Liberty Theater (1921):** A small, brick theater with elaborate terra cotta trim. This theater was part of the Bomes chain and is typical of the small neighborhood theaters built after World War I, when silent pictures became a popular and respectable family entertainment.

1045-1047 **Willis L. Doe House (1903):** This shingled Colonial Revival double cottage has elaborate Federal-inspired detail. It was built by a sergeant in the Providence Police Department.

1096 **New England Telephone Company (1903):** Stone, Carpenter & Willson, architects. An elegant, 2-story, brick-and-limestone Georgian Revival building notable for its sophisticated composition and detailing. The Providence Telephone Company, which had been in existence since 1879, established this exchange on Broad Street to improve service in the affluent Elmwood, Washington Park and Edgewood areas.

1248 **Frederick Patt House (1894):** A large, 2½-story, hip-roof house with corner towers and a wide front veranda (now enclosed). Although this typical Queen Anne dwelling has lost much of its architectural value as a result of unsympathetic modernization, it remains an important visual landmark on Broad Street because of its prominent, handsomely trimmed 3-story corner tower. With expansive, well-kept grounds, it is one of the few survivors among the large Victorian houses that once lined Broad Street down to Washington Square. In 1894 Frederick A. Patt, a banker, replaced or extensively remodeled a smaller house built on this site in 1881 by George W. Barker, a jeweler.

1450 **Broad Street School (1897, ca. 1931):** A 3-story, brick-and-limestone, hip-roof Colonial Revival public school with a 1-story, brick, Georgian Revival auditorium wing with tall, round-arch windows. When constructed, this school caused criticism because it seemed overly large for the sparsely populated Washington Park neighborhood; within a few years, however, it was fully utilized because of the area's growth: the school committee's far-sighted decision was confirmed.

1481 **Damase Bouchard Block (1899):** A 3-story commercial-residential block with stores on the ground floor and two floors of flats above. A wooden stringcourse between the 2nd and 3rd floors links the facade's multiple bay windows. An elaborate parapet wall ornamented with applied turned balusters conceals the roof. The first business to occupy this building was Mason Peck's drug store.

1520 **Washington Park Methodist Church (1900, 1950):** A.A. Dirlam, architect of present structure. A red brick, gable-roof, modern Romanesque style church with a tall, plain, gabled campanile accented by a turret rising from the corner. The congregation was founded in the 1890s; the original building (1900) has been so completely incorporated into the present structure as to be almost indistinguishable.

BROADWAY

Broadway is one of the city's most interesting and impressive late 19th-century residential boulevards. Running west from downtown, the eastern section of this street was laid out in 1834 from Sabin Street to just beyond Dean Street. Broadway assumed its present length and breadth in 1854, when it literally became a "broad way" 80 feet across, the widest street in the city at the time. Lined with trees, it became a stylish residential street during Providence's boom years between the Civil War and the turn of the century. Broadway was particularly popular with newly prosperous mercantile princes and captains of industry, whose large, elaborate dwellings rose on relatively restricted lots. Many of these remain, but some 20th-century commercial development has made unsightly incursions into this elegant thoroughfare. Efforts are being made to preserve the special late 19th-century elegance of Broadway, and in 1982 it was declared a local historic zoning district.

25 **Gulf Station (1968):** Curtis and Davis, architects. A 1-story, concrete-block, circular structure with brick sheathing, surmounted by a tall metal pole supporting an illuminated globe near the top. This station is inspired more by popular exhibition — and exhibitionist — architecture than by more traditional sources for gasoline stations, which aim toward establishing a connotative message by their design. Surely influenced as well by the bombastic pseudo-modernism advocated by *Downtown Providence 1970*, it transcends pop trends in roadside architecture to achieve a thin but engaging monumentality adjacent to and visible from the highway.

148 **Oliver Johnson House (ca. 1843):** A 2½-story Greek Revival dwelling with pedimented gable roof set end to the street and a fine Doric portico. The scroll-design brackets and round-arch windows on the side of the house may have been added in the 1850s or 1860s. Johnson was a merchant whose business was located on Exchange Street.

*185 **Silas B. Whitford House (1856):** A transitional Greek Revival/Bracketed house, 2½-stories high with pedimented gable roof, bracketed eaves, and portico. Whitford and Albert L. Sanders operated a wholesale grocery business at 27 Exchange Place.

*196 **Thurber-Williams House (1845, 1890-91):** A 2½-story Queen Anne house with gambrel roof set end to the street. Highly picturesque, it has wide eaves sheltering 2 side porches. An attenuated corner turret accents the house. This highly successful design began as a typical Greek Revival house, probably similar to that nearby at 148 Broadway. It was built for Hope and Celia Thurber (a seamstress). In 1889 Carrie L. Pierce bought the property, and it was renovated during the following two years; Miss Pierce married Dr. Horace N. Williams in 1891, and they lived here after the completion of the renovations.

*202 **Thomas Pierce, Jr. House (1867):** A mansard-roof, 2½-story, L-plan house with the entrance porch set within the nook of the "L." A cupola sits atop the mansard. Its typical, bold detailing includes bay windows, heavy window caps, and modillion cornice. Pierce was a partner in his family's boot-and-shoe business, Thomas F. Pierce & Co., in the Arcade.

*214 216 222 228 **Houses (ca. 1845-55):** A row of four, similar, 2½-story, side-hall-plan houses with pedimented gables set end to the street, classical entablatures, and wide corner boards. Each is varied somewhat in ornament and reflects the transition in the domestic vernacular from the Greek Revival to the Italianate style. Number 214 is pure Greek Revival with a fine Doric portico and paneled corner pilasters, while number 216 has Italianate detailing including an arched door hood and a modillion cornice as does number 222, with bracketed eaves, arcaded porch with square paneled posts and round-arch Palladian-motif window in the gable end. Number 228 has bracketed eaves, perhaps a later addition, but otherwise the building is typically Greek Revival in form, although altered by the addition of a storefront on the 1st story.

*215 **Betsey R. Remington House (1867):** A

symmetrical, mansard-roof, 2½-story house. The 3-bay facade has a central entrance, and the house has elaborate bracketed trim and an ornate portico with clustered colonnettes at the gabled projecting central pavilion. Mr. Remington was a cotton broker, partner in Daniel Remington & Son; the firm went bankrupt in 1878.

*232 **Patrick F. Hoye House (1900):** A 2½-story, gabled-hip-roof, Queen Anne house with a corner tower and elaborate, Colonial Revival-inspired fenestration, porches, and trim. Hoye was a partner in Hanley, Hoye & Co., purveyors of wines and liquors; his partner was Joseph Hanley, a brewer. Hoye moved here from 227 Broadway, and his family lived here until 1938.

*235 **William H. Low House (ca. 1855):** A large, 3-story Italianate house with arcaded porch, low hip roof, and wide, bracketed eaves. Low began his career as a shoe merchant at 131 Westminster Street. In the boom years after the Civil War, he became a highly successful real estate developer, investing heavily in downtown property. His son, who built a house nearby at 243 Knight Street (q.v.), carried on the family business after Low, Sr.'s death.

*243-245 **Colin C. Baker House (1872):** A very large, 2½-story, mansard-roof double house notable for its fine detail. The attenuated 2-story bay windows, cornice treatment, and elaborate entrance make this one of the most distinctive Second Empire houses in the city despite alterations. The intricate wrought iron fence enclosing the front of the lot is a handsome, original feature. Baker was a dealer in provisions. William S. Johnson and Benjamin W. Spink, partners in a drug and paint business with offices on Exchange Place, lived here after Baker.

*253 **Salisbury Peck House (1856):** A 2½-story Italianate house with a bracketed cornice beneath the bell-cast mansard roof. The entrance of this L-plan house is within the side porch. Peck was a sash and blind manufacturer.

*257 **Edward Burr House (ca. 1855):** A 3-story, low-hip-roof Italianate house with a fine bracketed cornice, octagonal cupola, and entrance hood supported on scrolled consoles. Burr was a partner in Burr & Shaw, harness and trunk manufacturers on Westminster Street.

*258-260 **H.B. and R.P. Gladding House (1867-68):** C.P. Hartshorn, architect. A sober, monumental, brick Italianate double house with a low hip roof. Consoled pediments rise above the bracketed eaves above each end bay of the 4-bay facade; olive-stone lintels cap the original windows, now primarily obscured on the facade by a 2-story bay window on the east end of the facade and a 2-story, 2-bay addition on the west. Henry B. and Royal P. Gladding, brothers and business partners in a book and stationery store on Westminster Street, built this at a cost of about $30,000.

*264- **Uptown, now Columbus Theatre (1926):** 270 Oresto di Saia, architect. An elaborate, brick-and-cast-stone building with a highly articulated 2-story facade organized into alternating wide and narrow bays, with round-arch windows capping the wide bays above the 2nd-floor level. The entablature is decorated with Adamesque swags and a modillion cornice. A prominent, polychrome-brick clock tower is centered over the entrance. One of several neighborhood theatres built in the city following the First World War, it was built for West Side real estate magnate and builder Domenic Annotti.

*289 **William H. Walton House, now the Aurora Club (1889):** A large, 2½-story clapboard-and-red-slate-clad, cross-gable-roof Queen Anne house with Colonial Revival front porch and octagonal corner tower. Detailing includes Palladian windows and pargeted panels in floral designs. Walton was a textile manufacturer with factories in South County, and his family occupied the house until the late 1920s. Since 1932 it has been the home of the Aurora Club, a prominent Italo-American civic and social organization.

*299 **Jerothmul B. Barnaby House, "Barnaby's Castle" (1875 and 1888):** Stone, Carpenter & Willson, architects. A large and very elaborate ornamented High Victorian house, 2½ stories high with a patterned-slate mansard roof. A wealth of wood ornament and iron cresting survives. It was enlarged in the 1880s by the addition of a 4-story, clapboard-and-red-slate, 12-sided, conical-roof tower with an open loggia at the top, and a round, Moorish-inspired conservatory with lancet-arch stained-glass windows; the conservatory abuts a large, circular-plan open porch. This fanciful house is unique in Stone, Carpenter & Willson's work and probably reflects more of the patron's exuberant taste than that of the firm's architectural attitudes: the composition is diffuse and the articulation disparate. It is visually both arresting and prominent, factors which make it perhaps the best known late 19th-century house in Providence. Jerothmul Barnaby (1830-89) was a self-made magnate in ready-to-wear clothing and had a large store at 180-204 Westminster Street (q.v.). He left an estate of almost $2 million. In April 1891, his wife, Josephine, was killed by a poisoned bottle of whiskey she received in the mail while on vacation in Colorado. Her physician, Dr. T. Thatcher Graves, was ultimately found guilty of the murder in a sensational trial, but he committed suicide in prison in 1893 before he could be executed. No doubt the publicity generated by these events only increased the somewhat lurid appeal of this house in the popular imagination.

*336 **Walter S. Hough House (1887):** A 2½-story, brick-and-wood-shingle, hip-roof Queen Anne house with elaborate front porch with bulbous turned posts and trelliswork railings. The balcony over the central entrance repeats the design of the 1st-story porch. Ornamental small-paned sash, varied shingle patterns, and terra cotta panels in the brick enliven this otherwise symmetrical and straightforward rectangular house built for a partner in Wightman & Hough, jewelry manufacturers.

*340 **George R. Phillips House (ca. 1895):** A symmetrical, 2½-story, hip-roof, Colonial Revival house with projecting center entrance pavilion fronted by a 1-story portico. Phillips was part owner of the plumbing and coppersmithing Phillips Lead Company at 231 South Main Street (q.v.).

*343 **Herman G. Possner House (1888):** A 2½-story, mansard-roof, Queen Anne, 2-family house with 2-story bay window with trelliswork trim surmounted by gable with Palladian window. Although this house has lost much of its detailing, the stained-glass transom panels in the windows and the detailing at the roof line suggest a sampling of the richness of the original treatment. Possner was an officer in the William R. Lane Jewelry Company on Potters Avenue.

*347 **Charles L. Eaton House (1889):** A 2½-story Queen Anne house with a slate-clad mansard roof and square corner tower containing a balcony and several dormers. The 2nd story of the front porch was an early 20th-century addition. Eaton was an agent for the City Machine Company at Harris and Acorn Streets.

*354 **Colin C. Baker House (1867):** A 2½-story, brick, mansard-roof house of symmetrical design with Eastlake-inspired incised stone lintels and an oculus window enframed by bargeboards in the rounded front gable. Baker was a partner in Stevens, Baker & Company, commission merchants on South Water Street.

*372 **Francine R. Trowbridge House (1892):** A 2½-story, gable-roof, Queen Anne house with a 3-story conical-roof corner tower with a false balcony around the top story. The arcaded veranda has bulbous, turned posts. This interesting house was built by Mr. and Mrs. C.B. Trowbridge; he was a cotton broker on South Water Street.

*376-378 **George Jepherson House (1890):** A 2½-story, patterned-slate-mansard-roof, Queen Anne, 2-family house with a dentil cornice and an arcaded front porch with turned posts. Jepherson, a lumber dealer, never lived in this house he built as rental property.

*380 **Perez Mason House (1867):** Perez Mason, architect. A 2½-story, hip-roof, Italianate house with a 2-story bay window on the front surmounted by a sunbonnet gable with bargeboard trim, a wealth of bracketed detailing, and, wrapping the front and side, a large porch with pendants suspended from the scalloped fascia between the paneled posts. Mason was an architect who designed a number of large houses in Providence in the 1860s and 1870s, including the Kendrick House at 514 Broadway (q.v.).

*387 **Stephen H. Andrews House (1849):** A 3-story, rectangular, flat-roof, 3-bay, side-hall-plan Italianate house. The modern shingling has obscured most of the original detailing,

although the wide eaves brackets and door hood survive. Andrews, with his father, acquired much of this block between 1834 and 1851, when it was still vacant farmland. Andrews Street is named after him. A mason and carpenter, Andrews probably built this house himself.

*390 **Nancy C. Ballou House (1875-77):** A large 2½-story, mansard-roof house of eclectic design, incorporating a corner porch with Eastlake-inspired incised detailing, Italianate dormers, and a timbered side bay with bargeboards. Frederick M. Ballou (1818-89) was a wool manufacturer and director of the Weybosset and Weybosset National Banks. He served in the General Assembly in 1870 and 1883 and as a city councilman in 1878-80.

*401 **George T. Spicer House (1875):** A boxy, symmetrical, 2½-story Italianate house with low deck-on-hip-roof, central porch surmounted by a modified Palladian window, and bracketed cornice. Spicer was a partner in Spicer & Peckham, stove founders. The carriage house next door at number 405 is similar in design and detail to this house.

*402 **Saint James Episcopal Church, now St. Vartanantz Armenian Apostolic Church (1890):** Alpheus C. Morse, architect. A yellow brick, end-gable-roof, Romanesque Revival church with round-arch fenestration and a low corner tower. Originally home to a white, Episcopal parish, it later housed a predominantly black parish as the Church of the Saviour, before becoming Saint Vartanantz Armenian Apostolic Church.

*408-410 **George B. Calder House (1868):** C.P. Hartshorn, architect. A 2½-story, mansard-roof double house with paired central entrances surmounted by a sunbonnet gable at the roof line. Calder, a dealer in drugs, paints, and oils on Exchange Place, built this at an approximate cost of $10,000.

*412-428 **Colin C. Baker Row Houses (ca. 1868):** A 6-unit, brick, 3½-story structure on a high basement with paired entrances sheltered by elaborate porches, Eastlake-inspired carving in the stone lintels, 3-story bay windows, modillion cornice, iron cresting, and mansard roof. These houses, probably Providence's most elaborate row houses of the period, were built on speculation by Baker, who was a commission merchant. (See 354 Broadway.)

*409-411 **A.A. Spitz House (1902):** A 2½-story, gable-and-hip-roof, Colonial Revival double house with numerous bay windows and a Federal Revival entrance with leaded sidelights and transom lights sheltered by wide Ionic-column porches. Spitz was a partner in Spitz and Nathanson, managers of the Park Music Hall at 312 Westminster and the Empire Theatre at 412 Westminster Street.

*425 **Adeline T. Harris House (ca. 1896):** A large, 2½-story, multi-gable-roof Queen Anne/Elizabethan Revival house, now extensively altered. The various remodelings have obscured much of the original detailing and the half-timbered wall treatment. Adeline T. Harris's family had owned this land on Broadway since the 1850s at least, and this house replaced another on the site.

*433 **John E. Kendrick, Jr. House (1889):** Gould & Angell, architects. A plain, compact, 2½-story, hip-roof Queen Anne house. This house, an unusually restrained example of the Queen Anne style, was built for the superintendent of the Kendrick Loom Harness Company, who was probably a son of John K. Kendrick of 514 Broadway (q.v.).

*438 **Pardon H. Brown House (ca. 1845):** A typical, 2½-story, 3-bay, side-hall-plan Greek Revival house with a pedimented gable roof set end to the street and paneled corner pilasters. The door treatment, shingling and picture window are modern alterations. Brown, a carpenter and millwright, acquired the house in 1856, and it remained in his family until 1901.

*441 **William O. Briggs House (1849):** A plain, 3-story, flat-roof, Italianate palazzo-inspired house with wide bracketed eaves. When Briggs — an undertaker and cabinetmaker — built this house, it stood in lonely isolation in what was then open country.

*446 **William D. Hilton House (ca. 1870):** A 2½-story, mansard-roof house with an elaborate portico. Hilton was superintendent of the Providence and Worcester Railroad and a partner in Hilton Brothers' paper collar factory.

*451 **J. Edward Studley House (1883):** Gould & Angell, architects. A large, 2½-story, cross-gable-roof, shingle Queen Anne house. The modern shingling has destroyed most of the original ornamental detailing, resulting in a rather bland-looking building. Studley managed the estate of William H. Low, who lived in the house at 235 Broadway (q.v.).

*454 **George A. Richards House (1871-73):** A symmetrical, 2½-story, brick, hip-roof Italianate house with projecting central pavilion with a Palladian-motif triple window over the entrance, which is sheltered by an elaborate porch with colonnette supports. The vertical emphasis of this design is heightened by tall narrow windows with prominent bracketed caps. Richards was a prosperous furniture dealer and spring manufacturer.

*463 **John M. Buffinton House (1882-83):** A large 2½-story, gabled-hip-roof Queen Anne house with most of its ornamental strapwork, cresting, and scrollwork concentrated at the roof line. Buffinton was a partner in Buffinton & Potter, jewelry manufacturers at 19 Snow Street.

*466 **Harriet E. Fuller House (ca. 1870):** A symmetrical, 2½-story, hip-roof, Italianate house with brackets, dentil trim, and a central portico sheltering the double doors. Mrs. Fuller owned a boarding house at 249 Westminster Street in the 1870s.

*477 **John E. Troup House II (1881):** A large, rambling, 2½-story, gabled-hip-roof Queen Anne house with a large veranda girding the first floor, numerous iron-crested turrets and dormers, towering paneled chimneys, and richly finished walls with various cladding materials set off by nailing boards and applied bosses. The application of artificial siding in 1976 obscured portions of the fine detailing. This spacious house on ample grounds was the second house constructed on Broadway by Troup, a partner in the large Callendar, McAuslan & Troup department store at 239 Westminster Street (q.v. Troup's first Broadway house still stands across the street, number 478).

*478 **John E. Troup House I (1876):** Walker & Gould, architects. A large 2½-story, asymmetrical, hip-roof, Modern Gothic house with gabled dormers, hoodmolds, and medieval-looking entrance porch with Romanesque-inspired columns. The square corner tower with a prominent double-hip roof and pseudo-half-timbering is particularly fine. The application of artificial siding in the late 1970s obscured portions of the detailing. Troup, a partner in the successful department store Callendar, McAuslan & Troup on Westminster Street, only occupied this imposing house for a short time before selling it in 1882 to James B. Arnold, a gold and silver refiner. At that time he moved across the street to a larger and even more elaborate Queen Anne dwelling at number 477 (q.v.).

*514 **John K. Kendrick House (1867):** Perez Mason, architect. A large, 2½-story, gabled-hip-roof Italianate villa with a recessed entrance porch surmounted by an arcaded loggia and a square, 3½-story, corner tower topped with a lantern. The house, built at a cost of approximately $20,000, is exceptional for the elaborate and plentiful bracketed ornament encrusting every architectural feature like icing on a wedding cake. Kendrick, owner of the Kendrick Loom Harness Company, sold the house in the early 1880s to George W. Prentice, a buttonhook manufacturer and street-railway tycoon.

*529 **Edwin W. Hopkins House (1883):** A four-square, 2-story, hip-roof house with a central gabled, projecting pavilion with a Palladian window above an entrance porch with colonnettes and a diagonally placed, rectangular corner tower. Hopkins was a cotton yarn manufacturer on South Water Street.

*536 **Pardon M. Stone House (1851):** A 2½-story, symmetrical Italianate house with a 1-story veranda wrapping around the front and side. The round-arch door with arched sidelights, the quoined corners and the bracketed eaves and window trim are all original features; the mansard roof is a later addition. Stone was a partner in Stone & Weaver, jewelry manufacturers on Canal Street. The house was acquired by its current owner, the adjacent Saint Mary's Roman Catholic Church, in the 1870s.

*538 **St. Mary's Roman Catholic Church (1864-1901):** James Murphy, architect. A handsome and monumental Gothic Revival church

built of rough-hammered granite. The tripartite facade has a large lancet-arch center entrance and an angle-buttressed corner tower with pinnacles; at rear are a chapel and angelus tower. The richly finished interior has groined-arch ceilings, fine woodwork, and stained-glass windows. St. Mary's was the first Roman Catholic church on the west side of Providence; it was established in 1853, and the parish met in a small wooden structure located on Barton Street. This largely Irish parish grew considerably during the late 19th century, as seen in the large complex created here, which includes the convent next door, now used as the rectory, and several modern buildings for the parochial school. A fitting and monumental western terminus for this grand boulevard, St. Mary's prominence is now amplified because of the construction of Route 10 to the west.

*547-549 551-553 **James T. Kennedy House (1886) and Mrs. Margaret Gough House (1886):** These two nearly identical houses are 2½-story, 2-family houses with mansard roofs, clapboard-and-shingle walls, and elaborate front porches. Kennedy and Gough were partners in Kennedy & Gough, grocers and emigration agents on Manton Avenue in Olneyville Square, just down the hill.

BROOK STREET

*134 **Simeon Barker House (ca. 1842):** A 3-bay-facade cottage set gable roof end to the street with recessed side-hall entrance. The fretwork "gingerbread trim" ornamenting the gable, window caps, and entrance were probably added later, like the cross gable on the roof. The builder and original owner was a housewright.

*237 **Brook Street Fire Station (1950):** Jackson, Robertson & Adams, architects. A brick sheathed, 2-story structure with a flat roof and vaguely colonial trim. Erected as part of the city's post-World War II building campaign to modernize fire-fighting facilities, the station replaced the Ames House (ca. 1830), which had been deeded to the city by Brown University in return for the Thayer Street Grammar School (1866-68), located at the southeast corner of what is now Wriston Quadrangle (q.v.).

*305 **Nathaniel Pearce House (ca. 1800):** A fine, 2½-story Federal dwelling with later additions at the rear. Quoins frame the 5-bay facade with aedicular Ionic entrance and fanlight. Splayed wooden lintels with carved keystones cap the 1st-story windows; the 2nd-story windows abut the fretwork cornice. The original interior has a center-hall, 4-room plan — typical of early 19th century houses — and 2 interior chimneys. Pearce, a captain and ship owner, built this elaborate dwelling on George Street. The Pearce family lived here until the Goddard family acquired the house in the latter part of the 19th century. The house was adjacent to several other Goddard-family owned dwellings. The Goddards gave the property to Brown University in 1888, and John J. DeWolf bought the house and moved it to this location when the George Street land became the site of the John Carter Brown Library (q.v.). The house remained in the DeWolf family until the 1960s.

*406 **Dewey F. Adams House (1896):** This large, gambrel-roof Colonial Revival house boasts a colossal Doric pedimented entrance portico and eccentric corner cuts that create odd overhangs. Adams built this as an investment, and the first resident was Daniel J. Sully, a cotton broker. It served as a fraternity house (ΦΣΚ) for Brown University from 1930 to 1938 and has been divided into flats since.

BROWN STREET

*10 **Moses Brown Ives House, now the Bishop's House (1835, 1867, 1898):** A large, 2½-story, stuccoed Greek Revival house with a large ell to the east of the main block. The entrance is in the south-facing long side of the house, and the end gables are pedimented. A handsome Ionic porch extends across the southern and western sides of the building. Ives (1794-1857) was the son of Thomas Poynton Ives (see 66 Power Street) and Hope Brown, daughter of Nicholas Brown, one of the four Brown brothers. Ives graduated from Brown University in 1812 and, although admitted to the Bar in 1815, devoted little time to legal practice and became more involved in the family's financial dealings, both as partner in Brown & Ives and as president of the Providence Bank (1835-57). A civic leader, he helped to establish the Providence Athenaeum (the Ives family donated the land for the building and part of the building cost) and Butler Hospital (see 251 Benefit and 345 Blackstone Boulevard). Ives married a daughter of Sullivan Dorr (see 109 Benefit Street), and their daughter, Mrs. Henry G. Russell, employed Alfred Stone to remodel the house in 1867; she gave this house to the Episcopal Diocese of Rhode Island in 1898 for use as the bishop's house.

*13 **James Coats House, now Andrews House (ca. 1900):** Ogden Codman, architect. A large, 3-story, brick Georgian Revival house with a 5-bay facade and flat roof. Quoins frame both the whole facade and the projecting, 3-bay center pavilion. The interiors are finished in the restrained Louis XV style Codman favored and publicized in *The Decoration of Houses* (1897), which he co-authored with Edith Wharton. While Codman had many commissions in Newport — including Coats's summer house and extensive interior work at "The Breakers" — this is his only work in Providence. Coats was a leading Rhode Island manufacturer, and his firm, Coats & Clark was a key part of the American "thread trust." While Coats spent much of his time in New York, he maintained this house as his legal residence in Rhode Island for tax purposes. Brown University acquired the building in 1922 for use as a faculty club. In 1938, the building was remodeled as the university infirmary and named after Elisha B. Andrews, president of Brown (1889-1898).

*21 **Annmary Brown Memorial (1907):** Norman M. Isham, architect. A severe, 1-story granite structure with a low hip roof and set on a high basement. The windowless facade is distinguished by monumental front steps and a prominent entrance with low-relief bronze doors. General Rush C. Hawkins built this as a memorial to his wife, Annmary Brown Hawkins; both are entombed in a mausoleum at the east end of the building. This mausoleum, museum, and library is now owned by Brown University and contains a nationally important collection of incunabula.

*38 **Goddard-Iselin House, now Maddock Alumni Center, Brown University (ca. 1830, 1881):** A late Federal house remodeled with a large, well-integrated addition to the south by Stone & Carpenter. The L-plan 3-story brick house has a low hip roof and modillion cornice; the foundation, window sills, and lintels are pale grey granite. The 5-bay George Street front originally had a central entrance, removed in 1881 when the Brown Street entrance was created. It has a 1-story Roman Doric portico and an elliptical-fanlight doorway flanked by banded Gothick colonnettes. The fine interior preserves rooms from the 1830s and 1880s, including the superb paneled library and dining room from the '80s. William Giles Goddard (1794-1846) was a classmate at Brown of his future brother-in-law and neighbor down the street, Moses Brown Ives (see 10 Brown Street). Like Ives, he abandoned a law career quite early, but turned to writing and editing the newspaper *Rhode Island American*. From 1825 to 1842 he was a professor at Brown; he later served the school as a member of its board of trustees and board of fellows as well as secretary of the corporation. His son William acquired the house following the death of his mother, Charlotte Rhoda Ives Goddard, and the house passed to Goddard's daughter, Hope Goddard Iselin, from whom Brown acquired the property in 1940. Brown rehabilitated the building in the mid-1970s — including superb restoration of the 1st floor reception rooms — for use as its alumni center.

*68 **Henry T. Beckwith House (1883):** Alpheus Morse, architect. A handsome and substantial Queen Anne house with a high, complex hip roof, brick 1st story, and slate-shingle 2nd story. The delicate, almost-Japanese entrance porch is particularly fine. Interesting as a late work by Morse, it is typical of the kind of single-family dwellings that filled middle-class Providence neighborhoods in the 1880s and 1890s. Beckwith (1818-1893) made at least two voyages to India before settling into the family cotton business. In the 1840s he was an active anti-Dorrite. He lived in the house of his father, Truman Beckwith, at 42 College Street (q.v.) until moving here. Brown University acquired the building in 1956.

*131-135 **Albert Dailey House (1850):** A 2½-story, stuccoed-brick house with concave mansard roof and large, stepped ell on the south side. The 3-bay facade has a 1-story, full-width porch; the cornice and dormers are ornamented with scroll saw trim. The Dailey

House is within the tradition of the farm or modest country houses designed contemporaneously by Thomas Tefft, and such a design would have been appropriate in what was then known as the Philip Allen Farm Lots. Dailey, a lumber dealer on Dyer Street, leased this land from Allen in 1849 and built his house the following year. He bought the land in 1858, following the financial embarrassment the Allens suffered in the Panic of 1857. Brown University acquired the property in 1955.

*134 **John D. Lewis House (1891):** A large, L-plan, asymmetrically massed, Queen Anne house with brick 1st story, slate-shingle 2nd story, paneled-wood trim, and high cross-gable roof. The facade is at right angles to the street, and the house sits at the northern end of the lot facing a large yard. Lewis was a manufacturer and dealer of drugs, dyes, and dyestuffs; his mill was at Charles and Bark Streets and his store, Downtown on Exchange Place (now Kennedy Plaza).

*183-185 **John N. Schott House (1905):** Murphy & Hindle, architects. A large and complex, 2½-story, shingle, L-plan, double house in the Late Medieval/Tudor manner with pedimented and pillared entrance porches and overhanging 2nd and 3rd stories. In the same area at the same time he built this, his own residence, Schott built several other investment properties, including 67-69 Keene Street (q.v.). Schott owned a meat-packing and wholesale provisions company at 52-56 Randall Street.

* BROWN UNIVERSITY

Established at Warren, Rhode Island in 1764 as Rhode Island College, the school was moved to Providence just before the Revolution through the efforts of the Brown family, which became among the school's most faithful and generous benefactors. Upon receipt of a gift of $5,000 from Nicholas Brown in 1804, the school changed its name to Brown University. The school grew modestly during the first half of the 19th century with the addition of three buildings flanking the original structure at the crest of College Hill. The construction of Rogers Hall in 1862 to the east of this row — and on a section of Brown Street that ran between George and Waterman Streets — established the line of a second row of buildings that defined the fourth side of what became known as the College Green; by the end of the century, both rows were complete. The creation in the early 1890s of a women's school, Pembroke College, led to the first move from this area, and the Pembroke Campus grew north from Pembroke Hall at 172 Meeting Street (q.v.) in the late 19th and 20th centuries. Attention to campus planning increased around 1900: the Augustus Stout Van Wickle Memorial Gates (1900-01; Hoppin & Ely and Hoppin & Koen, architects) were erected at the entrance to the campus on the east end of College Street; F.L. Olmsted of Brookline was consulted to plan Lincoln Field, the area east of the College Green; and the campus was enclosed behind a brick-and-wrought-iron fence, similar to and in emulation of that around Harvard Yard in Cambridge. This main campus, bounded by Prospect, Waterman, Thayer, and George Streets, was filled with buildings in the early years of the 20th century during the tenure of President William H.P. Faunce (1899-1929); significantly, these buildings were all in the Georgian Revival mode, a design decision made both to harmonize with the university's earliest buildings and to unify the campus. Following World War II, the school embarked on an extensive building campaign under the leadership of President Henry M. Wriston (1937-55). Wriston Quadrangle — on the block bounded by George, Thayer, Charles Field, and Brown Streets — the first of these projects, was completed in 1952. West Quadrangle — bounded by Benevolent, Brown, and Charles Field Streets — followed in the mid-1950s. National attention on improving the quality of scientific expertise in the late 1950s and 1960s spurred the construction of several new science buildings, all located in the blocks surrounding the main campus. These and other off-campus buildings are listed under their street addresses elsewhere in the inventory. The following is a selective, chronological inventory of buildings on the main campus and its immediately adjacent residential quadrangles; Pembroke Campus buildings appear on Meeting Street.

* **University Hall, "The College Edifice" (1770 et seq.):** Robert Smith, architect. A 4½-story, brick, Colonial building with belt-courses between stories; hip roof with balustraded deck; a very simple, weather vane-capped belfry, and pedimented projecting central pavilions on each facade. The original — and for 50 years the only — building at Brown, it was based on the design of Nassau Hall at Princeton, also the work of Smith. University Hall saw duty as a barracks and hospital during the Revolution. It has undergone several renovations: 1782 (repairs necessitated by the Revolution); 1834 (exterior stuccoed, windows replaced, balustrade removed); 1883 (new stairways, new, large-pane sash, new chimneys); 1905 (removal of stucco and replacement of small-pane sash); 1939-40 (exterior restoration and complete rebuilding of the interior by architects Perry, Shaw and Hepburn). Now the chief administrative building at Brown, it is a National Historic Landmark.

* **Hope College (1823):** A 4-story, brick Federal structure with hip roof and balustrade, pedimented central pavilion, and three fanlight doorways on east and west elevations. Based on University Hall, Hope College is lighter in scale and detail, and the two buildings effectively illustrate the difference between the Colonial and Federal styles. Nicholas Brown built this structure for the university; it was named for his sister, Hope Brown Ives, wife of Thomas Poynton Ives (see 66 Power Street). Built to augment University Hall as the school grew, it has long been used as a dormitory.

* **Manning Hall (1834):** James Bucklin, architect. A 2-story, stuccoed-rubble, Greek Revival temple-form structure with monumental Doric portico and pedimented gable roof. It was built to house the school's library and chapel. In 1878 the library was moved to Robinson Hall (see 64 Waterman Street).

* **Rhode Island Hall (1840):** James Bucklin, architect. A 2½-story, stuccoed-rubble Greek Revival structure with pedimented gable roof and 5-bay facade with pilasters between bays; the central projecting pavilion with pilasters and entablature contains the entrance. Nicholas Brown was instrumental in the construction of this building, erected to house science classrooms.

* **Rogers Hall (1862):** Alpheus Morse, architect. A 2½-story, brick, 5-bay-facade building with a hip roof. While the format of this building is quite traditional and not dissimilar from Morse's Italianate work of the 1850s, he introduced here a new element in two Gothicizing motifs, polychrome radiating voussoirs over the round-arch windows and Gothic detail on the bracketed hood over the recessed entry. Rogers Hall was built as the university's chemistry laboratory.

* **Slater Hall (1879):** Stone & Carpenter, architects. A 3½-story structure with patterned brickwork and terra cotta trim, hip roof with cross gables, regularly grouped windows, and twin entrances in shallow Romanesque porches on the east and west elevations. Slater Hall is reminiscent of the contemporary, urban Queen Anne architecture of London. It was part of President Robinson's plan to furnish good, safe housing for students. It is named for Horatio Nelson Slater, the building's principal donor. Much admired at the time, it garnered the architects a commission for a nearly identical building at the University of Maine.

* **Sayles Hall (1879-1881):** Alpheus Morse, architect. A 2½-story, T-shape, rough-granite and brownstone Richardsonian Romanesque building with polychrome-slate hip roof. The symmetrical facade is dominated by a central, 3½-story, square tower with a recessed arched entry. This auditorium and classroom building was built by William F. Sayles (see 103 Prospect Street) as a memorial to his son William Clark Sayles, who died while an undergraduate at Brown. Originally conceived in brick, the bolder surface treatment was no doubt influenced by H.H. Richardson's recently completed Trinity Church in Boston.

* **Wilson Hall (1891):** Gould & Angell, architects. This Richardsonian Romanesque, 2½-story, hip-roof building with projecting gabled bays is built of random-ashlar sandstone with brownstone trim and has regularly grouped windows and a recessed entrance in a central arched portal. Like Wilson Hall at Dartmouth College, given by the same donor, it was erected through a bequest from George F. Wilson to promote the study of natural sciences. Wilson Hall is reminiscent of Richardson's Sever Hall at Harvard, built in 1882, but it lacks the restraint of that design.

* **Lyman Gymnasium (1890-91):** Stone, Car-

penter & Willson, architects. A 2½-story, brick-and-stone, Richardsonian Romanesque structure on a high, rusticated basement with a low hip roof and a cylindrical stair tower adjacent to the large, round-arch entrance on the facade. Lyman is highly reminiscent of Richardson's public libraries of the early 1880s, but here built on a larger scale; the building was published in *American Architect and Building News* on 23 January 1892. Lyman served as the school's gymnasium; in 1903, the Colgate-Hoyt swimming pool was added on the building's eastern end. In 1978-79, the building was remodeled as a performing arts center, with a large Post-Modern addition on the north side, serving as the principal entrance from Waterman Street. The building is named for Daniel Wanton Lyman, director of Providence Dyeing, Bleaching & Calendaring Co. (see 50-54 Valley Street).

* **Main Campus Fence (1901 et seq.):** Regularly placed brick piers with finials support the iron fence, and centered in each iron span is a medallion with cresting above it. The medallions bear the date of the class that gave that particular span. Centered on the Front Green and facing College Street are the Van Wickle Gates (1901; Hoppin & Ely with Hoppin & Koen, architects), erected with funds from a bequest by Augustus Stout Van Wickle, class of 1876. Other, less imposing gates were erected at the minor entrances to the campus during the first decade of the 20th century. The fence and gates were inspired by those erected at Harvard from designs by McKim, Mead & White.

* **Rockefeller Hall, now Faunce House (1903, 1929-30):** McKim, Mead & White, architects; Clarke & Howe, architects for addition. A large, 3-story, Georgian Revival building of brick with limestone trim. Two long, central-pavilion units are joined by a large archway — opposite Brown Street — surmounted by a Palladian window. The western portion was built through a donation of John D. Rockefeller. The addition was built with funds from John D. Rockefeller, Jr., class of 1897, on the stipulation that the whole be named for Brown president Dr. William H.P. Faunce.

* **Carrie Tower (1904):** Guy Lowell, architect. A tall, square, free-standing bell tower in the modernized English Baroque style, with entrance to the tower in a granite base decorated with swags; battered-red-brick, fluted shaft surmounted by carved-granite clock faces on four sides; and urn-finial balustrade around open lantern with copper dome. The tower was given by Paul Bajnotti in memory of his wife, Carrie Mathilde Brown Bajnotti; his other memorial to his wife is the Bajnotti Fountain in City Hall Park on Exchange Terrace (q.v.).

* **John Carter Brown Library (1899-1904):** Shepley, Rutan & Coolidge, architects. A fine example of turn-of-the-century Beaux Arts classicism, this is a cruciform-plan structure of Indiana limestone with a pantile hip roof, monumental temple-form projecting Ionic portico *in antis*, and elaborate acroteria, including palmettes and anthemion; the Brown University crest is carved in the tympanum. The structure was built to house the John Carter Brown collection of Americana, moved here from the Brown family house at 357 Benefit Street (q.v.).

* **Soldiers' Memorial Gateway (1921):** Shepley, Rutan & Coolidge, architects. A limestone gateway in the form of a Roman triumphal arch, Soldiers' Gate gives access to Lincoln Field from Thayer Street. William Gammell, class of 1878, initiated the construction of this memorial to the 43 Brown men who died in World War I.

* **Wriston Quadrangle (1949-1952):** Perry, Shaw & Hepburn, architects. Bounded by George, Thayer, Charles Field, and Brown Streets, Wriston Quadrangle contains a group of 3½-story, brick-sheathed Georgian Revival dormitories arranged around several carefully conceived courtyards. Stylistically, the buildings relate to 18th-century-Virginia prototypes, an expected obeisance for the architectural firm responsible for the restoration of Colonial Williamsburg, at the behest of and funded largely by John D. Rockefeller, Jr., class of 1897. While this complex greatly expanded dormitory space for the university, its construction necessitated the demolition or removal of 30 early 19th-century houses. The quadrangle was named in 1955 in honor of Henry M. Wriston, president of Brown from 1937 to 1955.

* **West Quadrangle (1956-57):** Perry, Shaw & Hepburn, architects. A group of 4- and 5-story, brick-sheathed neo-Georgian dormitories arranged in a double rectangle around two courtyards, West Quad was a further expansion of dormitory space for the growing university in the post-World War II years. Like Wriston Quad, its construction necessitated the demolition of a number of 19th-century dwellings, including Russell Warren's magnificent Shepard House (1840) at 19 Charles Field Street. This loss of part of Providence's historic fabric was one of the motivating factors in the establishment of the Providence Preservation Society, founded in February 1956.

* **Graduate Center (1969):** Shepley, Bulfinch, Richardson & Abbott, architects. A group of 4, brick-and-reinforced-concrete towers, 6 stories high (2 levels below grade in an excavated "yard"), arranged in a quincunx with a large, 3-story activities center in the middle. Though designed to house Brown's growing number of graduate students, it has always appealed more to upperclassmen.

BROWNELL STREET

19 **Capitol Chambers (ca. 1915):** Built in a vaguely Colonial-*cum*-Mission style, the 3½-story, stuccoed structure has a hip roof, bracketed cornice, and 1-story, porches on both side elevations. Capitol Chambers was constructed as a lodging house in the middle of the 2nd decade of the 20th century, providing space for legislators and others who came to Providence to transact business at the State House nearby.

56-58 **Albert A. Boutelle House (1892):** Two-and-a-half stories high with a cross-gable roof and a smaller projecting gable on the facade, the Boutelle House has a handsome spindle-detailed entrance porch and diaperwork panels in the gable ends. Built by a machinist, the house is typical of Queen Anne 2-family houses on Smith Hill.

57 **Mowry-Nicholson House (1856, 1864, 1877):** Built by the contracting firm, Mowry & Steere as William G.R. Mowry's residence, the house was originally a cruciform-plan Italianate villa. William T. Nicholson, owner of Nicholson File Company, bought the house in 1865 to be closer to his newly built factory at 23 Acorn Street (q.v.) in the Woonasquatucket River Valley. He remodeled the building in 1867 and completed a northwest addition, including the 3½-story tower with oculus windows and a steeply pitched roof, in 1877. The shed dormer on the cross-gable roof was added in the early twentieth century, perhaps in the mid-1920s when the building was divided into small apartments.

BUCKLIN STREET

160 **Gilbert Stuart Junior High School (1931):** Office of the Commissioner of Public Buildings, architects. This large, 3-story, yellow-brick, Neoclassical structure has a pedimented front portico. It was part of the city's last major public-school building campaign, carried out between the two World Wars.

215 **William Sandford Hoyt House (ca. 1860):** One of Elmwood's few Italianate dwellings, this narrow and deep, 2-story, hip-roof structure has an arcaded porch and projecting eaves supported on console brackets. Hoyt, a wood engraver, probably built this as an investment property.

333 **Union Railroad Company Depot, Stable, and Car Barn (front part, 1865):** James C. Bucklin, architect. The original section is a plain, 2½-story, brick structure, with cross-gable roof and small cupola. In 1865 the Union Railroad Company, under whose auspices all the horse railroads in Providence were consolidated, opened a horse-car line down Broad Street, Elmwood Avenue, and Earl Street; this depot was at its terminus.

BURNETT STREET

15-17 **Prince A. Potter House (ca. 1887):** One of Elmwood's finest Queen Anne dwellings, this exuberant, cross-gable-roof, double-entrance, 2-family house has broad bay-window units and a gabled entry porch. The gables display in bold relief the sunburst or rising sun motif so popular in the 1880s. Potter was a merchant.

*66 **Richard H. Deming House (ca. 1870):** One of the largest and most elaborate dwellings in Elmwood, this is a richly decorated 2-story, asymmetrical, mansard-roof structure, with bracketed window hoods and cornices and an exuberant entrance porch with Renaissance-inspired detail. The interiors contain fine, French Renaissance Revival mantelpieces, woodwork, and ornamental

plasterwork. Deming (1842-1902) was a cotton broker, at first in the firm of George H. Hoppin & Deming, and later as senior partner in R.H. Deming & Company. He served the city as councilman, alderman, trustee of the Parks Board, and police commissioner.

71 **Alonzo and Edward Stanley House (1873):** This two-family house is an elaborate, cross-gable-roof structure with paired bracket trim on the eaves, bay window, and entrance-porch. Alonzo Stanley was a builder.

BUTLER AVENUE

104 **Walter H. Coe Carriage House (1908):** Stone, Carpenter & Sheldon, architects. An unusual 2-story, brick and half-timbered, flat-roof Tudor Revival house and artist's studio with a recessed entrance and projecting, elaborately half-timbered 2nd story supported on sturdy carved brackets and surmounted by a modillion cornice. This unusual building probably originated as a stable and carriage house for Coe, who lived a couple of blocks away at 158 Medway Street. By 1919, Coe had converted it into a residence and rented it out: Frederick Barrett, a chauffeur, was the first resident listed at this address.

163 **Lorenzo Sears House (1891):** A large, 2½-story, shingled, cross-gable-roof house with a large front porch and half-timbering in the front gable window and on the square turret. Although this house has been somewhat altered, it is still a distinctive architectural composition. Sears (1838-1916) was a professor of rhetoric and oratory at Brown University.

228-236 **Buena Vista Apartments (1913):** Frank W. Woods, architect. This early apartment building is a rectangular, 3½-story, stuccoed, hip-roof structure. Its twin entrances are sheltered by elaborate cast-iron and glass canopies suspended by rods from cast-stone grotesques. The entrance canopies flank a carved stone placque bearing the name "Buena Vista." This building — with picture windows, exposed rafter ends, and colossal eaves brackets — is typical of the early 20th-century apartment buildings in Providence. Woods had designed the first major apartment building in Providence, the Minden, at 123 Waterman Street in 1912 (q.v.; see 98 Irving Avenue, 380 Lloyd Avenue, and 86 Whitmarsh Street for other apartment buildings by Woods). Woods designed this apartment building for E.A. Hopkins.

271 **Christopher A. Pierce House (1870):** An asymmetrical, 2½-story, mansard-roof, Second Empire house with a large front porch and bracketed window caps. Pierce was a partner in Hill & Pierce, a coal company on South Water Street.

CABOT STREET

*29-31 **Jane S. Hammond House (1887):** E.I. Nickerson, architect. A 2½-story, clapboard-and-shingle Queen Anne double house with a cross-gable roof and pedimented dormers; twin turned-post porches with Japanesque railings are on the front of the house. Located at the corner of Meeting Street, it is engulfed by the Wheeler School campus (see 218 Hope Street). Mrs. Hammond was the recent widow of Barnabus B. Hammond, a lawyer, when she built this house. She lived here until her death in 1907. The building's design eccentricities typify Nickerson's work.

CACTUS STREET

84-86 **Wendell W. Steere House (1897, ca. 1936):** A 1½-story double house with a projecting vestibule and barrel-roof dormers. This handsome and unusual dwelling uses traditional vernacular forms to suggest a quaint early 19th-century building. Steere remodeled this late 19th-century dwelling built by Thomas Quirk, a jeweler, to achieve this effect.

CAHILL STREET

359 **Ansel Sweet House (1887):** A 2½-story, 2-family house set gable end to the street with a 2-bay facade, a 2-story bay window in the left, and a pedimented hood supported on scroll consoles above the entrance on the right. Sweet, partner in Sweet, Fletcher & Co., jewelry manufacturers, built this as an investment; he lived nearby at 174 Potters Avenue (q.v.).

439-441 **William H. Midwood House (1894):** A 2½-story, end-gable-roof, Queen Anne 2-family house with bracketed cornice, scalloped bargeboards, and spindlework porch. Midwood, a partner in H. Midwood and Sons, wholesale grocers at 100 Dyer Street, lived in one of the units with his family.

CALAIS STREET

43-45 **Patrick Conway Tenement (1873):** This 2½-story, flank-gable-roof, 6-bay-facade tenement contains four units. Conway was a teamster. This dwelling, because of its proximity to the old Brown & Sharpe works, housed workers at that factory in the 19th and early 20th centuries.

CALDER STREET

43 **Joseph Williams House (ca. 1783):** The oldest building in Elmwood, this long, 2-story, flank-gable-roof structure with rear ell, was probably built by Joseph Williams, a great-great-great-grandson of Roger Williams. Joseph Williams's 80-acre farm included most of the land between Elmwood Avenue and Cranston Street from Potters Avenue to Mashapaug Pond. The part of the property on which the house stood was last farmed by Paul Coffin, who sold it in 1849 to George W. Crocker. Crocker immediately subdivided the farm. The house itself, which originally stood on the south side of Potters Avenue between Dexter and Plymouth Streets, was moved to its present location between 1852 and 1859. The flank-gable front portion was extended to the north and the interior largely rebuilt between 1859 and 1875; a 2-story bay-window unit was added to the front probably at the turn of the century.

CAMDEN AVENUE

51 **Charles Kelley House (ca. 1875):** Set end to the street, this cottage has a 2-bay facade with a large bay window and a hooded entrance. Decorative trim includes a diamond-pattern jigsaw cornice and hoodmolds over the side and attic windows. This handsomely detailed cottage is typical of the small, single-family houses built on Smith Hill in the 1870s, mostly by Irishmen. Kelley is listed as a sexton in Providence directories of the period.

83 **Charles Dowler House (1867):** Two-and-a-half stories high with a 3-bay facade, the Dowler house is distinguished by its round-arch windows on the 2nd story and its dentil cornice. This is the first (and more modest) of two houses built on Smith Hill by Dowler, a native of Birmingham, England, who came to Providence in 1863 as a gunsmith to make munitions for the Union effort in the Civil War (see 581 Smith Street).

CAMP STREET

99-109 **Holy Name Church Complex (1896-1900, 1929, 1939):** Murphy, Hindle & Wright, architects. This 3-building complex includes a church, rectory, and school, all designed following vaguely Mediterranean Renaissance prototypes. The earliest building here was the church, designed by A.J. Murphy in the manner of 15th- and 16th-century Italian churches: this large, basilica-plan structure built of limestone has an impressive facade of engaged Corinthian columns and pilasters. Side elevations are simply articulated, with round-arch windows in the aisles and clerestories. At the rear of the nave, on the south side, is a simple, square, 4-story campanile with an open belfry with ogee roof. Behind the brick apse is the parish's 19th-century brick chapel. The 2-story, buff-brick, tile-hip-roof rectory followed in 1929; this large, rectangular dwelling has elaborate cast-stone trim. Reminiscent of picturesque country houses of the 1920s, it was designed by O'Malley & Fitzsimmons. The same architectural firm designed the school, completed in 1939: similar to the rectory, the 2-story building has patterned-brick walls and elaborate fenestration, including a large palladian motif unifying a set of 3 double doors on the Camp Street elevation. Holy Name was established in the 19th century to serve the largely Irish population working nearby in the mills around Randall Square.

125 **Austen H. King House (1900):** A large, boxy, 2½-story center-hall-plan house with 3-bay facade, deep front proch, and high hip roof. Over the entrance is a semicircular bay window with paired Ionic columns. King ran a fruit-and-confectionery sales company. He moved here after his retirement in 1899 and remained here until his death in 1913.

137 **Selah H. Clark House (1859):** A 2½-story, L-plan Italianate house with bracketed eaves, paneled corner pilasters, and long porch with trelliswork piers and trefoil railing ornaments. Clark chased (i.e., embossed or decorated) jewelry.

149-153 **Willard B. Scott House (1854):** A large,3-story Italianate house with a low hip roof,

scroll consoles at the wide, paneled eaves soffits, elaborate door hood with scroll consoles, and round-arch windows on the 2nd story. The bay windows and 3rd-story shingling are later alterations. The house has a brick, 20th-century storefront at basement level. Scott managed a jewelry firm.

184 **Allen P. Young House (1880):** A large, 2½-story, center-hall-plan Italianate house with a low hip roof, 3-bay facade, and small entrance porch with paneled piers and iron cresting. Young was a foreman at the Providence Tool Company.

220 **Henry Clulee House (1873):** A clapboard-and-red-slate, cross-gable-roof cottage with Queen Anne features added in 1894, including large, octagonal tower with cresting, side bay window with colored-pane-bordered sash, and spindlework front porch with cresting. Clulee was a silversmith.

CANAL STREET

The original section of this street was established in 1792 and ran from Market Square to Steeple Street; it followed the east abutment of the new Weybosset Bridge erected at the same time. In 1828, the street was extended north to Smith Street, and its name was changed from North Water Street to Canal Street, a change that coincided with the construction of the Blackstone Canal from Providence to Worcester, Massachusetts. Never particularly successful, especially after the advent of the railroad, the canal was abandoned in the late 1840s. Portions of it remain extant in northern Rhode Island as well as here, paralleling Canal Street north from Lonsdale Street.

*15 **Rhode Island School of Design Auditorium (1940):** Philip D. Creer, architect. A 5-story, steel-frame, brick-and-stone-clad structure in a modernized Georgian Revival mode. Its interior is a particularly fine example of the Moderne of the 1930s. The Georgian-*cum*-Moderne exterior was designed to harmonize with the Colonial and Federal buildings nearby and represents a continuation of the school's contextual architecture built beginning with the College Building at 2 College Street (q.v.). Unfortunately, however, a number of architecturally interesting buildings were demolished to make way for this building, including John Holden Greene's Granite Block of 1823.

*25 **Morris Plan Building (1926):** Jackson, Robertson & Adams, architects. A 2-story, brick-clad Federal Revival building with a 4-bay facade and false-end-gable roof. The full-length round-arch 1st story windows illuminate the banking room, and the entrance in the northernmost bay leads to a handsome, 2-story hall with large wall painting. The Morris Plan Bank was reorganized as Plantations Bank in 1946 and moved to 61 Weybosset Street (q.v.), and Workmen's Compensation then occupied the building. In 1985, it was undergoing rehabilitation for occupation by Rhode Island School of Design.

*31 **Insurance Building (1929):** Clarke & Howe, architects. An 8-story, steel-frame, cast-stone clad office building in the Georgian Revival mode. The building sits on an arcaded base, three bays wide on the facade, and the upper section is 5 bays wide and 9 bays deep. The facade is capped by a pediment reminiscent of that on the Joseph Brown House (see 50 South Main Street). This building was constructed by the Cheapside Land Co., Byron S. Watson, trustee, as an investment. Blue Cross acquired the building in 1946 and remained here until moving to 444 Westminster Street in 1966 (q.v.).

*55 **Arnold Hoffman Building (1848):** A typical, mid-19th-century commercial/warehouse block, this 4½-story brick structure has stone lintels above the windows and stone facing on the somewhat altered storefront. Now a rare survivor, it is representative of the many buildings that once lined Providence's waterfront on the east side of the Providence River. The Arnold Hoffman firm, established in 1813, manufactured chemicals for textile production, particularly dyes and softeners. The company remained in this location from 1849 until the early 1960s. From 1967 until 1979, it housed the Department of Architecture of the Rhode Island School of Design.

CANDACE STREET

This street was part of the Allen family plat of 1847. Streets in the plat were named for family members or forebears, in this instance, for Candace Allen (see 12 Benevolent Street).

31 **Providence Public Library, Smith Hill Branch (1932):** Albert Harkness, architect. A 1½-story, hip-roof, Modern Georgian, brick building with a projecting central entrance pavilion. It superseded the North End Branch of the Public Library (see 150 Empire Street), begun under the auspices of the North End Working Girls Club in 1910 and located in rented quarters at 49 Orms Street. This was built as part of a campaign begun in the mid-1920s to build branch libraries around the city and to move from rented quarters. Other branches stand at 445 Prairie Avenue, 708 Hope Street, and 233 Veazie Street (q.v.).

32 **John T. Reilly House (1874):** A typical, 2½-story, end-gable-roof, 2-bay facade, 2-family dwelling, the Reilly House has a side-hall entrance flanked by a 2-story bay window on the facade and is trimmed with simple, stock, bracketed detail. Reilly was a cigar-box manufacturer who rented accommodations for his family on nearby Bernon Street until he moved here.

*55 **John T Rafferty House (1877):** Two-and-a-half stories high with a gable roof set end to the street and bracketed trim, the Rafferty House, like 32 Candace, is typical of the hundreds of 2-family houses erected in Providence between 1875 and 1895. A significant number of these houses remains on Smith Hill. Rafferty was a carpenter and probably built this house himself.

CARPENTER STREET

*293 **Isaac Chace House (ca. 1842):** A 2½-story Greek Revival house with paneled pilasters and an aedicular entrance centered on the 5-bay facade. Chace was a molder at the High Street Furnace Company, located near here on Westminster Street in the mid-19th century.

*299 **Grant Mill (before 1857, ca. 1910):** A plain, 4-story, brick mill with segmental-arch windows, it is built around an earlier, stucco-and-stone mill. The original mill was built by Schubael Grant for the manufacture of textiles in what was in the mid-19th-century a remote quarter, near neither the railroad lines nor the rivers. It was operated by various individuals in the mid-19th century, including Grant's son Henry Townsend Grant, the latter's father-in-law, William A. Howard, and John Hopkins Clarke (see 101-103 Williams Street), who owned the property in 1857. In 1871, the cotton-manufacturing firm B.B. & R. Knight bought the property and fitted it with 8,000 spindles. The Knight family sold the company to a New York corporation in 1920, and textile production, under the Fruit of the Loom label, continued here until 1926, when the company declared bankruptcy. Since 1935, the mill has housed Blacher Brothers, jewelry manufacturers. This is the only extant mill in Providence associated with the important Knight firm.

*300 **James F. Johnson House (ca. 1870):** A 2½-story, mansard-roof house with a bracketed hood over the entrance. Johnson, a carpenter who lived at the corner of Marshall and Carpenter Streets, probably built this as a house for his children.

*352-356 **William S. Huntoon Row (ca. 1880):** A 2½-story, apartment row with a mansard roof and single and paired entrances under heavy, bracketed hoods. Huntoon was a cigar manufacturer with quarters at 10 Courtland Street in 1869; by 1876, the firm had become Huntoon & Gorham, tobacconists, at 43 Westminster Street.

CARR STREET

146 **Joseph E. Costello House (1931):** A 2½-story, tapestry brick house with a green tile, hip roof; irregularly spaced casement windows; and a modified Palladian-motif entrance crowned with a pediment. Small, 1-story wings flank the central block. This is a picturesque, vaguely Mediterranean interpretation of the standard 1920s Colonial Revival format. The Costello brothers owned a wholesale confectionery and tobacco business on Sabin Street.

50-152 **Auburn Realty Company Houses (1936-37):** Two tracts of 1½- and 2-story, Colonialesque, standard-plan houses notable for the variation in their facade designs. These houses were the precursors of the huge suburban subdivisions of the post World War II period. They were occupied soon after completion by middle-class homeowners.

161 **Mabel L. Steere House (ca. 1917):** A 2½-story, flank-gable-roof, 5-bay-facade, mul-

tiple-family Georgian Revival dwelling notable for its excellent detailing including pedimented fenestration on the 1st-floor facade. It is one of Providence's most accurate reproductions of a colonial building.

CATALPA ROAD

3-16 **Gilbane Houses (1902-1904):** Murphy & Hindle, architects. Eleven, 2½-story Colonial Revival houses built as a speculative development by the Gilbane Building Company and sold through the Real Estate Improvement Company. Although there are only two basic floor plans in this tract — a modified side-hall-plan with either an end-gable roof or a hip roof, and a center-hall model with a flank gambrel roof — the house types are alternated on the street and varied enough in minor details such as porch railing designs to create an impression of individuality and uniqueness. The houses on Catalpa Road, with detached garages, are a well-preserved sample of some of the best middle-income speculative tract housing of the early 20th century.

CATHEDRAL SQUARE

* **Cathedral of Sts. Peter and Paul (1878):** Patrick C. Keeley, architect. High Victorian Romanesque/Gothic Revival, cruciform-plan church faced in rough-hewn sandstone ashlar with tall, twin towers dominating the facade. Gothicizing details include ogival-arch windows in the nave and rose windows in the transepts and over the triple entrance on the facade. The handsome interior in the pointed Gothic style is finished with grey marble. This building was erected to replace the first Roman Catholic church in the city, built on this site in 1838. Providence was designated an independent diocese in 1872, and this structure was designed to serve the needs of the major center of Roman Catholicism that Rhode Island became in the late 19th century because of immigration from Ireland and Italy. The cathedral has been a major landmark since its completion, though its environs have changed drastically in recent years. Once at the intersection of two major thoroughfares, Westminster and Weybosset Streets, and surrounded by low-rise domestic and commercial structures, the cathedral now faces an open plaza designed by I.M. Pei and Zion & Breen and sits amid modern structures erected during the Weybosset Hill redevelopment project of the 1970s.

CENTRAL STREET

*49-59 **Orrin E. Jones Warehouse (1895-96, enlarged before 1900):** Gould, Angell & Swift, architects. A massive 5- and 6-story, flat-roof, brick structure with a dignified, brownstone-trimmed facade and brick-corbel cornice. A prominent flag staff is centered above the facade. Jones Warehouses, Inc., a moving and storage company, still uses this handsome complex. Architecturally, its only peer in the city is Merchants' Cold Storage Warehouse at 160 Kinsley Avenue (q.v.), also built in the 1890s to the design of a major architectural firm.

Winsor & Brown Gun Manufactory (ca. 1861): Built as a gun manufactory, this simple, 3½-story structure set end to the street has a clerestory monitor roof. Architecturally, the building follows the configuration of early textile mills. Since 1893, it has served as one of the Jones Warehouses buildings.

CHAD BROWN STREET

[260] **Chad Brown-Admiral Terrace Housing Project (1941-42, 1950-51):** Maximilian Untersee was the supervising architect for this project built by the Housing Authority of the City of Providence, created in 1939 as a recommendation of a special committee appointed by the City Council in 1937 to study low-cost housing and slum clearance. Chad Brown, the first of seven similar housing projects in the city, rose on thirteen acres of unimproved land bounded by Chad Brown, March, Berkshire, and June Streets. The Admiral Terrace project, completed in 1951, increased to 590 the number of dwelling units in the 2-story, brick structures. Built with Federal funding — first provided by the Wagner-Steagall Act of 1937 — to provide temporary low-income housing, the Chad Brown-Admiral Terrace Project had become a place of last resort for individuals on fixed income by the late 1950s. The deterioration of the project in the 1960s and 1970s led to efforts to refurbish Providence housing projects: beginning in the spring of 1977, a plan was implemented to improve conditions at Chad Brown, including improvements to occupied buildings and demolition of many neglected and irreparably vandalized units.

CHAFEE STREET AT CAPRON STREET

Chafee Street Police Station (1890): A vaguely Romanesque Revival, 2-story, red brick, hip-roof building with eclectic detailing including an elaborate corbel cornice and round-arch fenestration. It ceased operation as a police station in 1947 and was converted into a community center.

CHALKSTONE AVENUE

*491-493 **Double House (1891):** Prescott O. Clarke (1858-1936), the prominent Providence architect (principal in Clarke & Howe), built this 2½-story Queen Anne double house; it has a cross-gable roof and symmetrical massing. Clarke built several investment properties on Smith Hill in the late 1880s and early 1890s, but most are tenements. Such double houses are rare in Smith Hill.

*503½-*507½ **Thomas Davis House (ca. 1850):** The original Davis House was a cruciform-plan Greek Revival cottage with a 3-bay facade, which is still intact at 503½ Chalkstone. When the area was platted into house lots and filled with tenements in the 1890s, the structure was divided into the T-shape building at 503½ Chalkstone and the rectangular structure at 507½ Chalkstone. Davis, born in Kilkenny, Ireland, in 1806, emigrated to Providence as a child, and made his fortune in jewelry manufacturing. He became active in state intellectual and political life and remained so until his death in 1891. Davis was elected as an abolitionist to the United States House of Representatives in 1852. While a native Irishman and the first of his countrymen to represent Rhode Island in Washington, Davis was more closely allied to the exisitng Yankee society than to the growing numbers of Irish immigrants. His wife, Paulina Wright Davis, was an ardent supporter of women's suffrage, and her salons, both at this house and at the stately Gothic mansion the Davises built in 1869 at the corner of Chalkstone Avenue and Raymond Street, were filled with intellectual luminaries who discussed the vital issues of the day. Upon his death, Davis left his second house and grounds to the city of Providence: Davis Park remained an important part of the city's recreational facilities until it was replaced by the Veterans' Hospital in the late 1940s.

532 **Daniel McDuff House (ca. 1867):** This simple, 2½-story late Greek Revival dwelling has a 5-bay facade with center entrance. McDuff, listed as a laborer in Providence directories, bought two lots of the A.C. Smith Plat in 1858, but did not complete his house until 1867. The McDuffs remained in this house until well into the 20th century.

551-553 **Erastus N. Steere House I (1856):** This 2½-story Greek Revival house has a cross-gable roof, stucco sheathing, heavy lintels over its upper-story windows, and modillion raking and eaves cornice. Built by one of the most important mid-19th-century speculative developers on Smith Hill, the Steere House was the first dwelling erected on the 1856 Hardenburg Purchase Plat, which included Camden Avenue, Danforth Street, and Charlotte Street (now closed). Steere developed part of the Hardenburg Plat and continued to invest in real estate until the 1880s. In 1875 Steere moved to a more fashionable Second Empire house at 50 Common Street (q.v.). By the early 20th century, 551-553 Chalkstone Avenue had been converted to flats on the upper stories, and the 1st floor had been altered to accommodate a store; such conversions of residential buildings were common during the period on major traffic arteries in the city.

619 **United Presbyterian Church (1895):** A simple Romanesque structure of brick with brownstone and slate trim, this church has a steep gable roof set end to the street, round-arch windows in the facade, and a corner tower with an arcaded belfry. Located here to serve the rapidly increasing population at the western edge of Smith Hill — and particularly immigrants from Nova Scotia — the United Presbyterian Church continued until the 1970s to play an active role in Smith Hill community affairs through such agencies as its senior citizens programs.

660-662 **Elisée J. Bourneuf House (1891):** Two-and-a-half stories high with an end-gable roof and a 2-story bay window on the facade, this house has a double entrance in a spindlework porch. Bourneuf, a blacksmith, built this 2-family house, typical of those on this part of Chalkstone Avenue, soon after lots were first offered for sale here in the 1887 Mason and Okie Plat.

721 **Nathanael Greene Middle School (1929):** A long, 3-story, yellow brick, flat-roof Tudor Gothic style building with an entrance pavilion flanked by octagonal turrets. This was one of quite a number of new schools built at this time, all designed by the architects of the Office of the Commissioner of Public Buildings.

825 **Homeopathic Hospital of Rhode Island (1926):** Kendall Taylor & Co., architects. A 4-story, brick-and-limestone trimmed, flat-roof, U-plan Georgian Revival building with a projecting limestone center tower. This building was enlarged in 1927 by the addition of a nurses' home and training school designed by Jackson, Robertson and Adams, in association with Clark and Howe. Homeopathic Hospital, founded in 1878 in a house at 151 Morris Avenue, was renamed Roger Williams General Hospital on February 19, 1947.

912 **Eliza Astle House (ca. 1855):** A boxy, 2-story, low-hip-roof, 3-bay-facade Italianate house with bracketed eaves, paired windows, and a later Colonial Revival porch across the front. Astle was a jeweler.

1039 **Castle Theatre (1925):** A small, 2-story, brick neighborhood movie house with an Art Deco porcelain-tile and terra cotta faced facade and a stainless steel and enameled metal marquee. It is a restrained and well-preserved example of the neighborhood movie theaters built throughout American cities after motion-pictures became a respectable form of family entertainment.

CHANNING AVENUE

50 **Benjamin P. Moulton House (1915 et seq.):** A large, rambling, asymmetrical, 2-story, brick, hip-roof Georgian Revival house with a deep portico sheltering a deeply recessed entrance and long rambling wings with informally arranged fenestration. Moulton was treasurer of the Remington Printing Company as well as the city police commissioner.

CHAPIN AVENUE

*45 **Charles L. Stark House (1884):** A 2½-story double house with a curving mansard roof broken by a projecting 6-sided front bay. Detailing includes handsome Italianate double porches with iron balconies, curved brackets under the cornice and a simple bargeboard on steep-gable dormers. Stark was a bookkeeper.

*51 **Charles E. Wescott House (1884):** A 2½-story Queen Anne house with a gable roof broken by a large projecting front gable, a fine Eastlakean front portico with a spindlework screen and heavy posts, a delicate finial on a small hipped dormer, sunburst designs on window panels, and brackets under the front bay. Wescott was in the jewelry industry.

*74 **Herbert Maine House (ca. 1889):** A 2½-story house with a slate mansard roof and gable-roof dormers which repeat cornice treatment with modillions and dentils. This elaborate house, almost identical to the one at 91 Chapin Street, was built as an income property by Herbert Maine of the grocery firm of Arnold & Maine. (See 91 Chapin Avenue.)

*91 **Benjamin F. Arnold House (ca. 1889):** A 2½-story slate-mansard-roof house. The only differences in detailing from 74 Chapin Street are the pedimented portico, the removal of an original window pediment, and the patterned shingles on the 2nd story. Arnold was the other partner in Arnold & Maine and, like Maine, used this house as an income property (see 74 Chapin Avenue); he lived across the Parade grounds at 89-91 Parade Street.

CHARLES STREET

*47 **Fletcher Manufacturing Company Office (1869):** A handsome 3½-story brick office and loft building with a date stone on the facade, brownstone trim, mansard roof, and bracketed dormers; a 3-story brick addition adjoins this structure at its southern end. Thomas Fletcher founded the company in 1793 for the production of narrow fabrics such as lampwicks. The company moved to Providence from Boston in 1808, and the firm built the first structure of its once-extensive Charles Street complex in 1844. Now the only survivor is the mill office — the southernmost building in the complex and appropriately the closest to the northern end of the central business district. Fletcher's sons expanded the business to include production of laces, twine, yarns, and spindle bandings. The company incorporated in 1865 and remained in this location throughout its history. The International Braid Company bought this complex as well as the Elmwood Mills (see 222 Daboll Street) in the early 20th century. Like most textile mills in Providence, this was abandoned in the 1950s. Fire destroyed the rest of the complex in 1970. The Stillman White Foundry at 1 Bark Street (q.v.) and the Fletcher Office Block are all that remain of the once extensive Randall Square industrial district. Both buildings were sympathetically rehabilitated for new commercial use in the late 1970s.

[55] **Moshassuck Square Apartments (1972):** William D. Warner, architect. A row of 3- and 4-story, cast-stone-trimmed brick buildings varied in profile, articulation, and siting. This contextually designed row overlooks the Moshassuck River; it is a key element in the revitalization of Randall Square, a project by and large conceived and achieved by Warner, the architect for this handsome row (see 400-456 North Main Street).

201 **American Mathematical Society (1972-74):** Lester Millman, architect. A sprawling, 1-story brick-clad building with a flat roof and battered walls. Built on land cleared in Randall Square following the destruction of most of the 19th-century mills by fire in 1971, this building is the national headquarters for a scholarly association which had been located in Providence for several decades.

387 **Silver Spring Bleaching and Dyeing Company (1864 et seq.):** A large complex of 1-, 2-, and 3-story, flat-roof, brick mill structures; some of the buildings have low gable roofs with clerestory monitors and corbel cornices. The office (ca. 1890), at the southern end of the complex, is a 2-story, brick, flat-roof structure with segmental-arch windows and a corbel cornice. In 1864 Henry Lippitt (governor of Rhode Island, 1875-77) and Charles Merriman bought the land, buildings, and water rights to Frieze and Dow's bleachery on the West River, incorporated as the Silver Spring Bleaching and Dyeing Company, and began expansion of the existing plant. The water used for fabric finishing was quite clear (hence the name); the company throve and added cloth printing to its operations in 1877 after Lippitt's son Charles (governor of Rhode Island, 1895-97) joined the firm. By the late 1890s the bleachery had expanded considerably and employed nearly 600 workers. In 1905, the U.S. Finishing Company — a large textile combine which also owned the Queen Dyeing Company at 325 Valley Street (q.v.) — bought the complex and continued fabric finishing in this location until 1939; by the 1950s, the company had closed all of its Rhode Island facilities. The complex is now occupied by several light industries and shops.

827 **John Gillan House (ca. 1865):** A 2½-story, stuccoed fieldstone house with a 1½-story wing, bell-cast mansard roofs, and modillion cornices; its 3-bay facade has a center entrance. Gillan, a stoker, was born in Ireland ca. 1825. As late as 1895, this was the only house at the northern end of Charles Street.

CHARLES FIELD STREET

*5-7 **Charles Lippitt House (ca. 1853):** A 2½-story double house with an octagonal cupola; its 6-bay facade is graced by an Ionic double-entrance portico. This imposing residence, set on a high bank, is a fine example of the mixed Greek Revival/Bracketed mode so common in Providence. Behind the house, facing a cobblestone court, is the Lippitt coachman's house. A brother of Henry Lippitt (see 199 Hope Street), Charles Lippitt was involved in textile manufacturing (see 387 Charles Street).

*35 **Solomon Townsend House (1827):** This 2½-story, late Federal house has a gable roof with a low, balustraded monitor; 4, tall, characteristically Federal, interior end-wall chimneys; a 5-bay facade framed by quoins; and a central doorway in an Ionic enframement with sidelights. The entrance is reached by a double flight of stone steps with a handsome, wrought iron railing. From 1838 until his death in 1865, Edward B. Hall, minister of the First Unitarian Church (see 301 Benefit Street) lived here; after his death, his widow moved to 336 Benefit Street (q.v.).

*37 **Robert Purkis House I (ca. 1825):** A Federal, 2½-story house with 2 interior chimneys and a 5-bay facade with central entrance. The doorway has sidelights and an elliptical fan. Purkis was a mariner.

*38 **Robert Purkis House II (1845):** A typical,

2½-story, 3-bay-facade Greek Revival house with pedimented gable set end to the street and a recessed entrance set within a vernacular Doric aedicule. Purkis built this dwelling as an investment property next door to his own house at 37 Charles Field Street; it was moved to its present location in 1951 at the time of the construction of Wriston Quadrangle at Brown University (q.v.).

*59 **William D. Fuller House (1877):** This tall, 2½-story, mansard-roof building has an L plan and a street elevation with a bay window and an arcaded entrance porch. Fuller was a music teacher.

*63-65 **Hiram Hill House (1864):** James C. Bucklin, architect. A 3½-story, gambrel-roof double house with a 6-bay facade and paired center entrances under a Doric portico. Hill had a wood-veneer business and built this large double house at the cost of $10,000 as an investment property (see 85 Power Street).

*71-73 **George Fuller House (1872):** A 2½-story Second Empire double house with mansard roof, paired bracket cornice, bracketed window caps, and double entry in central arcaded porch. Fuller was a partner with his brother Frederick in the Fuller Iron Works (see below).

*79 **Frederick Fuller House, now Eldridge Hall (1869):** A flamboyant 2½-story Second Empire dwelling with a flared mansard roof and sunbonnet gable centered on the facade. The 3-bay facade has a central entrance pavilion that breaks forward of the mass; the elaborate arcaded entrance porch is particularly fine. With his brother George (see above), Frederick Fuller owned the Fuller Iron Works at 25 Pike Street (q.v.).

CHERRY STREET

37 **Welcome Angell House (ca. 1837):** This 3-story, 5-bay-facade, low-hip-roof dwelling is typical of those erected on this eastern portion of Smith Hill following its platting in 1830. Angell probably built this house himself; he was a carpenter and, like many of his trade, worked out of a shop at the rear of his property. The building has been enlarged and altered since its construction.

CHESTER AVENUE

100 **David W. Pettey House (ca. 1865):** A 3-story, flat-roof Italianate house with a bracketed cornice and elaborate door hood. One of the earlier houses on one of the first streets laid out in this part of South Providence, it belonged to a carpenter who built it as an investment; Pettey lived on Broad Street from the 1860s until his death about 1890.

116 **Edwin Tetlow House (1886):** A 2½-story Queen Anne house with handsome trim. The turned porch columns are unusually elaborate. Tetlow was listed as being a manager when he built this house; he later worked in the wholesale food business.

125-127 **John Farrish House (ca. 1893):** A 2½-story, end-gable-roof, clapboard-and-shingle, 2-family house with an elaborate spindlework porch and patterned gable ornament. Farrish, who built this as an investment, did not live continuously in Providence. By 1897 he was at 35 Marlborough Avenue.

CHESTNUT STREET

*[1] **Doyle Monument (1889, 1969):** Henry H. Kitson, sculptor. This life-size bronze statue of Mayor Thomas A. Doyle was dedicated 3 June 1889 in Cathedral Square, where it defined the western end of Weybosset Street at its intersection with Westminster Street. The statue faced east, overlooking the city Doyle had served as mayor for eighteen years before his death in office in 1886. His tenure marked considerable consolidation for the city, with the organization of city governmental departments, the construction of City Hall (see 25 Dorrance Street), and the realignment of the numerous randomly placed streets created by the unplanned growth of the city in the 19th century. Mayor Doyle's statue was removed to this location during the Weybosset Hill Redevelopment Project.

1 **Beneficent House (1969):** Paul Rudolf, architect. A 9-story, brick-and-concrete-sheathed, steel-frame structure with interlocking, staggered "building-block" units creating richly textural elevations. The best of the boldly articulated Brutalist buildings erected in Providence and one of a handful of recent Downtown buildings by a major 20th-century American architect (as its quality suggests), Beneficent House demonstrates a departure from the pseudo-formal, monolithic structures of the 1950s and early 1960s, and, through use of stringcourses, suggests a more human scale. It was built by nearby Beneficent Church (see 300 Weybosset Street) as housing for the elderly.

*30-32 **Waite-Thresher Building (1911, 1984-85):** Dwight Seabury, architect. This handsome, 5-story, brick-sheathed, steel-frame jewelry manufacturing building has a flat roof and a simple lip cornice. The pier-and-spandrel wall system is built with paired double-hung sash windows capped with segmental arches. Founded by William H. Waite to produce gold jewelry, the Waite-Thresher Company was incorporated in 1899 when Henry G. Thresher became a partner. By 1910, the company employed 200 workers and had outgrown its rented quarters at 61 Peck Street. This building was erected as company headquarters, but like most jewelry manufacturing buildings, it housed several additional businesses. The Waite-Thresher Company dissolved in 1935, but the building remained occupied by several small manufacturers and other businesses until its renovation as office space in 1984-85.

*33 **Daniel Arnold House (1826):** John Holden Greene, architect. A typical work of Providence's important early 19th-century architect/builder, the brick Arnold House stands 2½ stories high on a granite basement. Its 5-bay facade is dominated by the central, Ionic entrance porch; a tripartite window under a segmental blind arch — Greene's variation on the Palladian window — is centered over the door on the 2nd story. This window is not original, but was salvaged from a now-demolished Greene house in Pawtucket. One of a group of Federal houses which stood on Westminster Street near its western intersection with Weybosset Street (now Cathedral Square), this is the only survivor of the Weybosset Hill urban renewal project. Moved to this site in 1967, the house has been restored, but its historical context is lost.

†95 **Irons & Russel Company Building (1903-04):** Martin & Hall, architects. A 6-story, flat-roof brick industrial building with a cast-iron storefront and elevations dominated by large segmental-arch window separated by narrow brick piers and terminated with a corbel cornice. Erected for jewelry manufacturing purposes, the building was noted at the time of its construction for its use of all-electric power, which both eliminated much of the belting and shafting required with steam power and provided a lighter, cleaner work area. Irons & Russel was formed in 1893 through the merger of two smaller jewelry companies to produce emblems, badges, gold-plate pins, and chains. It occupied only a portion of the building, which was filled with other small jewelry manufacturers. Irons & Russel remained in this location until 1956. The structure still houses several small jewelry companies.

†118 **Champlin Manufacturing Company (1888, 1901):** A 5-story, brick structure with segmental-arch windows, a corbel cornice, and a flat roof; the southern half was added in 1901. The S.B. Champlin Company was founded in 1872 for the manufacture of gold rings and chains. In 1894, S.B. Champlin's son bought the E.M. Dart Company, manufacturers of pipe fittings, valves, and regulators. For over 80 years the family retained ownership of both companies, which, along with several other small companies, were located in the Champlin Building. The E.M. Dart Company moved to new quarters on Thurbers Avenue, but the Champlin Company remained here into the 1970s. The building was converted to condominium office space in 1978; its combination of commercial and residential space bespeaks a change in attitude toward land and building use.

†137 **Samuel Lewis House (ca. 1825):** A handsome, 2½-story, brick, side-hall-plan, 3-bay-facade Federal house set gable end to the street. The windows have splayed stone lintels, and the fanlight entrance is surmounted by a stone arch. One of the few surviving Federal houses on the west side of the Providence River, this house has been converted to a small factory and has a large addition on the rear. It is rare to find such a relatively modest house built of brick. The reason is simple: Samuel Lewis was a mason.

†150 **Doran Building (1907):** A 7-story, brick structure with heavy timber framing, segmental-arch windows, corbel cornice, and flat roof. James Doran and his son formed a findings-manufacturing business in Providence in 1902, and by 1907 the company had outgrown its rented quarters. The company occupied only 1 story of this building

and rented the remaining space to other jewelry-manufacturing firms. The company again expanded in 1912, building a reinforced-concrete structure adjacent to this one at 70 Ship Street (q.v.), and remained in this location until 1957. The building was reorganized as condominium office space in the late 1970s.

CLARENDON AVENUE

11, 20, 24 **Cole Farm Cottages (1849):** Three simple, end-gable-roof, side-hall-plan cottages. These modest dwellings housed workers at the large Cole Farm. Cole Avenue, originally a dirt lane, takes its name from the farm first established around 1732 when Richard Brown settled here (see 6 Cole Farm Court); the Brown property was operated as a truck farm by the Cole family in the 19th century. In that era, other small dwellings also housed farm workers, as many as 100 being employed at one time. A general store served this small community, known as Cole Village. A portion of the farm survived as a horse-breeding operation until 1948, when the remaining 3 acres were subdivided and sold as house lots.

CLIFFORD STREET

†162 **A.T. Wall Company Building, now Clark & Coombs (1908):** Bowerman Brothers (Boston), architects; Thomas F. Cullinan Company, builder. A 4-story, reinforced-concrete building with glass curtain walls and flat roof. This is the earliest known Rhode Island example of reinforced-concrete construction using the mushroom-column-and-flat-slab technique developed by the engineer C.A.P. Turner in 1905-06 and patented by him in 1908. Reinforcing rods were left exposed on the roof and the north elevation to facilitate building enlargement. Founded in 1888 to manufacture gold-plated wire, the company rented quarters on Sabin Street until the completion of this factory. It was designed for multiple occupancy: the Wall Company remained here until the early 1970s when the plant was moved to Warwick, but Clark & Coombs, one of the original tenants, remains in the building that it now owns.

COLE AVENUE

39-57 **Saint Sebastian's Roman Catholic Church (1916):** A.J. Murphy, architect. A simple, random-ashlar, English rural Gothic church with a short, square, crenellated corner tower. The plain, brick parish house (ca. 1922) is next door at number 67. Saint Sebastian's parish was formed around the turn of the century out of part of Saint Joseph's parish (see 86 Hope Street) when the eastern part of the East Side was growing rapidly.

518 **Frederick B. Thurber House (1925):** A 2-story, stucco, tile-hip-roof, 3-bay-facade, center-hall-plan Mediterranean-style house with simple detailing and a 1-story wing on the north side. Thurber was president of Tilden-Thurber, the jewelry store still in business downtown at 292 Westminster Street (q.v.). Thurber's brother's house stands across the street at number 526 (q.v.).

525 **Tom Howick House (1927):** A large, rambling, asymmetrical, 2½-story, brick-and-half-timber Tudor Revival house with large casement windows, projecting entrance vestibule, and complex gable roof. Howick was an investment broker. After the Stock Market Crash, the Howicks sold the house and moved to a smaller house on Elmgrove Avenue.

526 **William G. Thurber House (1927):** A 2-story, stucco, low-hip-roof, 3-bay-facade, center-hall-plan house with a colossal tetrastyle Corinthian portico across the facade. The Southern plantation quality of this house is enhanced by the balcony at the 2nd-story level, centered over the front entrance between the middle columns. The entrance has a transom light and sidelights. Thurber was secretary and treasurer of Tilden-Thurber, jewelers at 292 Westminster Street (q.v.); his brother's house stands across the street at number 518 (q.v.).

540 **Adolph W. Eckstein House (1938):** Verna C. Salamonsky, architect. A picturesque, 2½-story, 3-bay-facade dwelling of painted, random-course ashlar. The center entrance has Federal Revival detail, and trelliswork Regency porches are on the south side and at the back door. A fine and typical example of the Anglo-French/Federal Revival house of the 1920s and 1930s, it was built for a physician.

546 **James Bartley House (ca. 1927):** A large, asymmetrical, 2-story, random ashlar, gable-roof English Gothic style house. James and Olga Bartley owned the Mohican Hotel on Washington Street.

560 **Walter Farrell House (1936):** A 2½-story, brick, flank-gable-roof, 5-bay, center-hall-plan Georgian Revival house with modillion cornice, floor-length windows on the 1st story, and handsome segmental-pediment aedicular doorway with Doric columns and small, leaded, transom light. Farrell was president of the Union Trust Company (see 62 Dorrance Street).

COLE FARM COURT

12 **Cole Farm House (ca. 1732 et seq.):** A 1½-story, flank-gable-roof Colonial farmhouse with extensive later additions, including an Italianate front porch. A farmhouse was constructed on this site by Richard Brown in 1732, but much of the structure dates from the late 18th or early 19th centuries, with later additions at the east side. The Cole Farm, as it became known in the 19th century for the family who owned it, was an extensive truck farming and dairy operation. In the early 20th century, the remnant of the old farm was a horse-breeding business operated by Washington Cole. Farm workers lived in a nearby hamlet known as Cole Village (see 24 Clarendon Avenue).

COLFAX STREET

146-148, 150-152, 162-164 **The Arnold Lawton Houses (ca. 1885):** Numbers 146-148 and 150-152 are a pair of 2½-story, slate-mansard-roof, 2-family houses with clapboard-and-red-slate cladding and multiple bay windows. Number 162-164 is similar to the above pair, but with a brick ground floor and a bay window terminating in a conical roof. Lawton, who had lived on Colfax Street since the 1860s when he was a butcher, built these houses as rental properties about the time of his retirement.

COLLEGE STREET

*2 **College Building, Rhode Island School of Design (1822, 1936):** Jackson, Robertson & Adams, architects. A late Federal/Georgian Revival series of 3½-story blocks ascending a steep hillside between South Main and Benefit Streets, built of red brick with limestone and wood trim. At its western end on South Main Street, the building incorporates the facade of the Franklin House Hotel (1823) by John Holden Greene; the building also has a large archway midway up the hill, reiterating a picturesque carriageway that existed between previous buildings on this site. Like the Providence County Courthouse at 250 Benefit Street (q.v.), the College Building is a highly successful solution to the awkward site and the 19th-century visual quality of the area. These two similarly conceived megastructures by the same architectural firm make this one of the most handsome and ceremonial streetscapes in Providence. The building was a gift of the Metcalf family in memory of Helen Adelia Rowe Metcalf to provide office, administrative, department, and library space for the school.

*42 **Truman Beckwith House, now the Providence Handicraft Club (1826):** John Holden Greene, architect. One of the finest and best-preserved houses by the notable Providence architect/builder, this 2½-story late Federal house is built of brick with brownstone lintels and sills (now painted white). It has a hip-and-monitor roof with balustrades. The 5-bay facade has a central, balustraded Ionic portico and elliptical, leaded fanlight doorway and, above, a modified Palladian window (much favored by Greene). The interior retains much of its original detail, including the simple marble mantels, and is a fine showcase for the Dufour wallpaper — now installed in the west parlors — removed from Carrington House (see 66 Williams Street). The house is sited on a hillside lot with a courtyard and stable complex running up the hill — a format Greene used several times. Beckwith was a prosperous cotton merchant with a warehouse and counting house on South Water Street; after the Civil War, he became involved in textile production at the Dyerville Mill (see 610 Manton Avenue). The Handicraft Club has occupied the building since 1925.

*48 **William J. King House (ca. 1846):** A 2½-story Greek Revival house with monitor-on-hip roof, paneled corner pilasters, and 5-bay facade with central Ionic portico. It is set on a high, landscaped terrace behind a handsome 19th-century iron fence. Like neighbor Truman Beckwith, King was a wealthy cotton merchant. Standing side-by-side, their homes exemplify both the continuity of basic format and the shift in style of dwellings for the affluent in the second quarter of the 19th century. The King residence became a fraternity house in 1917 and was acquired by Brown in 1946.

*54 **Whipple-Slater House (1838, 1867):** A 3-story Italianate house with hip roof, modillion cornice, and quoined 3-bay-facade with central balustraded Doric portico. It is sited on a landscaped terrace. Originally a substantial Greek Revival dwelling erected for John Whipple, it was substantially enlarged and remodeled by Alpheus Morse for cotton broker William Slater, of the prominent textile-manufacturing family. It is the third in a sequence of handsome, stylish cotton-brokers' houses on the north side of College Street which illustrate the continuity in basic type and the changes in architectural expression of rich men's houses in Providence during the early and mid-19th century.

*64 **Albert and Vera List Art Building (1969-71):** Philip Johnson, architect. A 5-story, reinforced-concrete structure with a 1-story auditorium wing on the northwest; north-oriented skylights in the sawtooth roof provide light for studios on the top floor. The 5th floor projects beyond the plane of the facade and is supported on slender piers, creating a colossal colonnade effect. List is particularly successful as an aesthetic object. Further, it makes a dramatic and appropriate use of its steep hillside site and relates surprisingly well to the John Hay Library at its rear (see 20 Prospect Street).

COMMON STREET

49 **Niles B. Schubarth House I (1872):** This 2½-story, mansard-roof dwelling with a 3-bay facade and hooded side-hall entrance is typical of the city's middle-income houses of the early 1870s. Schubarth (1818-89), who listed himself as an architect as well as civil engineer in Providence directories, probably designed it himself. His more imposing, later house next door was demolished in 1980. Schubarth laid out the original portion of Swan Point Cemetery, 585 Blackstone Boulevard (q.v.), the central portion of the North Burial Ground, 5 Branch Avenue (q.v.), and served as architect for the Oriental Mill, [20] Admiral Street (q.v.) as well as for the Jefferson Street Baptist Church (q.v.) just around the corner.

50 **Erastus N. Steere House II (1875):** This 2½-story, mansard-roof house with pedimented dormers was the second home Steere (a major Smith Hill real estate developer) built for himself in the neighborhood.

59 **Thomas H. Angell House (ca. 1855):** Angell, a grocer, built this 2½-story house as an investment. He sold it in 1859 to Charles A. Young. The bay windows on the first story and the hood over the door are late 19th-century additions.

COMSTOCK AVENUE

73-75 **Willard Manchester House (1883):** A 2½-story, mansard-roof house notable for its elaborate double galleries with octagonal corner turrets. Manchester was a bookkeeper for Manchester & Hudson Building Supply Company, which undoubtedly supplied much of the rich wooden detailing.

76 **Hannah T. Slade House (1886):** A 2½-story, mansard-roof house with patterned-shingle walls, an elaborate porch and a patterned-slate roof. The stained-glass windows are particularly fine. This ornate house was built by the widow of Obadiah Slade, the superintendent of public buildings for Providence, after her husband's death in 1886.

*87 **Foster-Cranshaw House (1888):** A 2½-story Queen Anne house notable for its fine, bowed spindlework porch, stained-glass oriel window and rusticated brick foundation. John T. Cranshaw was a clerk, the equivalent of an executive today, at Brown & Sharpe when he acquired this newly completed house at the mortgage foreclosure sale of its builder, Lemuel H. Foster, a lawyer. Cranshaw later became a key leader at Brown & Sharpe and in 1922 was an important benefactor of the Jane Francis Brown unit for private patients established at Rhode Island Hospital.

*113 **Charles E. Godfrey House (1887):** A 2½-story dwelling with mock half-timbering and wrought iron cresting on the porch and roof peak. The Palladian window on the west elevation, the octagonal corner turret, and the porch are among its many handsome features. One of the finest eclectic late 19th-century houses in South Providence, it was first occupied as the home of a teller at the National Bank of Commerce on Market Square. In the decade after its construction it changed hands several times in a complex series of bankruptcies and mortgage foreclosures until the mid-1890s when Freelove Glines acquired it. The Glines family lived here for many years.

*117 **Edward Stanley House (1878):** A Second Empire cottage with slate mansard roof, elaborate door hood with granite responds, bracketed cornice, and round-arch dormers with engaged colonnettes. Stanley, a clerk at the Third National Bank, occupied the house for only a year, although he continued to own it until 1886 when he sold it to Edward C. Almy, owner of Edward C. Almy & Company, clothiers, at 116 Westminster Street. At the time Almy acquired the house, Stanley subdivided the original acreage, creating the lot on which number 113 was subsequently constructed.

*118 **Frank P. Comstock House (1887):** Gould & Angell, architects. A 2½-story Queen Anne/Shingle Style, turreted, gambrel-roof house with complex geometric massing and rich ornamentation. Frank, the son of Andrew Comstock, lived at his father's house at 550 Broad Street before building this house at the time of his marriage (see 550 Broad Street). His lavish house was built in his father's back yard. Frank was an executive with J.F. Comstock & Sons, 206 Canal Street, the family wholesale meat-packing firm: he became a prominent Providence businessman.

CONGDON STREET

*15 **Congdon Street Baptist Church (1874):** C.F. Wilcox, architect. A handsome and well-preserved wood-frame, corner-tower Italianate church on a high basement. The building is set into its steep hillside site by means of retaining walls on 2 sides. Its vernacular Italianate quality is typical of modest ecclesiastical buildings of the 1870s, and shows, particularly in the imitation corbeling, something of the lingering influence of Thomas Tefft. This church was built for a congregation of Providence blacks, organized in 1819; the congregation met in the African Union Meeting House (1821) on Meeting Street, built on land given by Moses Brown. In 1869, the congregation acquired this property, and the name of the church was changed to Congdon Street Baptist Church upon the completion of this structure. One of the most important buildings in the city associated with black history, Congdon Street Baptist Church was handsomely restored in the 1970s by architect Zane Anderson.

*30 **Amasa Paine House (ca. 1856):** An unusual and very fine, 2½-story dwelling with a low bell-cast mansard roof, modillion cornice, and stickwork mock framing. It bears a strong resemblance to some of the late work of Thomas Tefft, particularly the stick work framing and the unusual hooded dormers seen elsewhere in his work. Paine was an officer in the U.S. Navy.

*38 **John Steib House (ca. 1853):** A 2½-story Greek Revival house with 5-bay facade, aedicular center entrance, paneled corner pilasters, and pedimented flank-gable roof. This is a standard Greek Revival house, though the 5-bay, flank-gable-roof type was less common in Providence than the 3-bay, end-gable variety. Steib was a mariner.

*48 **Joseph Dorr House, better known as the Welcome Congdon House (1822):** A 2½-story Federal house with 5-bay facade, center chimney, 5-room-plan; the central fanlight doorway is flanked by Doric pilasters supporting an ogee hood. The format of this house — standard in the 18th century — was *retardataire* by the time this house was built. Dorr was a merchant.

*[70] **Prospect Terrace (1867, 1877, 1939):** A small, landscaped park on the west side of the street overlooking the city. Given to the city by Isaac Hale and others, it underwent improvements in the 1870s, including the construction of the high retaining wall on the west side and enclosure by a fence. Extended to the north in the 1920s, it was selected as the location for a monument to Roger Williams (Ralph Walker, architect; Leo Friedlander, sculptor) at the time of the city's tricentennial in 1936. Friedlander's cubistic statue of Roger Williams is set within Walker's highly stylized portal and overlooks the city.

*88 **Dike-Willson House (1832, 1885):** A fine, 2½-story late Federal house with hip roof and large monitor, 5-bay facade, center entrance portico with reeded columns and enclosed porch above, and rear Doric porch with dentil cornice. Built at 104 Bowen Street by Albyn Dyke, this house was moved here and remodeled in 1885 by the prominent architect Edmund R. Willson, partner in

Stone, Carpenter & Willson, designers of many of the city's most important buildings between 1875 and 1910.

*90 **Richard Bush House (1850):** An excellent example of the transitional Greek Revival/Bracketed, 2½-story house with pedimented gable roof set end to the street, bracketed cornice, and 3-bay facade. This house has a fine Ionic entrance portico with bracketed entablature. In front of the house is a handsome picket fence. Bush was a leather manufacturer.

*97 **Benjamin Baker House (1840):** An end-to-the-street Greek Revival cottage with its entrance centered in the 5-bay side elevation facing Lloyd Lane. The house is set up on a high bank, and a handsome fence surrounds the lot. Baker was a tailor.

*98 **Emma J. Smith House (1854):** A 2½-story Italianate house with a balustraded deck-on-hip roof and bracketed cornice: the 3-bay facade has molded window caps and a central doorway under an Italianate entrance hood. Mrs. Smith, a widow, lived here with her daughter Emma, a teacher.

*101 **James E. Budlong House (ca. 1850):** A transitional Greek Revival/Bracketed, 2½-story house with pedimented gable roof set end to the street, bracketed cornice, 3-bay facade, and fluted entrance portico columns with unusual acanthus-leaf capitals. The house is set on a high, landscaped terrace. Budlong was a partner in Budlong & Simon, jewelers on South Main Street.

*110 **Dr. William Mauran House (1972):** Huygens & Tape, architects. A handome — if rather out of place — 2-story, brick-and-steel-frame house. Built into the steep western slope of College Hill, the house reveals only 1-story to the street: a series of brick columns defining an entrance court on the south and a garage on the north. The house is oriented to the expansive view to the west, with large windows and a terrace on the garden side. This is one of the few new houses built in Providence during the 1970s, one of the very few in a contemporary style, and the only one on College Hill.

*119 **John A. Parker House (ca. 1852):** A transitional Greek Revival/Bracketed, 2½-story house with pedimented gable roof set end to the street, bracketed cornice, 3-bay facade, and fluted entrance portico columns with unusual acanthus-leaf capitals. The house is set on a high, landscaped terrace. Parker lived in Bristol and built this as an investment. Mary B. Fish, a widow, occupied the house on its completion and purchased it from Parker several years later.

*171 **Ephraim Martin House (1856):** A 2½-story, L-plan, vernacular Italianate house with a 3-story square tower set in the inside corner of the "L" and a 1-story, pillared entrance porch at the tower's base. Martin was a carpenter.

*173 **Sanford C. Hovey House (1881):** William R. Walker & Son, architects. An elaborate, 2½-story house with a hip-and-cross-gable roof with dormers; bay windows; and a pedimented, scroll-saw-and-spindlework porch. All decked out in fancy millwork, this is a wonderfully eccentric house — a life-size business card for a lumber dealer, which Hovey was: a partner in Ezra Fogg & Co.

CONGRESS AVENUE

95-97 **William A. Chapman House (ca. 1892):** An elaborate, 2-family, mansard-roof structure designed for a corner lot setting with a turreted, semi-octagonal vestibule and stair hall projection at the corner. Chapman built the house as an investment; he lived at 84 Courtland Street.

*128 **Henry M. Mason House (ca. 1874):** Narrow, 2½-story, "stick style" dwelling, with a projecting, gabled central pavilion and wide front porch. The wall surfaces are articulated with vertical and horizontal banding and with a decorative apron above the 2nd-story windows. Mason was co-owner of Mason and Coppell, a masonry and contracting firm.

*144 **Frank J. Huston House (ca. 1890):** A 2-story, cross-gable-roof, Queen Anne dwelling with a corner turret and porch wrapping around two sides. Huston, an insurance agent, lost the house in 1891, and it was soon purchased by George T. Brown, an attorney.

*149 **George B. Darling House (ca. 1869):** Decorated bargeboards, gable ornaments, and a broad porch distinguish this L-plan, "stick style" cottage. Darling, a lapidary, resided here until his death in 1902.

*191-193 **Damase Bouchard Houses (ca. 1911):** A handsome, mirror-image pair of large, 2-family, 2½-story, end-gable Colonial Revival structures with orange brick 1st stories and shingled upper floors; brick-pier-and-paired-colonnette porches extend across the fronts and around part of the sides of both houses. Bouchard lived at 197-199.

*197-199

*209-211 **Damase Bouchard House (ca. 1911):** A symmetrical, 2½-story Colonial Revival dwelling with a large, central, front gable and projecting corner porch-and-bay-window unit (see 191-193 Congress).

CONSTITUTION STREET

18 **John Marshall House (ca. 1862):** A modest, end-gable-roof Greek Revival cottage with paneled corner pilasters, cornice returns, and a possible original bracketed door hood; a side gable has been added in recent years. Marshall was an enameler.

COOKE STREET

*2 **Patrick Moroney House (ca. 1893):** A large, fine, 2½-story Queen Anne house with a high, cross-gable-and-hip roof; irregular, picturesque massing, and handsome, transitional Queen Anne/Colonial Revival detailing. The house is particularly well suited to its corner setting, with a wide porch that curves from the Power Street side on the south to the Cooke Street side on the west. Moroney, an importer of wines and liquors, owned a warehouse on South Water Street and stores on Eddy and Westminster Streets.

*5 **Zechariah Chafee House (1852, 1872, ca. 1950):** A 2½-story house with a mansard roof and piazza on the south side. Since its construction in the middle of the 19th century, this house has been heavily reworked, primarily by Chafee in the 1870s, when the orientation of the house was changed from Power to Cooke Street, the roof was added, and much of the robust detail was introduced. Chafee was treasurer of the Sprague Manufacturing Co. and was appointed by the courts to manage the company and its bankruptcy claims following its collapse during the Panic of 1873. Between 1946 and 1981, this was the home of noted Providence architect Albert Harkness, who made several additions and alterations to the house.

*6 **Robert S. Burrough House (ca. 1816):** A very fine, well-preserved, 2½-story Federal house with monitor-on-hip roof graced by paneled-and-latticework balustrades. The 5-bay facade has a central, fanlight and sidelight entrance framed with rusticated voussoir detailing; quoins match the rusticated entrance architrave. This was the first house erected on Cooke Street. Burrough bought the land from Joseph Cooke, a distant cousin. Burrough was appointed to a position in the United States Custom House upon the establishment of Providence as a separate customs district in 1790 and remained employed there for a number of years. This is one of Providence's finest Federal houses.

*8-14 **Draper Row (ca. 1878, ca. 1950):** Built next to the Burrough house by the daughters of Robert and Esther Burrough, this row of 4 identical, 3-story, brick Queen Anne townhouses is a Providence rarity. Each unit has a 3-story bay window flanking its entrance, and the entrances are paired. In 1950 the row was purchased by Mr. and Mrs. Lloyd Kent and Mr. and Mrs. William Cruise. Messrs. Kent and Cruise were principals in the Providence architectural firm which bore their names; they selectively simplified the facades of the houses and painted the whole row white.

*25 **Mrs. Herbert A. Rice House (1932):** Albert Harkness, architect. A suave, 2-story Georgian Revival house of brick with cast-stone trim and a hip roof; the cast-stone, Ionic-portico center entrance is flanked by 1-story bow windows. The sleek, quasi-moderne streamlining of the detailing and the adaptation of Regency elements — particularly evident in the porch on the south side — are highly characteristic of Harkness's work in the 1920s and 1930s. Mrs. Rice was widowed when she built this house. Mr. Rice (1866-1929) had been president of W.H. Coe Mfg. Co., founded by his wife's family; he served as attorney general of Rhode Island from 1912 to 1923.

*26 **Benjamin B. Adams House (1871-72):** A 2½-story Italianate house with a transitional, high-hip or low-mansard roof; pedimented dormers; modillion cornice; and 3-

bay facade with Ionic-portico center entrance and pedimented 1st-story windows. A brick, cross-gable-roof stable with a cupola is at rear. Adams worked on Water Street for A.D. & J.Y. Smith Co., dealers in cotton; the company owned the Elmwood Mills at 222 Daboll Street (q.v.). In the late 1970s, the house was converted into luxury apartments, an increasingly common phenomenon on the East Side during that decade as large 19th-century houses became increasingly popular but less practicable for single-family use.

*37 **C.H. Merriman House (1909):** Stone, Carpenter & Sheldon, architects. A brick, 2½-story Colonial Revival house with 5-bay facade, pedimented dormers, and gable-end parapets with finials at the corners. The center entrance is within an ogee-gable porch, derived from the Joseph Brown House (1772) at 50 South Main Street (q.v.), a favorite prototype for Providence architects in the early 20th century. Merriman's family was active in the textile industry in the 19th and 20th centuries; C.H. Merriman (1868-1950) served as president of the Lippitt Woolen Company. In addition, he served as a director of the Federal Reserve Bank of Boston, vice-president of the Providence Mutual Fire Insurance Co., and president of Butler Hospital. His brothers lived nearby at 158 Governor Street and 60 Manning Street (q.v.), and all grew up at 26 Cooke Street (q.v.).

*38 **Edward A. Greene House (1863, ca. 1898):** A Colonial Revival remodeling of an earlier house, this 2½-story dwelling has a high gambrel roof, pedimented dormers, semicircular-plan, balustraded entrance porch, and handsome Colonial Revival wood fence. Greene was a partner in S.H. Greene & Sons, bleachers and calico printers with offices at 20 Market Square.

*41 **Knight C. Richmond House (1911):** Knight C. Richmond, architect. A large 2½-story Colonial Revival house with high hip roof; pedimented dormers; 5-bay facade; and center, segmental-arch aedicular entrance. Richmond was an architect and engineer who specialized in mill design.

*46 **Caroline S. Bliss House (1896):** An imposing, high-shouldered 2½-story Colonial Revival dwelling with a gambrel roof. The 3-bay facade has a pedimented center pavilion with a semicircular-plan Ionic portico and a Palladian window on the 2nd story: tripartite windows flank the entrance. The Bliss family remained here until the late 1940s.

*56 **Wood-Ward House (1896):** A typical Providence Colonial Revival house: 2½ stories high with a broad gambrel roof and a 1-story, semicircular-plan bay at one corner on the side elevation. The 3-bay facade has a center entrance with an Ionic porch. William Wood, a real estate agent with offices at 61 Westminster Street, built this house and moved here from 136 Broadway. By 1898, it was the home of Walter Ward, manager and superintendent of the Riverside Worsted Mills at 50 Aleppo Street (q.v.).

*66 **Donald E. Jackson House (1935):** William T. Aldrich, architect. A fine, well-designed Georgian Revival dwelling built of brick in the Regency mode so popular in the 1930s and in which Aldrich was an able practitioner. This large, 3-story dwelling has a low hip roof and is turned with its shorter side elevation toward the street, with the main entrance centered in the facade on an entrance court. Jackson was president and treasurer of the Smith Real Estate Company. In the 1940s, this was the home of George Pierce Metcalf, part-owner and officer of the Wanskuck Company (see 610 Branch Avenue).

*69 **John B. Palmer Stable (ca. 1853):** Thomas Tefft, architect. A 2-story Italianate stable with hip roof, and bracketed cornice. The Palmer House faced Waterman Street and was one of four large Italianate houses built at the corner of Cooke and Waterman Streets in the decade before the Civil War.

*87 **Johns Hopkins Congdon House (1881):** A substantial 2½-story Queen Anne dwelling with steep, cross-gable-and-hip roof and highly articulated wall surface. Congdon was a partner in Congdon & Carpenter, dealers in iron and steel (see 405 Promenade Street and 3 Steeple Street). The other principal in the firm, Francis W. Carpenter, lived around the corner at 276 Angell Street (q.v.).

COURTLAND STREET

77 **Joshua M. Addeman House (ca. 1845, ca. 1872):** A small, bracketed cottage set gable end to the street. This was probably built as a typical, vernacular Greek Revival cottage with a 3-bay facade. It was already an old house when Addeman bought it, and the additions of brackets, bay window on the facade, and hood over the entrance may date from the time of his ownership. Addeman was a partner in the law firm Bliss & Addeman, and he became secretary of state of Rhode Island in 1872, shortly after the partnership was formed. He served in that office and continued living here until 1887, when he became the first treasurer of the Industrial Trust Company upon its establishment in 1887; he then moved to Barnes Street, on the East Side.

*84 **William A. Chapman House I (1849):** A rambling Gothic Revival cottage with multiple gables and bargeboard trim. Chapman was just beginning his career as a mason when he constructed his own residence. He prospered over the succeeding decades, becoming a contractor by the 1880s when he built 81-85 Courtland (q.v.) as a rental property, and a finer, larger house on the corner of Broadway and Courtland Streets (now demolished), where he died in the 1890s.

*81-85 **William A. Chapman House II (ca. 1880):** A large, 2½-story, mansard-roof house with Queen Anne detailing and elaborate porches with turned posts. Chapman was a contractor who had lived on Courtland Street since 1849, when he built number 84 and began his career as a carpenter and mason. He built this 2-family house as a rental property later in life when he was a successful contractor.

*89 **John Foster House (ca. 1880):** A 2½-story, mansard-roof house with elaborate bargeboard trim in the front gable. Foster was a cashier at the National Bank of Commerce on Market Square.

*106 **James W. Winsor House (1849):** A boxy, 2-story, low-hip-roof Italianate house with flushboard cladding, elaborate bracketed trim, exceptionally fine door hood, and octagonal cupola. Wholesale grocer James Winsor built this house facing Broadway at the corner of Courtland Street, and it was then virtually a country estate. In the early 20th century, it was owned by William Joslin, a wealthy mill owner. Later the house was moved to its present site, and the original front yard with fountain and circular driveway gave way to a gas station.

*126 **Henry E. Whipple House (1845):** A 2½-story, end-gable-roof, 3-bay-facade, side-hall-plan Greek Revival house with paneled corner pilasters and a pedimented, aedicular doorway. This typical Greek Revival house was built by a carpenter as his own residence.

*150-152 **S.A. Winsor House (ca. 1820):** A 2½-story, Federal double house, it is one of a handful of Federal houses still standing on Federal Hill. The detailing of the double entrance is particularly fine. Simon Winsor, a housecarpenter, had his business on Atwells Avenue.

*151 **Samuel W. Bridgham Junior High School (1919, 1928):** Hoppin & Field, architects. A 3-story, flat-roof structure built as the Courtland Street School; the name was later changed to commemorate the first mayor of Providence (1832-40). This granite-trimmed building originally contained 30 classrooms; the 1928 expansion provided for an auditorium. The new Bridgham Middle School, erected in 1976 at Barton and Westminster Streets, replaced this structure, now vacant.

*167-169 **William S. Huntoon Apartment (ca. 1885):** A 2½-story apartment building with a mansard roof, it is composed of units laid out in mirror image with identical bracketed hoods over double doors with transom lights. It is one of several apartments owned by Huntoon, who expanded his father's large cigar factory into a successful wholesale and retail cigar business (see 352-356 Carpenter Street).

CRANSTON STREET

*[375] **Cranston Street Armory (1907):** William R. Walker & Son, architects. A monumental, granite-and-yellow-brick, castellated, fortress-like structure, this is a typical armory. It incorporates a central drill hall with a hip-and-monitor roof flanked by 4 ½-story end blocks, each with a 6-story tower above the twin Dexter and Parade Street entrances. The detail is very fine and includes elaborate corbeled, machicolated cornices; bartizans; grouped windows; battered walls; copper trim on balconies, parapet, and battlements; and rusticated 1st stories on the end blocks; the entrances are within deep, recessed arches. An armory which had existed adja-

cent to the Dexter Parade (see Parade Street) since the first half of the 19th century played a part in the Dorr Rebellion of 1842. The structure currently houses the Rhode Island National Guard.

*475 **Cranston Street Baptist Church, now Ebeneezer Baptist Church (1893):** A.B. Jennings (New York), architect. This massive and imposing, granite ashlar and brownstone, Richardsonian Romanesque church is sited on an unusual, narrow corner lot. The towered facade faces north up Cranston Street. Twin turrets bracket the triple entrance fronted by a semi-octagonal flight of broad steps and surmounted by a large, round-arch, stained-glass window. Despite alterations, this remains a fine and impressive late Victorian church. The Cranston Street Baptist Church was established in 1869 by the Reverend Moses H. Bixby, a retired missionary. Bixby bought the land and financed the chapel, selecting this location because it was then, in his opinion, "destitute of religious privileges." The building erected in 1869 was enlarged in 1876. It was replaced by this structure, completed in 1893. In 1969, the name was changed to Ebeneezer Baptist Church.

*737-739 **Josephine White Block (ca. 1894):** This well-preserved, 3-story, flat-roof structure, with brick and clapboard end walls, has an unaltered and elaborately detailed sheet-metal facade fabricated by Mesker Brothers of St. Louis, Missouri, a firm specializing in the manufacture of prefabricated storefronts; this particular design was patented in 1887. Stringcourses divide each story, and the windows are framed with engaged columns on short piers; an elaborate parapet with finials crowns the modillion cornice. This is one of the most handsome (and least known) Victorian commercial buildings in Providence. Mrs. White was a widow who lived at 675 Cranston Street; the structure originally contained F.W. Simmons & Co., dry-goods merchants; Edgar C. Grinnell's bakery; and flats on the upper floors.

CREIGHTON STREET

*17-19 **Charles P. Olney House (1888):** An asymmetrical, shingled, 2½-story, cross-gable-roof Queen Anne house with a corner tower and 2-story gabled porch. Olney worked for his father, Joseph Olney, at the latter's South Water Street coal company.

*37 **Richard Davis House (1858):** A deep, narrow, 2-story Italianate dwelling with a low hip roof and a prominent, 3-story corner tower. The 2-bay facade has a hooded entrance at the base of the tower and paired windows; those on the 1st story are under a hood which, like the eaves, is finished with a decorative bargeboard. Davis was a partner in Davis & O'Leary, dry-goods merchants at 119 Westminster. From 1946 until 1952 it was the home of Brown history professor Barnaby C. Keeney; in 1952 Keeney became president of Brown University and moved to the President's House at 55 Power Street (q.v.).

CRESCENT STREET

36 **Eliza H. Dix House (1855):** A 2-story octagonal house with bracketed cornice and stuccoed, octagonal, center chimney. The house is sited on a large, heavily landscaped lot overlooking Mashapaug Pond. Little is known of Eliza Dix, but it seems she never lived here.

16-18 **A.B. Gardiner House (ca. 1885):** A richly decorated, mansard-roof, 2-family structure with symmetrical facade, bracketed entrance porches flanking a central, semi-octagonal-plan, pavilion-like bay window. Gardiner, the original owner, was a co-partner in the jewelry manufacturing firm, J.W. Richardson & Co. He lived nearly opposite this house, on the north corner of Elmwood Avenue and Cromwell Street.

CROYLAND ROAD

5-7, 9-11, 10-12, 22-24 **Nathan Wiesel Three-Deckers (1907-1915):** Four, 3-story, hip-roof, clapboard-and-shingle, 3-family houses with Tuscan-column porches. This group of buildings is representative of the South Providence work of this important, early 20th-century speculative builder. Wiesel came to Providence about 1895 settling on Willard Avenue and becoming a peddler. He stayed in the Jewish commercial section of South Providence, moving to various addresses on Willard and Prairie Avenues before establishing himself as a grocer at 371 Prairie Avenue about 1906; later he became a fruit dealer. He developed this tract on Croyland Road between 1907 and 1915 as a speculative venture. Wiesel's life and activities are typical of those of many Russian Jews who settled in South Providence at the turn of the century.

21-51 odd **Benjamin Rakatansky Three-Deckers (ca. 1925):** Sixteen, 3½-story, clapboard-and-shingle, gable-roof 3-family houses on Croyland Road and at 82-126 Gordon Avenue. Typical of the work of this important speculative builder, this remains — despite demolition — one of the largest triple-decker tracts in South Providence. Benjamin Rakatansky came to Providence to work in the metals industries about 1914, probably soon after emigrating from Russia. He lived with relatives at 8½ Robinson Street, in the heart of the Jewish neighborhood. About 1924 he became an independent contractor and within a short time was erecting triple-deckers on Croyland Road and Gordon Avenue. His contracting business prospered and, in 1927, he moved from Robinson Street to a new suburban home at 95 Shaw Avenue and, in the 1930s, to another house at 158 Bluff Avenue, both in Edgewood. Developers like Rakatansky, Rosen, Weiss, and Wiesel were responsible for much of the triple-decker construction that has given South Providence its present character. (See Harry Weiss Tract, 964-984 Broad Street; 5-7 Croyland Road; 156-170 Dudley Street.)

CUSHING STREET

*2 **Daniel C. Cushing House (1817):** Located on a high-banked corner lot, this substantially modified, 2½-story, hip-roof Federal house has a 3-bay facade and 2-bay side elevations, a large, 2-story ell, twin interior chimney stacks, a large central dormer, quoining, an enclosed entrance porch, and a semi-octagonal-plan bay window on the west side. Cushing, the grandson of Benjamin Cushing (who owned the land here in the 18th century), inherited part of the land on which he built his house. Daniel Cushing was a cotton manufacturer and lived here until 1838.

*10 **Nelson S. Eddy House (1845):** A typical 2½-story, 3-bay-facade Greek Revival house set pedimented gable end to the street with a Doric entrance portico and attractive late 19th-century addition including an oriel atop the portico and a 4th window bay at the side of the house fronted by a semi-octagonal-plan bay window. Eddy was a partner in Eddy & Elliott, merchants at 23 South Water Street; the Eddy family remained here until 1883.

*13 **Mumford-Brown House (ca. 1845, ca. 1874):** An unusual and quite handsome 3½-story house with gable roof set end to the street. Originally a 2½-story, 3-bay facade structure, in the late 19th century the house was jacked up and a new 1st floor was installed beneath it, as well as additions to the sides and rear, including a porch which overlooks the garden to the downtown. The trim added at this time is very fine Renaissance Revival. Henry G. Mumford, the original owner, was city marshall at the time he built it. John A. Brown bought the house in 1874, and the Browns are probably responsible for the extensive rebuilding campaign. Brown was a partner with G.W. Ladd in John A. Brown & Co.; this company manufactured, among other things, the "Ladd Patent Stiffened Gold Watch Case." Brown died in 1892, and his widow, Ellen M. Brown, continued to live here until 1909.

CUSTOM HOUSE STREET

*32 **J.G. Eddy & Co. Building (1875, ca. 1925, 1982):** A High Victorian Gothic building with a fine, early 20th-century Georgian Revival 1st story, it is 5 stories high with brick walls and a flat roof. The unaltered 1925 1st story has narrow, bronze-sheathed piers separating the entrance on the left from the a multi-paned window on the right. The 4 regularly spaced sash windows on the upper stories have polychrome radiating voussoirs, and polychrome banding girds the walls on the 2nd through 4th stories; stone stringcourses separate the stories. Handsome interiors include the marble-sheathed foyer and a paneled meeting room on the 2nd floor. This building was constructed to house a wholesale grocery firm, and it was conveniently near the city's 19th-century produce market on the Crawford Street bridge. In 1925, the investment brokerage firm Bodell & Co. bought the building and remodeled it as its headquarters. Bodell & Co. remained here until 1943. In 1982, the brokerage firm Drexel Burnham Lambert bought the building and rehabilitated it as its headquarters.

CYPRESS STREET

63 **Frank M. Sheppard House (1890):** A large, 2½-story, cross-gable-roof Queen Anne 2-family house with a 2-story bay window, spindlework porches, and iron cresting. Shepard was a color mixer at the Allen Print Works, just down the hill at 27 Dryden Lane (q.v.).

129 **Willard P. Holmes House (1888):** A large, 2½-story, mansard-roof house with elaborate dormers and a 2-level side porch. Willard Holmes, a marble carver, was a partner in the monument company of Toye and Holmes.

138 **John P. Beagan House (1907):** A large, boxy, 2½-story, hip-roof, 3-bay, center-hall-plan Colonial Revival house with a massive Tuscan porch and quoined corners. Beagan was a lawyer with an office downtown.

156 **John H. Clark House (1860):** A 3-story, low-hip-roof, T-plan, Italianate house with wide bracketed eaves, paneled corner boards, molded window caps, and bracketed porches with square posts flanking the main block. A 2-story service wing extends to the rear of this long narrow house. Clark was an agent at the Corliss Steam Engine Co. at 146 West River Street (q.v.).

168 **Ephraim R. Barstow House (1872):** A large, slate-mansard-roof, 3-bay-facade, center-hall-plan Second Empire cottage with a modillion cornice, numerous bracketed bay windows, a bracketed door hood on scrolled consoles, pedimented dormers and a tall rectangular cupola with grouped, arched windows. Barstow worked at the family business, Barstow Stove Company at 118 Point Street (q.v.), and moved here from Jackson Street, where several members of his family lived.

176-178 **Lyman Pierce House (1853):** A 3-story, low-hip-roof, 3-bay, center-hall-plan Italianate house with wide, bracketed eaves, paired windows of graduated heights with window caps, and an arcaded portico with paneled piers sheltering the entrance. This large house with its handsome, arched, tripartite window on the third story and 2-story service wing at the rear has been divided into many apartments. Pierce was a grain and grocery dealer on Canal Street whose family owned this dwelling until 1917.

182 **Alexander Hawkins House (1887-88):** A large, 2½-story, mansard-roof, 2-family dwelling with mock half-timbering, bracketed cornice, and small corner porches with turned posts. This well-preserved dwelling retains its original carriage house. Hawkins (1811-94) did not live in Providence previous to 1887; he boarded on Broad Street that year, moved here upon this building's completion, and remained here until his death.

DABOLL STREET

17-19 **Alfred Barth House (ca. 1894):** E.I. Nickerson, architect. A picturesque 2½-story Queen Anne/Colonial Revival, 2-family dwelling with a 2nd-story porch supported at one end by a shingled bracket; there is a paneled frieze across the front below the pedimented gable. The earliest tenants were N.B. Sprague, a music teacher, and George Ellis, a stable owner. The nearly identical houses at 561-563 and 565-567 Public Street (q.v.) were also built ca. 1894 for Barth, whose residence and pharmacy were both located nearby in the structure at 556 Public Street.

39 **Joseph A. Latham House (1892):** A rambling, 2-story Queen Anne house whose flank-gable roof sweeps down to cover a delicate, spindlework front porch. The gables are ornamented with lightly decorated wide bargeboards. Built for Latham, the house was first occupied by Charles F. Pierce, a dealer in wool waste and yarns.

*118 **William C. Hammond House (ca. 1893):** A narrow-fronted, 2½-story, Queen Anne structure with swag-decorated bay window and a mansard roof. Hammond was the owner of a Cranston Street carriage factory.

172 **William V. Daboll House (1872-73):** An elaborately trimmed, 2½-story, L-plan, Swiss style structure with complex stickwork front porch and dormers. This is almost surely the house that Daboll, the prominent Elmwood industrialist, built facing Elmwood Avenue on the west side of the street between Daboll and Mawney Streets (see 315 Elmwood Avenue). Early photographs show it was then even more elaborately decked out than now, with extensive "gingerbread" in the gable ends and a patterned-slate roof. Daboll lived here only until 1880, moving to a smaller, less elaborate but similar house at 73 Mawney Street (q.v.). Jewelry manufacturer Charles Sidney Smith lived here from 1880 to 1923, and the house served as the first convent of the Sisters of the Holy Cross and Passion, who taught at the Assumption Parish School (see 626 Potters Avenue), until its move here.

194 **William V. Daboll House (ca. 1847-49, enlarged and remodeled ca. 1890-1900):** This appears originally to have been an end-gable-roof, vernacular Greek Revival cottage upon which a large, 2-story, flank-gable structure has been superimposed. Detailing includes Queen Anne bargeboards, clapboard and shingle banding, and extensive spindlework on the front porch. The house is the first home of the prominent Elmwood industrialist and agent for the nearby Elmwood Cotton Mills from 1866 to 1879. (see 172 Daboll Street).

222 **Elmwood Mills (stone buildings at west end 1866; other buildings ca. 1900-1918):** One of Elmwood 's largest industrial plants, the Elmwood Mills complex contains several 2- and 4-story stone and brick structures with flat and low-pitched roofs. The two stone buildings were erected as the Elmwood Cotton Mills by the James Y. Smith Manufacturing Company, manufacturers of "cotton cloths, prints, sheetings, and fancy goods." Smith was governor of Rhode Island from 1863 to 1866. He and his brother, Amos D. Smith, were the developers of the large 1847 Locust Grove subdivision, in which this complex stands. The two buildings were taken over by the William E. Joslin Company, a shoelace manufacturer, in 1895. Elmwood Mills, another shoelace and braid manufacturer, replaced the Joslin Company in 1900 and, by 1908, built most of the remaining buildings in the complex. In 1912, the factory became the Elmwood plant of the International Braid Company. The firm, which completed the complex between 1912 and 1918 with the construction of the easternmost building, sold the factory to its present owner, Cable Electric Products, Inc., in 1948.

DANIEL STREET

1 **Charles L. Clegg House (ca. 1890):** A cross-gable-roof Queen Anne cottage with a projecting-gable entrance pavilion and spindlework entrance porch, bracketed cut-away corners at the first story, and latticework gable ornamentation. The earliest known owner of this house is Charles L. Clegg, a factory worker who lived here in 1894.

DARTMOUTH STREET

12 **Israel B. Mason House I (ca. 1868):** This striking Second Empire house was moved by Mason to this site just off Broad Street to make way for a much larger residence (see 571 Broad Street) on its original lot. It is a 2½-story, mansard-roof structure with a large belvedere; the 3-bay facade has a pedimented central entrance pavilion. An ogee motif is used in both the cupola and in the "gingerbread"-trimmed sunbonnet cross-gable centered over the facade. Mason came to Providence from East Killingly, Connecticut in 1850; he owned a prosperous provisions business.

84 **J.H. Palmer House (ca. 1880):** An elaborate, 2½-story, clapboard, mansard-roof, 2-family house with bracketed eaves, front and side porches, and front-and-side, 2-story, square bay window units. Palmer sold "fancy goods" at the Arcade (see 130 Westminster Street).

DAVIS STREET

15 **Department of Health Building (1974):** Edward Durrell Stone, architect. This large and imposing marble-sheathed structure is typical of Stone's formal modernism: symmetrical, spare, monumental, and vaguely classical. It is one of five similar structures planned for a state office complex outlined in a master plan published in 1967. The plan calls for a mall on axis with the north entrance of the State House at 90 Smith Street (q.v.) and the demolition of the existing State Office Building at 133 Smith Street (q.v.). This building stands at the north end of the planned mall, and two buildings are to line each side of the mall. Stone was selected for the project no doubt because of similar government commissions elsewhere; regrettably, his reputation far outstripped the quality of his firm's work throughout most of his career.

90 **George M. Grant House (1868):** One of the few dwellings remaining in the easternmost

part of Smith Hill, the vernacular Italianate 2-story Grant House has a 3-bay facade with a hooded center entrance and a round-arch window in a central cross gable in the hip roof. Grant, a blacksmith with a shop at 6 North Main Street, lived in this house for many years; in 1882 he added the 2-story ell at the rear. By the second decade of this century, however, it had been converted to a boarding house.

DEXTER STREET

*18-20 **Nicholas A. Fenner House I (1857):** A 2½-story, six-bay-facade Italianate house with wide, bracketed eaves, prominent window caps, and a large, pedimented door hood sheltering the off-center, recessed front door. Fenner (1807-82) founded the New England Butt Company, located nearby at 304 Pearl Street; he later bought out his partners and served as president of the board of directors.

*26 **Nicholas A. Fenner House II (1874):** A large, 2½-story, Italianate house with a cross-gable roof, pedimented gables, and a modillion-and-dentil cornice. An elaborate bay with fluted pilasters and a Doric portico crowned with a square oriel window are the principal features of the facade. Fenner lived next door at 18-20 Dexter Street (q.v.) before moving here. While living here, he served on the City Council and Board of Aldermen as well as in the General Assembly.

*40-42 **John P. Smith House (1883):** A 2½-story, 2-family dwelling with a patterned-slate mansard roof, bracketed cornice, and 1-story entrance porch with iron cresting. Smith worked at the Bank of North America, 48 Weybosset Street (q.v.).

*74 **George M. Griffin House (ca. 1890):** A 2½-story, cross-gable-roof Queen Anne house with decorated gable panels, brackets, and an enclosed entrance porch. The shingling is a 20th-century alteration. Griffin was a grocer with a shop on Canal Street. He moved here from number 78-80 next door (q.v.).

*78-80 **George M. Griffin House (1886):** A 2½-story Queen Anne double house with patterned-slate mansard roof. The pediment of the ornate 2-story porch contains cast metal foliage, a griffin, and the date the house was built. Griffin later moved next door to 74 Dexter Street (q.v.).

178 **St. Charles Borromeo Roman Catholic Church (1915):** Walter Fontaine (Woonsocket), architect. A neo-Renaissance church with a 4-level arcaded square campanile. Detailing includes elaborate use of brick corbeling for cornice design and facade trim, granite sills and decorative concrete ornaments, and paired stained glass windows with patterned brick surrounds. The church has a strong design relationship with nearby Cranston Street Armory (1907, q.v.). This French Catholic church was organized in 1878 under the name of St. John's Society; meetings were originally held at LaSalle Academy on Fountain Street. Fontaine was the architect of many French Catholic churches.

189 **Samuel Howard Hopkins House (ca. 1857):** The home of a die-sinker, this modest cottage ornamented with bracketed cornices and a small veranda, is one of the earliest and least altered structures in its area. Designed for the narrow and deep city lot, houses of this type are turned ninety degrees on the lot so that one of the gabled ends faces the street; a porch shelters the principal entrance located in one of the building's long sides.

425 **American Standard Watch Case Company Plant (1942-43):** A large, 1-story, brick factory, whose entrance is embellished with simple "moderne" detailing. The firm, incorporated in 1920 and formerly housed in rented quarters on Sprague Street, has been the American Standard Division of the Bulova Watch Company since 1948.

527 **Convent of the Assumption (1925);** Three-story, symmetrical, hip-roof, brick Italian Renaissance-inspired structure. The convent was built to house the Sisters of the Cross and Passion who taught in the Church of the Assumption parochial school at 626 Potters Avenue (q.v.).

DIKE STREET

34 **Eagle Steam Mill, later Weybosset Mills (1836, 1866, 1870, 1890):** The original buildings in this complex are 3½-story, stuccoed-stone, Greek Revival structures with central towers. John Waterman built these two cotton mills on either side of Troy Street. He was one of the first cotton manufacturers in Providence to use a steam engine as the sole source of power, and the location of this complex, removed from any source of water power is significant. So too is its proximity to the railroad line planned in the early '30s and completed in 1837 which facilitated transportation of raw materials and finished goods to and from the mill. Waterman sold his interest in the complex in the 1850s, but cotton production continued here until the Civil War cut off supplies of Southern cotton. Royal C. Taft and William Weeden bought the mills in 1866 and converted them for wool production. Several new structures were added in the early 1870s, and the mills were adapted for worsted production in the early 1880s. The American Woolen Company bought the complex in 1899 and continued production here until 1932.

DIMAN PLACE

(See Stimson Avenue for a full discussion of the street itself.)

*15 **M.A. Frances Fisher House (1894):** Martin & Hall, architects. A 2½-story house with hip roof, simple dormers, and inset corner entrance porch. This house, built by the widow of a silver-chain manufacturer, is a simple, late 19th-century type built throughout the city between 1890 and 1920.

*20 **Pastor's Residence for the Central Congregational Church (1893-94):** Franklin J. Sawtelle, architect. A tall, 2½-story, Colonial Revival house with gambrel roof, 2-story bay window, and broad, pedimented entrance porch. Francis W. Carpenter of Congdon & Carpenter built this house, which cost $10,000, for the Central Congregational Church next door (see 296 Angell Street). Carpenter was also heavily involved in the construction of the church itself, and built his own grand house to the west of the church (see 276 Angell Street).

*24-26 **Jonas Auty House (1885):** An ornate, 2½-story, clapboard-and-shingle, 2-family Queen Anne house with carved panels, side-by-side front porches, and decked hip roof with cross gables. Auty built this as an investment; Moses L. Bradford, a cotton broker, was the first resident.

DORCHESTER AVENUE

17 **Frederick H. Franklin House (1911-12):** A large, 2½-story, stucco, cross-gable-roof house with a side porch. Franklin was a chemist with Franklin & Saunders Co.

DORCHESTER STREET

213 **Trinity Baptist Church (1914):** A plain, clapboard, cross-gable-roof Queen Anne church with a gabled entrance vestibule, nailing-board trim, ornamental shingling in the gables, and an open belfry on the roof. Established as an offshoot of the Plainfield Street Baptist Church, this congregation was established early in 1914; by October of that year they had moved into this structure, dedicated 11 October 1914.

DORRANCE STREET

*11 **Biltmore Hotel (1920-22, 1978-79):** Warren & Wetmore, architects; Shepley, Bulfinch, Richardson & Abbott, architects for rehabilitation, in collaboration with Philemon E. Sturgis; Morris Nathanson, architect for interior rehabilitations. A neo-Federal, 19-story, brick-sheathed, steel-frame structure with a 3-story base which covers the whole of the trapezoidal lot; this base is surmounted by a 16-story, L-plan tower capped by a double-height topmost story with large, round-arch windows illuminating the ballroom and main restaurant. A large illuminated sign on the roof spells out the name "BILTMORE." A glass-enclosed exterior elevator, installed in 1979, runs up within the angle of the tower to the top floor. The interior was altered during the rehabilitation but retains much of the original Adamesque decor of the lobby, former dining rooms, and ballroom. Built through the efforts of the Chamber of Commerce, which initiated the Biltmore project and raised the funds for the construction of this civic rallying point, the hotel was an important gathering-place for Rhode Islanders until it closed in 1975. Its rehabilitation, a similar civic-spirited effort spurred by the Chamber's Providence Foundation and encouraged by city government, was an important step in the late 1970s revitalization of Downtown Providence. The hotel's genesis, decline, and rebirth recall the vicissitudes of the Downtown's 20th century commercial history. This building is a landmark, facing the largest open space Downtown, Kennedy Plaza and Burnside Park.

*25 **Providence City Hall (1874-78, 1914):** Samuel F.J. Thayer (Boston), architect. A

monumental and very fine 5-story granite Second Empire civic building with a mansard roof. This free-standing building, 9 bays wide and 13 bays deep, occupies a full block; a splayed perron leads to the central entrance pavilion, which culminates in a convex mansard "dome." The exterior is richly articulated with engaged columns, stringcourses between stories, and a colossal, 2-story aedicule framing the main entrance with a bust of Roger Williams in the pediment. The elaborate interior is arranged around a 5-story stairwell, originally painted in rich shades of green with gilded balustrades. Chambers for the mayor, aldermen, and city council are particularly fine: the legislative chambers are stenciled and since 1975 have undergone painstaking restoration by Robert Dodge. Town and City offices were located in the brick Market House in Market Square until the construction of this building. The City Hall Lot, as the site was designated upon its acquisition in 1857, was the site first of the City Hall Theatre (in an interesting twist, the theatre was named for the building that would succeed it on the site, rather than the building it replaced) and later of Harrington's Opera House between 1865 and 1874. Built during the administration of Mayor Thomas A. Doyle, this building was the result of a nation-wide design competition; Thayer, the winner, described his design as "Renaissance, of the character widely adopted for civic buildings in the most advanced cities of the world." This statement is particularly telling, and nothing better than City Hall represents the hegemony of Providence in 19th-century Rhode Island. The state offices were still located in smaller, somewhat antiquated quarters at 150 Benefit when city government moved into the finest post-Civil War civic building in the state. City Hall is representative of a class of grandiose public buildings erected across the country during the 1870s. Based directly on Boston's old City Hall built in the 1860s, it is, in all, a finer building and now is much better preserved. The attic was reworked into a 5th story in 1914 (Jackson, Robertson & Adams, architects). Slated for demolition in the City's master plan published in the 1960s, the building became the particular project of Mayor Vincent A. Cianci, Jr., who, as one of his first acts after taking office in 1975, declared that the building would be restored. Irving B. Haynes & Associates was the architectural firm selected to oversee restoration work begun in the late 1970s. City Hall bears testimony to 19th-century civic pride and its visible renewal in the late 20th century.

*62 **Union Trust Company Building (1901, 1920, 1928, 1964, 1981):** Stone, Carpenter & Willson, architects. A 12-story, brick-and-stone-sheathed, steel-frame office building lavishly finished with a melange of Renaissance and late Georgian detailing. It retains the original stone rusticated and arcaded wall surface on the lower two stories and a richly ornamented cornice and urn-bedecked balustrade on the roof. Filling the corners above the arch of the Cornithian-column entrance, bas-relief figures of an Indian and a Puritan — carved by Daniel Chester French — recline on their elbows, in the manner of Michaelangelo's Night and Day in the Medici Tomb at San Lorenzo in Florence. The rusticated-stone and brick wall has evenly spaced sash windows with Gibbs surrounds. The ornate banking hall, refurbished in 1981, is finished with marble and rococo plasterwork; stained-glass medallions in each of the large windows depict seals of cities and institutions closely associated with the world of banking. The Bank of America, chartered in 1851, was reorganized in 1894 as the Union Trust Company. In 1900, the expanding company — it absorbed 9 other banks in its history — demolished the old Curry & Richards Building (1868; Clifton A. Hall, architect) to make room for its grand new offices. The architects had several commissions from bank president Marsden J. Perry at this time, including renovations for 2 houses for him at 2 George Street and 52 Power Street (q.v.). Additions and renovations were made in 1920, 1928, and — following the bank's absorption by Industrial National Bank in 1957 — in 1964. Industrial continued to use the 1st floor as a banking hall until 1978. Greater Providence Trust Company acquired the building in 1980 for use as its banking headquarters and undertook a careful restoration of this historic structure.

*84-88 **Teste Block (1859-60, 1879):** Charles P. Hartshorn, architect. An unusually narrow, 4-story, brick Italianate building with a flat roof, 12-bay storefront, and broad cornice above the 1st story. The upper stories have narrow, paired windows with polychrome segmental-arch voussoirs, stone stringcourses between stories, and a broad frieze and wide eaves. For many years, a drug company occupied the store; the upper stories continue to be used as office space, and the ground floor remains in retail use.

*121-123 **Masonic Temple (1897, 1981):** Frederick E. Field, architect. A 5-story masonry structure with an irregular plan conforming to the trapezoidal lot and a 1-story penthouse on the roof. The walls are fully articulated only on the Dorrance and Pine Street elevations: these are unaltered, cast-iron storefronts with engaged Tuscan columns on the 1st story and colossal Corinthian pilasters on piers on the upper stories. The flat roof has a corbeled, bracketed cornice. Built to replace the original Masonic Temple (1884-86; William R. Walker, architect) on this site, this building was abandoned in the 1960s for a suburban location. Increased demand for office space downtown and the relocation of the State Court complex to a nearby site made this an attractive candidate for rehabilitation as office space: Providence Land Co. was the developer; the Marteg Corporation served as architects.

*128-134 **"Shakspeare Hall," later Ballou, Johnson & Nichols (1838-44, ca. 1855):** James Bucklin, architect (1838). A 6-story masonry structure with stuccoed walls punctuated by regularly spaced sash windows; the facade is defined by 3½-story Doric pilasters, now without entablature. As designed by Bucklin, this was a 3½-story, temple-front theatre in the Greek Revival style; "Shakspeare Hall" opened in October of 1838. It enjoyed only brief success: among other problems, the nearby Second Baptist Church objected to theatrical productions, and the theatre closed in 1844. The same year, the building was converted into a planetarium where Dr. Dionysus Lardner conducted lectures on astronomy for a few months until a fire left only the exterior walls standing in October of 1844. It was rebuilt as a warehouse and was later used by the A. & W. Sprague Mfg. Co. and then by B.B. & R. Knight, both textile firms. Ballou, Johnson & Nichols, hardgoods wholesalers, occupied the building as an office and warehouse from 1903 to 1977. Current plans call for its rehabilitation as office space.

DOUGLAS AVENUE

24 **Congregation of the Sons of Jacob Synagogue (1905-20):** Harry Marshak was the architect for this 2-story structure. It has an above-grade, brick-clad basement story and a brick sanctuary with a stepped parapet. Built to serve the large community of Russian Jews who settled around the eastern end of Orms Street and Chalkstone Avenue (and also Lippit Hill), this synagogue was dedicated in 1905. The congregation at first built only the lower portion of the building. The superstructure was completed in 1920; the cornices and roof have been heavily altered since. Now the congregation has decreased considerably as members have moved from this congested neighborhood, and large portions of its environs have been cleared for urban renewal and the construction of Interstate Highway 95.

133-137 **Douglas Avenue Fire Station (1902):** Sanders & Thornton were the architects for this 2½-story, brick Colonial Revival fire station distinguished by white stone trim and a projecting corner tower. Used as a fire station by the city of Providence for almost fifty years, the facility was replaced by the Admiral Street station in 1949. The City sold the building in 1955, at which time it was converted to commercial use.

209 **Hennessey-McHale Block, now the Armenian American Civic Club (ca. 1873):** This 3½-story brick structure his ground-floor store fronts and 3 window bays in each upper story; all facade windows are crowned with keystone hoodmolds. The hip roof is a later alteration. John B. Hennessey, a grocer who lived at 19 Mulberry (q.v.), rented this building to the Thomas P. McHale family, who operated a grocery store on the first floor and lived upstairs between 1874 and 1926; the McHales bought the building in 1892. It has been the home of the Armenian American Civic Club since 1940.

[245] **St. Patrick's Cemetery (1843 et seq.):** One of the oldest Roman Catholic cemeteries in Rhode Island, St. Patrick's Cemetery was established by the parish's first priest, the Reverend William Wiley. The cemetery is the final resting place of a number of the earliest Irish immigrants to Rhode Island.

The section set aside for the Sisters of Mercy, who came to Providence beginning in 1851 to take charge of teaching in Roman Catholic schools, has been set aside as a Rhode Island Historic Cemetery. At the center of the grounds, divided into quadrants, is the tomb of the Reverend Patrick Lamb, the second pastor of St. Patrick's (1854-67). Today the approximately 8-acre cemetery is filled.

†1115 **Cowing and Heaton Mill (ca. 1845):** A small, 2-story, flat-roof, stuccoed-stone mill with quoined corners. Heaton and Cowing began the manufacture of boot, shoe and corset laces, and braids at this site in 1837. An older wooden mill on the north side of Whipple Pond (now demolished) may have been the original plant which this building replaced. In 1865, George C. Douglas took over the business and expanded into the adjacent brick Geneva Mill (across the city line in North Providence), which was built about that time. In 1876 Douglas moved his business into Downtown Providence, and the Cowing and Heaton Mill was absorbed by the Geneva Mill. In 1896 both mills were acquired by the Wanskuck Woolen Manufacturing Company, which continued to own them until the 1950s.

DOVER STREET

28 **L.H. Thurber House (ca. 1860):** A 2-story, low-hip-roof Italianate house with bracketed eaves and a 1-story bracketed porch across the symmetrical, 5-bay facade. Thurber was a blacksmith.

29 **John A. Place House (ca. 1857):** An unusual, end-gable-roof, late Greek Revival cottage with a deep entablature, paneled corner pilasters, and a tall, steep roof with two levels of windows in the gable. Place was a tinsmith.

73 **Henry Armington House (ca. 1860):** A large, 2-story, asymmetrical, low hip-roof Italianate house with octagonal cupola, bracketed eaves, and arcaded veranda across the front (now enclosed). The fenestration has been somewhat altered on the first story. Henry Armington was joint owner of the Armington & Gardiner Hardware Store, formerly at the corner of Weybosset and Dorrance Streets.

80 **John Cosgrove House (1877):** A long, narrow, mansard-roof cottage with multiple bay windows and an elaborate scroll-saw-work front porch. Cosgrove manufactured copper stamps and stencils used by bleacheries and cotton and woolen mills to print fabrics.

DOYLE AVENUE

†47 **Benjamin Almy House (ca. 1890):** A 2½-story, end-gable-roof Queen Anne, 2-family house with a spindlework porch and characteristic Queen Anne detailing, including elaborate gable trim. This house was built on part of the land known as the Dexter Donation, left to the city by Ebenezer Knight Dexter in 1824. The south side of Doyle Avenue from Scott Street (now part of the University Heights Shopping Center) to Morris Avenue was one of several tracts in the city included in the donation. Instead of selling the land outright, the city leased it for forty year terms with options for tenants to buy the land after the expiration of the lease. Benjamin Almy, a cotton-waste dealer, entered into such an agreement with the city. He built this 2-family house as an investment and first rented it to George Burr, a harness maker, and Mrs. Mary Potter.

72 **Michael Fitzgerald House (1871):** A 2½-story, gabled-hip-roof, 3-bay, side-hall-plan Italianate house notable for its elaborate fenestration including windows with caps and lambrequin-fringe hoods, bracketed bay windows and oriels, and a bracketed door porch with paneled posts. The most distinctive features of this house are the flaring central gables with round-arch windows which break the bracketed cornice on the front and side elevations and rise to the peak of the tall deck-on-hip roof. Fitzgerald was a jeweler.

†78 **Daniel W. Reeves House (1871):** This cottage has a bell-cast mansard roof and bracketed cornice, paired pedimented dormers, bay windows, and an entrance hood supported by consoles. Daniel Wallis Reeves was a cornetist who became the nationally renowned leader of the American Brass Band and a composer of band music. Formed by Joe Greene in 1838, the American Band was a Providence-based organization which played for military and social functions. Upon Greene's retirement in 1866, Reeves became the leader of the band; he was already famous in England, Ireland, and Germany as well as America. Under Reeves's leadership, the American Band gained a national reputation and played almost every major city in the country. A prolific and popular composer, Reeves is perhaps best known for his "Second Regiment March." John Phillip Sousa called Reeves the "Father of American Band Music."

†92-98 **Mount Hope Courts (1972):** William D. Warner, architect. Several rows of attached, 2½-story, wood-sheathed, gable-and-shed-roof houses of contemporary design. The non-profit Mount Hope Development Associates Corp. built these low-income rental units as infill housing.

†95 **Thomas Bligh House (ca. 1875):** A 2½-story, end-gable-roof, side hall-plan, Italianate, 2-family house with bracketed eaves, window caps, a door hood resting on scrolled consoles, and a long veranda on the west side. The later 19th century stained-glass door panels and the original carriage house at the rear are handsome features of this exceptionally well-preserved house. Bligh, a liquor dealer, moved here from Broad Street. (Part of the Dexter Donation; see 47 Doyle Avenue.)

†108 **John H. Thompson House (1878):** A 2½-story, mansard-roof, 5-bay-facade, center-hall-plan dwelling notable for its unusual scalloped roof trim. Thompson (1827-1902) had apparently retired from his job as manager at the Allen Print Works at 27 Dryden Lane (q.v.) when he built this house and moved here from Thurber's Lane, near the factory. In 1887, he sold this house to the Rhode Island Society for the Prevention of Cruelty to Children for $8,750 and by 1892 was living next door in a new house. The society remained here until 1920.

†131-133 **Samuel Ferguson House (ca. 1880):** A large, 2½-story, mansard-roof double house with bracketed cornice and bracketed 2-story bay windows flanking the paired central entrance. Although this house was built before 1880, the earliest known resident is Samuel Ferguson, a cook, who lived here in 1887 (see Dexter Donation, 47 Doyle Avenue).

†137 **Nelson Walling House (ca. 1875):** A large, 2½-story, cross-gable-roof Italianate house with modillion cornice, false trusswork in the gables, paneled corner boards, entrance porch and side porch with square posts, and square paneled-and-bracketed bay window on the facade surmounted by a tripartite window with lambrequin-fringe hood on scrolled consoles. Walling was a boot and shoe dealer (see Dexter Donation, 47 Doyle Avenue).

205 **John Canning House (1907):** A square, 2½-story, dormered-hip-roof, 3-bay, center-hall-plan Colonial Revival house with colossal Ionic corner pilasters, splayed lintel blocks with keystones, central Palladian window, Ionic porch across the facade, and entrance with sidelights and fanlight. Canning was a partner in the law firm of Comstock & Canning (see Dexter Donation, 47 Doyle Avenue).

215 **Thomas O'Gorman House (1895):** A 2½-story, shingle, asymmetrically massed, simple Queen Anne house with an irregular hipped roof which sweeps to the 1st story to cover a corner porch abutting the curved front bay. Thomas O'Gorman owned a dry-goods business (see Dexter Donation, 47 Doyle Avenue).

223-225-227-229 **John Soule and George Jenckes Houses (1896):** An identical pair of 2-story, cross-gable-roof double houses with separate entrances on each side of the main block, which has wedge-shaped oriels on the facade. Soule was a clerk at Brown & Sharpe; Jenckes was a motorman for the Union Railroad. Both leased their land, which was part of the Dexter Donation (see 47 Doyle Avenue).

[248] **James A. Doran House (1915):** A 2½-story, stucco, tile-hip-roof, 3-bay, center-hall-plan house illustrating the influence of the English cottage in its steep flaring roof with wide overhanging eaves and exposed rafter ends. Its large casement windows are surmounted by an arch motif carried through in the barrel-roof door hood. A typical feature of the period is the 1-story, flat-roof sun porch with its great expanses of long casement windows on the side. Doran was a partner in the jewelry firm James C. Doran & Son (see 150 Chestnut Street).

DRYDEN LANE

27 **Allen Print Works (1830 et seq.):** Two build-

ings remain from this important textile plant: the 3-story, brick main mill with a 5-story central tower and a jerkinhead-gable roof and a small 2-story, brick-and-stone structure with a trapdoor-monitor roof. This small building may be the original structure erected when the company was founded in 1830 by Philip Allen, an engineer, inventor, and later governor of and senator from Rhode Island. Philip Allen and Sons Company originally printed cloth by hand, but as early as 1835 the company introduced machines to increase the speed of calico production: by 1846, the company had 5 printing machines and produced 130,000 yards of calico a week. While the company was a leading innovator in the textile-finishing industry, its rapid expansion in the 1840s and 1850s left the company heavily overextended in the Panic of 1857, and the company was forced into bankruptcy. Allen's brother Crawford bought the print works and reorganized the firm as the Woonsocket Company; Allen's brother Zachariah — well known for his contributions to steam-engine and textile-machine technology — managed the plant itself. The company continued to grow during the next two decades. Zachariah and Crawford Allen retired in 1870, and the company was again reorganized; when the newly-formed company failed in 1879, the stockholders once again reorganized and continued production until 1901, when Roger Williams Finishing Company bought the complex. By the 1930s, the plant had been divided into commercial and light industrial space.

DUDLEY STREET

8-12 **United States Gutta Percha Paint Company (ca. 1906):** A large, 4-story, brick, pier-and-panel, industrial building with long, facade and wide bracketed cornice. The company manufactured house paint here until the 1950s.

156-170 **Sigmund Rosen Three-deckers (ca. 1901, 1906):** Six, 3½-story, cross-gable-roof, 3-family houses with late Queen Anne detail. These nearly identical buildings are typical of the work of this early 20th-century speculative builder who lived at 12 Robinson Street before moving to 158 Dudley Street in 1904 and completing this tract. Rosen, like other developers in the area, pursued speculative building as a part-time occupation; he was a jeweler by trade.

232-234 **John F. Deary House (1903):** A 2½-story, brick-and-clapboard, end-gable-roof, 2-family house with Colonial Revival detailing. Deary was a sewer contractor who moved his residence and business to this house in 1903.

DUKE STREET

6-18 even **Andrew Dickhaut Heirs Cottages (ca. 1897):**
These seven identical workers' cottages exemplify the Queen Anne mode of the late 19th century at its simplest: one-and-one-half stories high with gable roofs set end to the street, they were originally clapboarded with decorative shingle panels, and their facades were articulated with bay windows and turned spindle porches. This more elaborate treatment distinguishes these dwellings from the earlier cottages Dickhaut and his heirs built on Fillmore, Lydia, and nearby Bath Street (q.v.). Dickhaut had died in 1893, and this group of cottages represents the last speculative building undertaken by the family on Smith Hill.

7 **Patrick Donnelly House (ca. 1865):** Donnelly was a mason, and his 3-bay-facade, center-entrance cottage is a fine example of a common, mid-19th-century vernacular type in Providence.

DYER STREET

*101 **Owen Building (1866, 1877):** Stone & Carpenter, architects (1877). A 4½-story, slate-mansard-roof, granite-and-metal-trimmed building with a trapezoidal plan and only slightly altered cast-iron storefronts. The upper stories have regularly spaced sash windows with paired, round-arch windows over the main entrance on Pine Street. Built by George and Smith Owen in 1866, this business block was remodeled in 1877 for use by Owen Brothers, manufacturers of worsted yarn. One of the city's most handsome mid-19th-century commercial buildings, it has been used for warehouses and offices. Located at the edge of the Providence River, the Owen Building and the adjacent Hay Block make a handsome edge and recall the more active days here of the port of Providence, when packet boats and ships docked at wharves close by. The Owens had previously built a warehouse at 9 Steeple Street (q.v.).

*117-135 **Hay Block (1866-67):** James C. Bucklin, architect. A 3½-story, granite-trimmed, brick, mansard-roof commercial building, trapezoidal in plan, with cast-iron storefronts (produced locally by Builders Iron Foundry) and regularly spaced sash windows on the upper stories. Detailing included quoined corners, a dentil cornice, board-and-batten dormers, and the date worked in colored slate on the roof. Originally "to be used for stores and storage" near the port, the Hay Block has long housed small retail enterprises; it was converted to condominium office space in 1979. Built by Alexander Duncan, a Scot related to and allied in business with Cyrus Butler (see 333 Grotto Avenue and 130 Westminster Street), the Hay Block — along with the Owen Block and Duncan's warehouse at 146 Dyer Street — represents a small but significant fraction of what was once an extensive waterfront district south of the Crawford Street Bridge.

EAGLE STREET

45 **Valley Worsted Mills (1866 et seq.):** The main mill is a 3-story brick building with a low gable roof and segmental-arch windows. A 2-story, brick, gable-roof addition was built before 1875, and a flat-roof, 2-story structure adjoining the main mill was added in the early 20th century. Founded by John Giles in 1842, the Valley Worsted Mill was one of the earliest worsted producers in the country. The original buildings were destroyed by fire in 1866. The American Woolen Company bought Valley Worsted in 1899 and ran these mills until 1928, when it abandoned the partially occupied buildings. The complex continued to be used by various textile-producing firms until ca. 1940, but has since been occupied by a number of small businesses and light industries.

EAMES STREET

28 **Dexter Brown House (ca. 1770):** A 2½-story, shingle, center-chimney house with a center entrance with side lights. The lean-to addition on the west side may be early, but its wedge-shape oriel window with ornamental upper sash was added in the late 19th century. This is one of several area farmhouses built by members of the Brown family in the 18th century. The house originally stood farther west, at the corner of Eames Street and Morris Avenue; it was moved here toward the end of the 19th century.

EAST STREET

*5,7 **The Charles G. Lee Houses (ca. 1843):** Two nearly identical 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival houses of characteristic form built by Lee, a cabinetmaker, on lots created when an old Brown family ropewalk was demolished and its site developed. Lee lived in number 7 and sold number 5 to Nicholas Carr in 1847.

*10 **Third Baptist Church, later Union Baptist Church (1876):** C.F. Wilcox, architect. A High Victorian Gothic, brownstone-trimmed, brick church with an at-grade undercroft, sanctuary on the 2nd story, gable roof set end to the street, and square corner tower. Lancet arch windows with Gothic tracery illuminate the sanctuary, and louvred lancet arches are in the belfry. The vestibule has twin, pointed-arch doorways under the twin gables. The Third Baptist Church was organized by members of the First Baptist Church (see 75 North Main Street) who lived in the Fox Point section of Providence; the group met informally in one another's houses from about 1808 until 1820, when they built a house of worship on Tockwotten Hill. The city appropriated the land under their first building for civic improvements, and the congregation then moved to this new edifice. In 1878, the Third Baptist Church merged with the Brown Street Baptist Church (organized in 1855 and located at the corner of Brown and Benevolent Streets), and the name was changed at that time to reflect this merger. In 1967, the Union Baptist Church merged with the Sheldon Street Congregational Church (a mission of Central Congregational Church, 296 Angell Street [q.v.]) to form Faith Community Parish.

*42 **John R. Kiernan House (1877):** A typical, late 19th-century Providence house, 2½ stories high with gable roof set end to the street, 2-bay facade with 2-story bay window and side-hall entrance, and paired-bracket cornice. Kiernan owned a liquor store at 46 East Street.

EAST GEORGE STREET

21 **Almira T. Dexter House (1867):** A symmetrical, 2½-story, mansard-roof, 3-bay-facade, center-hall-plan house with hooded dormers, quoined corners, molded window caps, and a front porch with square posts. Almira Dexter built this as an investment.

39 **John W. Prouty House (1873):** A plain, 2½-story, end-gable-roof, 3-bay-facade, side-hall-plan, 2-family house with Italianate hood sheltering the entrance. This house retains original 6-over-6 sash and exterior window blinds. Prouty was a carpenter.

71 **House (ca. 1825):** A 2½-story, 3-bay-facade, side-hall-plan Federal house with a monitor-on-hip roof, later Italianate entrance hood, and additions to the side and rear. Benjamin B. Adams, a merchant, moved this house to its present site in 1872; it probably was built at the southeast corner of Cooke and Benevolent Streets, where Adams built his large brick house just after this house was moved (see 26 Cooke Street).

EAST MANNING STREET

14 **Peleg Dawley House (1877):** A plain, 2½-story, cross-gable-roof, side-hall-plan house with 2-story bay window and small porch with square posts on the facade. Dawley was a carpenter.

22 **Henry W. Reichold House (1875):** A 2½-story, end-gable-roof house with elaborate trim including gable timbering, heavy window surrounds, and elaborate porch with incised detailing. Reichold was a furniture manufacturer.

EAST ORCHARD AVENUE

30 **Lincoln School (1913, 1957, 1968-70):** Elazor B. Homer, architect. A 2½-story, stucco building with colonial detail is the focal point of this girls' school complex. The school was founded in 1884 by Mrs. William Ames for her daughter, Margarethe Dwight; it first met at the corner of Brook and Waterman Streets and subsequently moved to 59 Angell Street and 223 Thayer Street before moving into these quarters in 1913. From 1926 until 1976, the school operated under the auspices of the New England Yearly Meeting of Friends, which acquired the school as a female counterpart of Moses Brown School (see 250 Lloyd Avenue) after Moses Brown became an all-male school. A modern lower-school building was constructed east of the main building in 1957 and dedicated to Marion S. Cole, headmistress of the school from 1940 until 1959. In 1968-70, a large addition was built on the west side of the main building to house the boarding department, dining facilities, and an auditorium; the boarding department, abandoned in 1980, was rededicated in 1981 as a science wing in honor of long-time faculty member Dorothy W. Gifford. The school acquired the property at 271 Butler Avenue (q.v.) in 1943.

51 **Ernest F. Salisbury House (1925):** A large, 2-story, shingle, 5-bay-facade, center-hall-plan, flank-gable-roof neo-Colonial house with Federal-style entrance with fanlight. Salisbury was a partner in the firm Nightingale, Baker & Salisbury, an iron-and-steel company founded in the 19th century and still in business.

65 **Dr. Herman C. Pitts House (1930):** A large, symmetrical, 2½-story, hip-roof Georgian Revival house with a recessed center entrance pavilion flanked by bow windows. Pitts was a physician.

75 **David P. Moulton House (1922):** A large, 2½-story, brick, hip-roof, Georgian Revival house with a glazed entrance vestibule. Moulton was treasurer of the Wheeden Land Company.

EASTWOOD AVENUE

166 **James McDowell House (1901):** A boxy, 2½-story, hip-roof, 3-bay-facade, center-hall-plan house with a Tuscan-column porch across the facade and conical-roof turret projecting from the center front slope of the dormered roof. McDowell was an overseer at the Weybosset Mills at 34 Dike Street (q.v.) in Olneyville.

EATON STREET

[151] **Charles V. Chapin Hospital (1910):** Martin & Hall, architects. A complex of 3- and 4-story, red-brick-and-limestone-trimmed Georgian Revival buildings on large, pleasantly landscaped, park-like grounds. This city hospital was built for the treatment of communicable diseases; a tuberculosis ward was added in 1912. The name was changed to Chapin Hospital upon the retirement of one of the city's leading physicians and superintendent of health (1884-1932). Since the late 1960s it has been part of the Providence College Campus at [601] River Avenue (q.v.).

178 **William M. Harris House (1884):** A large, 2½-story, gable-hip-roof, clapboard- and patterned-shingle, asymmetrical Queen Anne house with pierced bargeboards and a large spindlework porch on the north and east sides. This is one of the best preserved, large, suburban houses built in Mount Pleasant in the late 19th century. Harris was a lumber dealer, and his family founded Harris Lumber, the largest business of its kind in the state today.

230 **Saint Pius Roman Catholic Church (1960-62):** Oresto di Saia, architect. A brick-and-cast-stone church of severe modern design with a cast-stone tower and pierced-block belfry surmounted by a large cross. One of the earliest modern Roman Catholic church buildings in the city, Saint Pius was built for a parish carved out of the western portion of Saint Patrick's parish as this area underwent development in the 20th century.

*235 **William Bailey Estate, "Hillwood" (ca. 1855):** A stone, 2½-story, asymmetrical Italian villa. The building's composition is nicely balanced, with spatial interplay between the solid mass of the semi-octagonal bay window and octagonal 4-story tower and the void of the hexagonal-plan porch. This handsome house, built as a country estate in then-rural North Providence, may have been designed by the important Providence architect Thomas Tefft, who designed the adjacent Bradley estate (q.v.). William Mason Bailey (1815-97) was involved in cotton manufacturing before the Civil War and served in the General Assembly during the Civil War. He was active in real estate management, particularly as principal in the West Providence Land Co., established in 1853, and as a commissioner for the building of Providence City Hall at 25 Dorrance Street (q.v.). After Bailey's death, his dwelling became the "House of the Good Shepherd," a Roman Catholic institution for wayward girls; in 1955 it was sold to Providence College and is now used as a residence for college administrators.

*235 **Charles S. Bradley House (ca. 1855):** Thomas Tefft, architect. A 2½-story, granite-ashlar; low-gable-roof, asymmetrical Italianate villa with a recessed, arcaded entrance and a square, 3-story corner tower with a balcony on the 2nd floor. Bradley (1819-88) was a graduate of Brown University (q.v.), class of 1838, and Harvard Law School; he served as a state senator from North Providence beginning in 1854 and was elected chief justice of the Supreme Court of Rhode Island in 1866. His house is an extremely important building architecturally as the city's only extant country estate known to have been designed by Tefft; its immediate source is the Edward King House (1845-47) in Newport, designed by Richard Upjohn. The house remained in the Bradley family until 1926, when it became part of Providence College.

*416 **Winsor-Swan-Whitman Farm (ca. 1750, ca. 1810):** Though devoid of its surrounding acreage, this complex includes the farm house, several sheds, the well, and a small building used as a school in the 19th century. The original portion of the house, built in the mid-18th century, is a 1½-story flank-gable-roof building. Early in the 19th century, the family added the 2-story, 3-bay-facade section at right angles to the original block and facing Eaton Street. Olney Winsor's farm extended from Smith to Admiral Street between Sharon Street and River Avenue. While the farm remained in one family, the farmlands were gradually sold off in the late 19th and 20th centuries. As late as the 1940s, however, the family continued to farm the remaining large lot, raising much of their own produce.

EDDY STREET

*57-59 **Smith Building (1912):** Martin & Hall, architects. An 8-story, brick-sheathed, steel-frame, retail and office block with mid-20th-century storefront; pier-and-spandrel system on the upper stories with Chicago windows and quoined corners, bracketed cornice, wide eaves, and flat roof. Smith, a real estate developer, built this typical, early 20th-century commercial building.

342 **Narragansett Electric Lighting Co. (1913 et seq.):** A massive, brick-and-granite-

trimmed, powerhouse with giant round-arch windows, a deep limestone entablature, and 4 217-foot, truss-braced, iron, smoke stacks. None of the original power equipment survives, but two 1919 steam turbines and a 1926 electric turbine remain in place. The plant has expanded considerably since 1913, and the main building now carries 7 stacks. Providence's first electric utility was the Rhode Island Electric Lighting Company, founded in 1882. In 1884, Marsden J. Perry (see 62 Dorrance, 2 George, and 52 Power Streets) led a group of Providence businessmen to form a rival company, the Narragansett Electric Lighting Co., and in 1885 Narragansett Electric bought Rhode Island Electric; at that time it began construction of a new power house at Eddy and South Streets, which this complex replaced in 1913. The complex has expanded during the 20th century as demand for electricity grew.

460 **Rhode Island Company Power Station, now the Manchester Street Station (1904):** A complex of early 20th-century brick buildings. The principal structure is a 4-story, steel-frame, flat-roof building with stepped gables and colossal, arcaded windows with granite trim illuminating the main generator within. This building, overshadowed by 2, tall, brick chimney stacks, was originally the power house for the Rhode Island Company, which ran electric trolley cars in Providence. Additions were made in 1913 and in 1933, when the Narragansett Electric Company bought the power station to use in conjunction with its own station at 342 Eddy Street (q.v.). A covered conveyor connects this complex with that just to the north at 342 Eddy Street (q.v.).

593 **Rhode Island Hospital (1864 et seq.):** Although a quarantine station and a smallpox hospital had stood near this site before the Revolution, Providence lacked adequate medical facilities until the middle of the 19th century. In 1863, after several unsuccessful attempts at establishing a hospital, the General Assembly granted a charter to Rhode Island Hospital. Large early bequests came from Captain Thomas Poynton Ives, a medical student, and his father, Moses Brown Ives (see 10 Brown Street). Robert H. Ives was instrumental in founding the hospital, and he and the board of directors selected Samuel Sloan of Philadelphia to design the hospital; Sloan was well-known for his expertise in hospital design, and the new building was laid out using the pavilion system to isolate the sick. Providence architect Alpheus Morse was retained to design the exterior, producing the first polychrome, High Victorian Gothic structure in the city. The complex remained little changed until the turn of the century when the hospital embarked on three decades of expansion which added the Taft Outpatient Building (1891; Stone, Carpenter & Willson, architects), the Southwest Pavilion (1900; Stone, Carpenter & Willson, architects), the Jane Francis Brown Unit (1922), and several dormitories and clinics. During these years, Rhode Island Hospital emerged as the state's major hospital and served 70 percent of its patients free of charge. Services specifically for children were provided by two early 20th-century additions, the Joseph Samuels Dental Clinic (1931) and the Josephine E. Potter Building (1941). In 1950 the administration recognized the pressing need to modernize both the physical plant and the medical program. A master plan, made possible by large gifts from George H. Norman of Newport and Charles J. Davol of Providence, outlined improvements, with emphasis on becoming a regional medical center through medical education, research, and growth. By early 1956, a new main building (Shepley, Bulfinch, Richardson & Abbott [Boston], architects) was occupied. A gift from Daniel H. George made possible the construction of the George Building for cancer patients, completed in the late 1950s; the Crawford Allen Memorial Unit (1958), adjacent to the Potter Building, increased facilities for children. During the 1960s, the Jane Brown Unit was enlarged, a new emergency unit was added, and the 14-story Outpatients Building (Shepley, Bulfinch, Richardson & Abbot [Boston], architects) was completed. By the 1970s, Rhode Island Hospital had extended its boundaries north to Borden Street and across Plain Street to Beacon Avenue, resulting in great physical changes to the surrounding neighborhood. With the inauguration of the Brown University Medical Program, Rhode Island Hospital began to realize its goal as a research center envisioned in the 1950s master plan. From a small city hospital, it has grown into the major regional medical complex it is today, treating over 20,000 patients a year.

684 **Joseph C. Fanning House (ca. 1855):** A 2½-story Greek Revival house set gable end to the street with paneled corner pilasters, full entablature, and aedicular entrance with transom light and sidelights. A remnant of early residential development along the Pawtuxet Turnpike, this house was built by a carpenter in partnership with Joseph R. Budlong (see 266 Broad Street). The house was valued at $3,000 when sold to Jabez Gorham in 1866.

865 **George A. Rickard House (1872):** A 2½-story, mansard-roof Second Empire house with a handsome cupola and Gothic side porch. Rickard was a grocer at 268 Benefit Street. This elegant house was a twin to the house built next door at the same time by Edwin Briggs, a fruit and confectionery merchant; only this one survives. As befits a house built in a fairly remote residential neighborhood, this has a carriage house at the rear, now converted into a dwelling.

*909 **Christ Episcopal Church (1888):** William R. Walker, & Son, architect. A brick and brownstone, Victorian Gothic church with fine molded brick detailing on the corner tower. The congregation had been established in the area since 1864 and in 1867 had erected here a frame chapel designed by Clifton Hall. This building was moved to a site across Eddy Street when the present building was begun. This church is well preserved, but its future is uncertain since its closing in May 1981.

957-969 **George A. Youlden Houses (1896-1898):** See 12-52 Glenham Street.

970 **Goddard-Steere House (1863):** A 2-story, Italianate house with especially fine pendant brackets and a matching door hood. The bracketed cupola is one of the finest in South Providence. This well detailed house is an example of the fine suburban houses built on Eddy Street in the mid-19th century. Abram S. Goddard, who operated a planing and molding shop on Potters Avenue, probably produced the elaborate brackets himself. Soon after completing the house in January 1863, he sold it for $3500 to John Steere, a merchant. Goddard apparently used the profits from its sale to open a wholesale grocery business in 1863 on Exchange Place (now Kennedy Plaza). The Steeres stayed on in the house until the 1890s.

1002 **Willard Johnson House (ca. 1850):** A pedimented end-gable-roof Greek Revival cottage with corner pilasters, deep entablature, and aedicular entrance with sidelights. Johnson was a pattern maker at the Phenix Iron Foundry at 110 Elm Street (q.v.). Pattern makers, skilled craftsmen who produced the original design after which mass-produced copies were modeled, were well paid artisans in the 19th century. (For the homes of other pattern makers see 350 Blackstone Street and 437 Public Street.)

1041 **Amos M. Kent House (ca. 1865):** A 2½-story, end-gable-roof, dwelling with bracketed eaves, door hood, round window in the gable, and six-over-six windows. This house is typical of the early modest dwellings of South Providence. Kent was employed as an engine turner, a skilled machine operator, in the metal products industry.

1376 **Evelyn's Glass House Sweets (1932):** A small, 1-story, buff-brick, flat-roof Art Deco store ornamented with corbeled piers topped by cast-stone finials above the parapet. This handsome building has a recently added door inserted into the characteristic Art Deco curved corner entrance with stepped-up parapet, but it otherwise retains its handsome period appearance. This building was originally used as a confectionery store owned by Richard and Evelyn Loud.

EDGEWORTH AVENUE

24 **Shadrach Randall House (ca. 1835):** A 2½-story, flank gable roof, center-hall-plan, five-bay Greek Revival house with a Doric portico and two interior chimneys. This house was moved to this site on July 28, 1949; its original location was probably a block away on Smithfield Avenue. It retains most of its original features including six-over-six sash and a typically Greek Revival wide-plank frieze below the eaves; the application of the 20th-century wood shingling over the original clapboards has resulted in the removal of the corner pilasters. This is one of the oldest houses in the North End.

EIGHTH STREET

130 **Mary Gilheeney House (1879):** A 1½-story, cross-gable-roof house with elaborate window surrounds, bracketed bay windows, a bracketed corner porch with square posts, and a similar front porch now missing its posts. This section of Eighth Street between Summit Avenue and Hope Street was originally named Gilhenny Street.

ELM STREET

†110 **Phenix Iron Foundry Machine Shop (1848):** The Phenix Iron Foundry was the first establishment in Rhode Island, specializing in machinery for dyeing, bleaching, and print works. By the latter part of the 19th century, nearly every bleachery in the United States had been fitted out by this company. George D. Holmes organized the company in 1830, and it incorporated as the Phenix Iron Foundry in 1832. The first building was erected in 1830 on a site bounded by Eddy, Elm, and South Streets; this complex grew to two acres and was incorporated into the Narragansett Electric Lighting Company's plant upon the Phenix Iron Foundry's demise in 1903, and was subsequently demolished. The only company building remaining is this 2½-story, random-ashlar, gable-roof structure with clerestory monitor. Original 20-over-20 and 16-over-16 sash remain in the large, evenly spaced windows. On each of three floors at each end of the building are large, round-arch freight doors, with heavy granite sills; they are graduated in size from bottom to top. A keystone inscribed "1848" is set into one of the Elm Street freight-door arches. The large doors and windows, the low height, and the few stories are particular design characteristics of foundries.

ELMGROVE AVENUE

10 **Frank H. Maynard House (ca. 1925):** A 2-story, brick- and half-timber, cross-gable-roof Tudor Revival house with large casement windows set under splayed stone lintels with keystones, an oriel window, and half-timbered chamber over the arched porch. Frank H. Maynard, the president of the General Fire Extinguisher Company, lived in New York and probably built this house for use as his residence during his business trips to Rhode Island. Nils Peterson, Maynard's chauffeur, lived in the carriage house.

32 **Edward C. Joyce House (1895):** Howard K. Hilton, architect. A picturesque, 2½-story, high-hip-roof house with balustraded Colonial Revival porches, wide eaves, a corner oriel window, and a conical-roof corner turret. Joyce was the city's recorder of deeds.

100 **Albert J. Schmid House (1900):** Frederick E. Field, architect. A large, 2½-story, gabled-hip-roof house with wide eaves and a large, Tuscan-column front porch. Schmid was a principal in J.M. Schmid & Sons, knife manufacturers.

139-149 **Leo Logan Block (1922, 1932):** A 1-story, brick-and-stucco, flat-roof commercial building in a Mediterranean mode with a pantile parapet hood and patterned brick entrances at either end and modern glass store fronts between. Logan's block originally housed a Mayflower store, one of the early local grocery store chains, a hairdresser, and a pharmacy. It is architecturally the most interesting of the small commercial buildings at Elmgrove and Lloyd Avenues which constitute this early 20th-century neighborhood's shopping center.

171 **Charles E. Holmes House (ca. 1910):** A 2½-story, fieldstone-and-shingle, dormered-hip-roof, bungalow-like house with a large bay window and a sun porch on the 1st story, an entrance hood on large brackets, and bracketed eaves. Holmes was a real estate broker with an office at 27 North Main Street.

346 **Brown University Stadium (1925):** Gavin Hadden, engineer; Paul Cret, consulting architect. A reinforced-concrete stadium seating 20,000. The southwest section, seating 16,000, is a tall structure with 5 high arches facing Sessions Street; tall pylons capped with niches flank this arcade. The lower section, on the northeast, seats 4,000. Discussion of the need for such a facility for Brown began at least as far back as 1917, and this open space — somewhat removed from the university but already in its possession — was selected with the intention of creating a large athletic complex, including other playing fields and a modern gymnasium, built across the street at 425 Elmgrove Avenue (q.v.).

425 **Marvel Gymnasium (1927-28):** Clarke & Howe, architects; Gavin Hadden, engineer. A large, brick Georgian Revival gymnasium set gable end to the street. The pedimented front pavilion is organized as a blind arcade with limestone Tuscan pilasters. The building, set back slightly from the street, is reached by steps and a terrace, the most prominent feature of which is a bronze statue of *Bruno*, the school's mascot. The front of the building contains offices, locker rooms, and exercise rooms; the gym itself is in the larger rear section. This building superseded Lyman Gymnasium on the Brown campus (q.v.) and is part of the 1920s athletic complex created on Elmgrove Avenue; it was conceived as a far larger structure, with indoor playing fields and a swimming pool, amenities realized only in the 1970s with the completion of the Aldrich-Dexter Field complex at 225-235 Hope Street (q.v.). The gym was named for Brown's long-time director of athletics, Frederick W. Marvel (see 281 Olney Street).

612 **Fergus J. McOsker House (1931):** John F. O'Malley, architect. An asymmetrical, 2-story, brick, gable-and-tile-hip-roof Mediterranean style house with round-arch windows, iron balconies, and an arcaded entrance loggia. McOsker was a lawyer.

716 **George F. O'Shaunessy House (1931):** A large, brick, 2½-story, multi-gable Tudor Revival residence with stone trim, large casement windows, and an unusual bracketed door hood. O'Shaunessy was a partner in the law firm of O'Shaunessy and Cannon.

722 **Everett J. Horton House (1928):** A large, 2½-story, brick-and-half-timbered, multi-gable Tudor Revival house with large casement windows and an elaborately timbered projecting front gable section. Horton owned a wholesale flour business.

730 **Robert M. Gilman House (1930):** A large, brick 2½-story, 5-bay-facade center-hall-plan Georgian Revival house with a modillion cornice, keystones on the second floor windows, and wide stone lintels above the 1st floor windows. The central entrance has sidelights, a fanlight and a Corinthian porch surmounted by an elaborate balustrade with urn finials; a Palladian window framed by a brick arch is above the portico. Gilman was the vice president of Coated Textile Mills Inc.

738 **Herbert R. Dean House (1926):** A 1½-story, dormered-flank-gable-roof, 5-bay-facade, center-hall-plan Colonial Revival house with a deep porch across the front sheltering an entrance with sidelights and transom light. Herbert R. Dean was an officer at the Shepley Land Company.

750 **Hiram W. Emery House (1930):** A large, 2½-story, flank-gable-roof, 5-bay-facade, center-hall-plan Georgian Revival house with a clapboard front and brick end walls, splayed lintels with keystones, and entrance with sidelights and a blind fan. Emery was a wire manufacturer; in 1935 he sold the house to Winthrop Winslow, an insurance broker.

757 **Mack Forman House (1939):** A 2-story, stucco-and-rustic-weatherboard, L-plan cross-gable-roof Tudor Revival house with a conical-roof entrance turret in the nook of the L. Forman was a salesman when he built this house.

760 **Harry B. Mead House (1928):** A large, 2-story, brick-and-half-timber, multi-gable Tudor Revival house with bands of casement windows and a large stone chimney stack rising beside the front door. Mead was a salesman.

768 **Fred H. Perkins House (1929):** William T. Aldrich, architect. A rather severe, long, low, 2-story, brick, hip-roof, Neo-Georgian house with massive towering end-wall chimneys, a brick dentil cornice, and a simple arcaded Regency type porch. This house was originally painted white. Perkins (1879-1937) entered the jewelry manufacturing business with his father, Charles H. Perkins. He turned to real estate development after his father's death.

ELMHURST AVENUE

18 **Benjamin Parker House (1904):** This is a good example of the Queen Anne/Colonial Revival transitional suburban house of the early 20th century: it is a boxy, 2½-story, hip-roof structure with a conical-roof corner turret and a Tuscan-column porch across the front. Parker was a machinist.

49 **St. Pius School (1928):** A 2-story, flat-roof, red-brick-and-limestone, Tudor Revival parochial school with projected, buttressed, crenellated entrance tower with a Gothic-arch door surmounted by a large, parapeted oriel. This is the parish school for the church at [230] Eaton Street (q.v.).

ELMWAY STREET

30 **John B. Olevson House (1927):** A 1-story, stucco, asymmetrical Spanish Colonial house with the entrance set within an arch and a flat roof behind a parapet. Most of the windows are grouped metal casements, save for a large, round-arch window on the facade. Olevson was a furniture dealer.

ELMWOOD AVENUE

*10 **Grace Church Cemetery (1834, 1843, ca. 1860):** The level, triangular, 9-acre burial ground is located in the angle between Broad Street and Elmwood Avenue. The Corporation of Grace Episcopal Church purchased four acres running southward from the Broad Street-Elmwood Avenue intersection in October 1834. By 1842, the initial purchase was platted symmetrically into diamond-shaped sections separated by avenues named after trees. In the center, a small, diamond-shaped area was set aside as an open space known as "Cemetery Square." The southern section purchased in November 1843 was platted in May 1848 by Cushing & Walling, local surveyors, in a simple grid pattern. A receiving vault, built into a raised mound in the southern section, probably was erected ca. 1850. Its granite front, consisting of ramped retaining walls flanking a pedimented center section with paneled pilasters and elaborate paneled door, is a handsome example of Greek detailing. About 1860, the gate lodge or superintendent's cottage at the Trinity Square entrance was built. A modest Gothic Revival cottage of the type popularized by A.J. Downing's *The Architecture of Country Houses* (see Design IV, which this resembles), it was handsomely restored in 1982 by the Elmwood Foundation, a neighborhood preservation group, for use as its headquarters.

63 **Silas M. Field House (ca. 1857):** The city's largest octagonal house, this is a 2-story stuccoed structure (probably built of the aggregate mixture advocated for such structures by the man who promoted the octagon house, Orson Squire Fowler) with a large rear wing and mansard roof. Field was a jeweler who lived here until his death in 1886; his son Silas E. Field, also a jeweler, lived here until 1900.

123 **Rev. John A. Perry House (1862-75):** A large, 3-story, L-plan, 2-family Italianate dwelling with window caps and console supports, and eaves decorated with console brackets with pendants; a Colonial Revival, Tuscan-column porch is a 20th-century addition. This was built as an investment; Perry lived nearby at 11 Sprague Street (q.v.).

155, **Aldrich B. Gardiner Houses (ca. 1886):** A 163 pair of 2-story, 3-family Queen Anne structures with high mansard roofs; 155 has a spire-topped octagonal corner tower, while 163 has a square, diagonally positioned corner bay window rising a full three stories. They are similar in plan to the nearby structure at 179-181 Elmwood Avenue and to 412-414 Angell Street on the East Side (q.v.). In 1892 tenants of 155 were Frank A. Chase, cashier of the Rhode Island National Bank; Lucy A. Burke, widow of the jeweler Daniel B. Burke; and George T. Hart, a clerk at the Providence Gas Company. Frank T. Pearce, a gold pen and pencil case manufacturer; Mrs. Etta Belcher, an artist; and Newell W. Belcher, co-owner of the Belcher & Loomis hardware store on Weybosset Street, were the occupants of 163. Gardiner was a jewelry manufacturer who lived farther south on Elmwood Avenue.

179 178- **Stillman P. Doane House (1896):** High-~~180~~ shouldered, mansard-roof, 2-family house 181 with a spire-topped, octagonal corner tower trimmed with iron crestings. The facades display a mixture of Queen Anne incised floral decorations and swags and other Colonial Revival motifs. Doane, a fish wholesaler, lived on the 1st floor. His first tenants were Daniel S. Parkhurst, an engraver, and Edward C. Parkhurst, a clerk.

*244 **Second Church of Christ, Scientist (1927-28):** Charles H. Lockwood, architect. A 1-story, broad-front, flat-roof, yellow brick church with a tetrastyle Ionic portico and triple entrance. Its Roman Classical design is characteristic of Christian Science churches. C. Prescott Knight, a local resident, church member, and a member of the textile manufacturing family, donated the site in honor of his wife, Jessie Cone Knight. The Second Church of Christ, Scientist was founded ca. 1922.

*260 **Jeffrey Davis House, now the Page Funeral Home (ca. 1888):** Stone, Carpenter & Willson, architects. A restrained, 2½-story, hip-roof Queen Anne dwelling with front and side gables, a semi-octagonal wing on the Princeton Avenue elevation, and an elaborate entrance porch with turned columns. Davis was treasurer of the Lippitt Manufacturing Company when he first occupied this house, and he later served as president of the Quidnick Manufacturing Company; both were major textile manufactories. In 1937, the house became a funeral home.

265 **Duty S. Salisbury house (ca. 1893):** A 2½-story, hip-roof Queen Anne dwelling with front and side gables and a prominent 3-story, octagonal corner tower. The exterior, though clad in aluminum siding, retains its delicate spindlework entrance and 3-story gable porches. The original owner was a partner with A.W. Bullock in Duty S. Salisbury & Co., a carpet-remnants concern at 119 Union Street.

*271 **Knight Memorial Library (1923-24):** Edward S. Tilton (New York), architect. Sited well back from the street, the handsome Knight Memorial Library is a monumental 1-story structure of Indiana limestone set on a high granite basement and entered through an arched portal at the head of a grand staircase. Its copper-clad hip roof is capped with palmette acroteria. Ultimately, the design harkens back to Italian Renaissance sources, but it is more particularly related to that breed of neoclassical civic buildings originated in this country by McKim, Mead & White's Boston Public Library of the 1880s, the beginning of what some critics call the American Renaissance. Inside, high-ceiling reading and reference rooms, illuminated by large, round-arch windows, flank a central lobby with the main desk. This chaste and imposing structure was built to house the Elmwood Public Library, founded in 1915. Occupying the grounds that were part of the Robert Knight estate, the library was given in memory of Robert and Josephine Knight by their children, Edith Knight, Webster Knight (see 118 Princeton Avenue), Clinton Prescott Knight, and Sophie Knight Rousmaniere. The Knight heirs also provided an endowment for the maintenance of the building.

315 **Stephens Apartments (ca. 1928):** A 4-story, U-plan, flat-roof, dark-brown-brick structure with a central courtyard. This vaguely Georgian structure, the largest apartment house built in Elmwood in the early 20th century, replaced the house built here by William V. Daboll (see 172 Daboll Street). This is one of the largest of the dozen apartment buildings erected in Elmwood between 1913 and the early 1930s. Such buildings came into fashion during the first three decades of the 20th century, particularly in middle- and upper-income neighborhoods like Elmwood and the East Side.

344 **The Elmwood Club (ca. 1878):** Built as a duplex for Benjamin F. Aldrich, this large and ornate 2½-story building with a mansard roof and mock half-timbering became the home of the Elmwood Club in 1890. Founded as a men's club on March 3, 1890, when such organizations were much in vogue throughout the city, it closed in 1910 and the building became the Princess Apartments.

353 **Elmwood Christian Church (1914-15):** Gorham Henshaw, architect. A brick, English Tudor-style, auditorium-type church and parish house complex designed by a local architect who specialized in churches. The Elmwood Christian Church was formed in 1912 through the merger of the Elmwood Congregational and Broad Street Christian churches. The Congregational Church, the first church in Elmwood, was organized in 1851 and in that year built a small frame church at the northeast corner of Elmwood Avenue and Burnett Street. In 1867 the building was moved to 353 Elmwood Avenue and enlarged to four times its former size. The resulting Gothic sanctuary, essentially a new building, was designed by local architect Clifton A. Hall. It served the Congregational Church until 1912 and was used by the Christian Church until 1914, when the old building was demolished and this one erected on the same site. In 1954 the

church, its membership having declined significantly, closed its doors. The building then became the home of the First Presbyterian Church, a South Providence group established in 1872.

376 **Elmwood Lodge Number 16, Knights of Pythias Hall (1897):** A 3-story, flat-roof, brick structure with stores on the 1st story and lodge rooms and flats above; several bay windows on the facade provide illumination for the upper stories, which have windowless side walls. It was the first substantial brick block on Elmwood Avenue.

421 **Dr. Edmund D. Chesebro House (1900):** Frederick E. Field, architect. The home of a prosperous physician, this large, 2½-story Queen Anne/Colonial Revival dwelling has a brick 1st story and banded shingles on the upper stories. A corner turret and prominent gables — the front one has a Palladian window — conceal the high hip roof. In the late 1970s the International Institute acquired the house for its headquarters and did extensive restoration of the building.

445 **Saint Paul's Evangelical Lutheran Church (1938-39);** addition, 1949): Designed by Frederick Ellis Jackson of Jackson, Robertson & Adams, the church is a modern Gothic structure, with a stone facade and brick flanks. The second church built by a congregation founded in 1866 and reorganized in 1895, it stands on the site of a small estate established about 1810 by Captain Jonathan Donnison. Captain Donnison had commanded the ship *George Washington*, owned by Providence merchant John Brown, on her earliest voyage to China. Departing from Providence late in 1787, the ship had become the first from Rhode Island, and one of the first from the new republic, to dock at Canton. The Donnison house was demolished in 1938 for construction of the church.

*480 **Potter-Downes House (ca. 1859):** Two-story, square Italianate dwelling with bracketed eaves and porch trim. The original owner, the manufacturing jeweler Christopher C. Potter, sold the house in 1861 to Lewis T. Downes. A merchant, Downes subsequently held important positions in several local insurance firms. Soon after his death in 1910, Mrs. Rosa E. Godfrey converted the structure into a rooming house named The Godfrey.

*[500] **Joseph Jesse Cooke Estate Site:** Now entirely built up, the tract bounded by Elmwood, Congress, and Lexington Avenues, and extending east nearly to Melrose Street, was the home of the leading spirit behind the development of lower Elmwood. Cooke (1813-1881), a Providence native, was a successful merchant in New York; in the spring of 1843 he returned to Rhode Island, purchased a 110-acre section of a 17th-century farm established by John Sayles, and named his estate "Elmwood." The tract included much of the western half of Elmwood south of Locust Grove Cemetery. Cooke intended to support himself by farming. Within a few years, however, his career as a farmer ended in failure, and he went into business with his brothers, operating a store in New York from his Elmwood home. Cooke was the prime mover in the development of Elmwood and began platting of his farm in 1854; he reserved for himself the block bounded by Elmwood, Congress, and Lexington Avenues. On his land, Cooke grew fruits and vegetables for the Providence market. It is said to have been through his efforts that the tomato, whose food value had never before been accepted locally, became popular in Providence. Cooke's estate was subdivided shortly after his death.

*520 **Providence Institution for Savings, Elmwood Branch Office (1949):** Harkness & Geddes, architects. A square, 1-story structure whose smooth finished, limestone-block walls and large, plate-glass windows reflect the influence of the International Style. This structure is the finest post-World War II commercial building in Elmwood and one of the best of its era in Rhode Island.

*[575] **Columbus Square:** This small triangular plot, originally known as Elmwood Park, was deeded to the town of Cranston in 1864 by J.J. Cooke. In the late 19th century it became one of Elmwood's focal points when several of the area's finest homes were built fronting it. In 1895 it was renamed Columbus Park when the Columbus Monument, donated by the Elmwood Club and local citizenry, was dedicated. The bronze figure of Columbus is a replica of a silver statue designed by Auguste Bartholdi (the famed French sculptor of the Statue of Liberty) exhibited at the Columbian Exposition held in Chicago in 1892 to celebrate the 400th anniversary of Columbus's discovery of the New World. Like the original silver statue, the bronze copy was cast at the nearby Gorham foundry. The park was rehabilitated by the Mayor's Office of Community Development in 1978.

638 **Cyril A. Babcock House (1887):** Robert Patterson, builder. A 2½-story Queen Anne dwelling with cross-gable roof, hip-roof corner tower, patterned shingles, and an ample, full-width front porch. Babcock was the secretary and treasurer of the Union Railroad Company and later the comptroller of the Rhode Island Company before his death in 1920. Between 1924 and 1976 the structure was used as a funeral home.

775 **Elmwood Diner (1946):** A Worcester diner, this modest, center-entrance, steel structure has a bowed, trolley-car-like roof. The interior contains its original chrome cooking area, ceramic tile floor and wall surfaces, and wooden booths. Established by Ralph Narducci, the structure — then called the Central Diner — was originally located at the corner of Aborn and Fountain Streets downtown. It was moved to its present location by Mr. Narducci about 1953.

*950 **Roger Williams Park (1872 et seq.):** This 430-acre park began as a 100-acre tract bequeathed to the City of Providence in 1871 by Betsey Williams, a great-great-great-granddaughter of Roger Williams. It had been a Williams family farm since the 17th century. Her will stipulated that the land be used for public recreation and named for Roger Williams. Located astride the Providence-Cranston border, the farm was reluctantly accepted by the city. Nevertheless, noted landscape architect H.W.S. Cleveland of Chicago was engaged to create a plan for the development of roads, lakes, and plantings. Cleveland, noted for his picturesque designs based on the concept of organic unity between the man-made and the natural environments, laid out a series of winding drives adapted to the landscape and providing both incidental views and long vistas from select spots. A swamp was partially drained and excavated to form three small lakes. Dense foliage was thinned, and informal groups of shrubbery were introduced throughout the park. As additional tracts of land were added to the park, Cleveland's plan was extended to produce a picturesquely landscaped whole. The original bequest included the Williams cemetery and the so-called Betsey Williams Cottage (1773), the homestead on family land built by Betsey Williams's grandfather. Later buildings include the Stable (1891); the Menagerie (1891-1892), the first home of the park zoo; the Museum (1894-1895; Martin & Hall, architects), a "French Chateau Style" building housing a natural history museum; Dalrymple Boat House (1896; Martin & Hall, architects); the Carousel (1896); the Casino (1896-1897; Edwin T. Banning, architect); and the neoclassical Temple of Music (1924; William T. Aldrich, architect). A number of statues and monuments fill the park, including the statue of Roger Williams (1877; Franklin Simmons, sculptor), *The Sentinel* (1851; Thomas Frederick Hoppin, sculptor), *The Falconer* (1889, H.H. Kitson, sculptor), and the Anna Hawke Man Memorial Gates. Later features include the Japanese Garden and extensive greenhouses. Restoration of the park began in 1975, after the election of Mayor Vincent A. Cianci, Jr. and under the supervision of Superintendent of Parks James Diamond; work has included restoration of several of the 19th-century buildings and the redesign and rebuilding of the zoo (Kite-Palmer Associates, architects). A fine example of the parks movement of the second half of the 19th century, Roger Williams Park provided welcome relief to hundreds of thousands of city-bound workers in the pre-automobile days. It remains the major public recreational facility in the city: its jogging paths are filled much of the year, its lakes a popular place for boating and skating, and its zoo continuing to draw thousands annually.

EMPIRE STREET

*87 **Providence Institution for Savings, now Old Stone Bank, Empire Street Branch (1929):** Howe & Church, architects, assisted by Jackson, Robertson & Adams. A 3-story, Classical Revival, granite-and-brick-sheathed, steel-frame building with a fully articulated, stylized triumphal-arch motif monumentalizing both the Empire and Aborn Street facades. Mullioned windows fill the arch, and the main entrances are in its lower portion. The banking hall has been

heavily altered. Built as a branch by the successor firm to the Providence Institution for Savings (founded 1819) at 86 South Main Street (q.v.), this building is the visual highlight in a block of simpler, early 20th-century commercial buildings.

*150 **Providence Public Library (1900, 1952-54):** Stone, Carpenter & Willson, architects; Howe, Prout & Ekman, architects for the addition. The original building is a richly articulated, 2-story, granite-and-brick-sheathed structure of Venetian Renaissance inspiration with a low, copper-clad hip roof. It is set back from Washington Street on a high terrace with a sweeping double stair and balustrade leading to a triple entrance centered on the 13-bay Washington Street facade; the 1st story is rusticated, and the tall, round-arch 2nd story windows are framed with Corinthian pilasters. Stone, Carpenter & Willson, Providence's leading turn-of-the-century architectural firm, won the competition for the public library building in the mid-1890s with a design that owes much to Sansovino's library on St. Mark's Square in Venice, erected in 1554. Plans and elevations of the Providence library building were published in the prestigious *American Architect and Building News* and received wide acclaim. Its elaborate interiors remain largely intact. A 25-year drive for additional facilities culminated in the completion of a 1954 addition: a 3-story, granite-and-marble-veneer, steel-frame Moderne structure, as stripped-down and "clean" in its aesthetic rationale as the old building is elaborated. This addition largely ignores the scale and texture of the original building and attempts, by siting, to hide the earlier structure. Established in 1875, the Providence Public Library successively occupied parts of three buildings — including the Butler Exchange — before moving to the 1900 structure, substantially the gift of John Nicholas Brown. It continues to function as a resource center of statewide importance.

ESTEN STREET

10 **Patrick Denahy House (18th century, probably before 1750):** Moved to this site ca. 1857, this 2½-story house has a gable roof with an overhang on the southern end. Its facade has an irregularly space 5-bay treatment on the 1st story and four irregularly spaced windows on the 2nd; the central entrance is framed by a Federal-style doorway with engaged colonnettes, sidelights, and a transom light. The house was probably built as a 3-bay dwelling with a massive chimney directly behind the entrance hall. The Federal detailing was added early in the 19th century, probably after the house was extended two bays on its present northern side. The massive chimney was probably removed when the house was brought to this site by Patrick Denahy, a tailor who had previously lived on State Street.

EVERETT AVENUE

18 **Warren S. Locke House (1904):** A 2½-story, shingle house with a front porch, bay window terminating in a conical roof, and stuccoed gables with wooden trusswork. Locke was a teacher at the Rhode Island School of Design.

111 **Everett Apartments (1915):** W. Howard Walker, architect. A symmetrical 3-story, stuccoed apartment building with wide, bracketed eaves, picture windows, and corner sun porches. This apartment building, originally known as The Everett, was built by T. Manning Grimes, a clerk; Karl Humphrey, an engineer; and W. Howard Walker, of W.R. Walker & Son, who was probably responsible for the design.

EVERGREEN STREET

96 **George J. Combe House (1873):** A 1½-story, cross-gable-roof, side-hall-plan Italianate house with extremely elaborate and plentiful detailing including modillion cornices on the bay window and door hood, bracketed window caps, and lacy bargeboards on the eaves. Combe was a chaser — embellisher — of jewelry.

* EXCHANGE TERRACE

City Hall Park (1892, 1898, 1906, 1911, 1952): A landscaped park bounded by Exchange Terrace to the north and east, Washington Street and Kennedy Plaza to the south, and Dorrance Street to the west, and divided by Francis Street. This open space is subdivided by rambling paths through each of the two sections. Statuary includes the equestrian portrait of General Ambrose E. Burnside (1887; Launt Thompson, sculptor) and the complex figural composition of the Bajnotti Fountain (1902; Enid Yandell, sculptor) in the eastern section and the Scout Monument (1911; Henri Schonhardt, sculptor), dedicated to Major Henry H. Young, in the western section. This park was created when the present Union Station was built on the site of the Great Cove Basin; land was filled here, too, to create an artificial knoll, a landscaped approach from Kennedy Plaza to Union Station, built above the existing grade. The park was dedicated in 1892 and landscaped following the completion of the station in 1898. Monumental sculpture was added in the first decade of the 20th century, including the relocation of the Burnside Monument from Exchange Place in 1906. The monuments in the park are randomly placed, serving no discernable visual purpose, and are at odds with the landscaping of the park. Laid out in a more picturesque manner than Exchange Place Mall to the south, City Hall Park contrasts with that busier area and sets off Union Station. Conceived in the late 19th-century City Beautiful spirit, it is less successful as a pedestrian transportation link than as a retreat.

*3 **Federal Building Annex, now John O. Pastore Building (1938-40):** Jackson, Robertson & Adams, architects. The 3-story, brick-and-stone-sheathed, steel-frame structure with truncated hip roof may best be described as being in the streamlined or Moderne Colonial style. The 5-bay, 2-story, stone frontispiece (embellished with Art Deco reliefs illustrating mail distribution) is defined by stylized Tuscan pilasters supporting the dentil cornice and flanked by 2-story projecting gable-end pavilions. The original stone-sheathed lobby is simple yet dignified and handsome. Built to relieve overcrowding in the adjacent Federal Building (1908), this annex replaced the city's fire department headquarters (1903). It served as the main post office for Providence until the automated facility in the West River Industrial Park was completed in 1960. It was named after the former governor and United States senator in 1978. The Pastore Building is a typical and good example of structures erected by the federal government under the auspices of the Works Progress Administration during the Depression.

*4 **Union Station (1896-98):** Stone, Carpenter & Willson, architects. A complex of 4 structures (the 5th, the easternmost, burned in 1941, but its basement remains) including the large, central passenger station flanked by 2-story buildings and the 4-story office building at the western end of the complex. All are yellow Roman brick, brownstone-trimmed, steel-frame structures with dentil cornices and hip roofs. Stylistically the complex may be described as a well-conceived mixture of Renaissance and American colonial motifs characteristic of much civic and commercial architecture of the 1890s. The colorism of the exterior is a throwback, but the correct dryness of the detail, the symmetry and axial planning, and the avoidance of the picturesque are hallmarks of the American Renaissance and the City Beautiful movement. The passenger station has a projecting central pavilion designed as a triumphal-arch "gateway" entrance. Its 2-story exterior articulation belies the interior spatial organization, with a large, double-height, rectangular waiting room occupying most of this block. The flanking buildings (originally a freight depot and a restaurant) have altered interiors, but the restaurant, immediately west of the passenger station, retains its original fireplace with an elaborate Colonial Revival mantel. Built to replace the first Union Station (1848; Thomas Tefft, architect), which stood 500 feet south, in the middle of today's Kennedy Plaza, Union Station was conceived on a monumental civic scale as a gateway to the city. It stands on an artificial knoll created to elevate the railroad tracks above grade; it makes use of pedestrian subways to provide access to the several tracks at the rear of the complex. As the major transportation center for the city, it combined both local commuter-rail and inter-city service, and its location overlooking Exchange Place made connection with local and suburban trolley and bus lines easy. The large canopy over the entrance, the colonnades connecting the buildings, and the original shed over the tracks had been removed by the early 1950s, when the entire complex was painted a monochromatic grey. It has undergone a period of decline since the 1950s, concurrent with waning railroad passenger use. In 1976, its exterior was cleaned and returned to the original color scheme; its interior, patched and repainted. Under the Capitol Center project, the complex is scheduled for recycling once the new station (see Station Place) is built and the tracks are moved.

Plans also call for the reconstruction of the eastern building. A handsome and well-sited building, Union Station is a major monument of late 19th- and early 20th-century civic planning, linking local and interstate transportation systems; it gave Providence one of the finest intermodal transportation systems in the country. Its reliance on underground ramps and the sophisticated trusswork on the viaduct at its rear made it an engineering milestone.

FARMINGTON AVENUE

100 **Rodney Dyer House (ca. 1875):** A large, 2½-story, mansard-roof, Second Empire house with paired windows and oriel on the second floor. Its long front porch shelters a central entrance flanked by bay windows. Dyer owned a pork-packing company.

FELIX STREET

One block long between Chalkstone Avenue and Valley Street, Felix Street opened in 1884 as part of the Mason and Okie Plat; it documents the rapid change in form of multiple-family dwellings in the late 19th and early 20th century: the 2½-story, rectangular, 3-bay-facade house (21 Felix); the 2½-story, cross-gable-roof dwelling with projecting bay windows and porches (56-58); and the variety of forms used for the 3-decker, from the irregularly massed Queen Anne mode (39-41) of the 1890s to the simple box (64-66), built ca. 1925. By 1892 only one dwelling had been built on the street; its residents — all with Anglo-Saxon surnames — included an iron worker, an engineer, and a clerk.

FILLMORE STREET

39-83 **Cottages (ca. 1875-85):** These cottages, set gable end to the street, are typical of those built in the late 19th century on Smith Hill. Many are identical to those on Bath and Lydia Streets (q.v.) by Andrew Dickhaut, who constructed at least five of these. In the early 1890s, the area was heavily Irish, and residents of the street included 23 laborers, 16 weavers, five fabric finishers, three spinners, and several loom repairers. No doubt many of these men worked nearby in the Oriental Mill at [20] Admiral Street (q.v.) or the Silver Spring Bleachery at 387 Charles Street (q.v.).

FOREST STREET

37-39 **James L. Crowell House (1890):** A 2½-story, cross-gable-roof, Queen Anne, 2-family house with a spindlework porch with ramped railings and gable trim including scrolls and paneling. Crowell was the superintendent of the Silver Spring Dyeing and Bleaching Company (see 387 Charles Street).

40 **Rowland G. Hawes House (1904):** A 2½-story, brick-and-shingle, cross-gable-roof, 2-family house with a Tuscan-column front porch. Hawes, a partner in the Providence Steam Trap Co., built this typical, large, middle-income, 2-family house as an investment; he lived across the street at 45 Forest Street (q.v.).

45 **John B. Earle House (1870):** A 2½-story, 3-bay, center-hall-plan Italianate house with a low hip roof, square cupola, bracketed eaves, molded window caps, and 2-story rear ell. Earle, a mason, built this on land bought from Luther Salisbury (see 50 Forest Street). In 1892, Roland G. Hawes bought the house and made extensive alterations, including a large, Queen Anne veranda on three sides and small, octagonal turret on the northwest corner. The Queen Anne veranda has since been replaced with a simpler porch. The mansard-roof carriage house, now much altered, survives as a 2-family house at 114-116 Ivy Street.

46 **Willard I. Lansing House (1905):** A 1½-story, shingle, gambrel-roof house with a large porch (now enclosed) on the side, eyebrow dormers, and a very fine Art Nouveau stained-glass oriel window on the east elevation. Lansing, a lumber dealer, evidently had an automobile because he constructed a fine gambrel-roofed garage with stained-glass windows beside his house.

49 **George R. Sherman House (1887):** A small, cross-gable-roof, clapboard-and-shingle Queen Anne cottage that derives its visual impact from the complexity of the massing. This was one of four cottages built on speculation by the heirs of Joseph Tempest. The others are 53 Forest, 109, and 111 Ivy Street. Sherman was the treasurer of the Providence Gas Burner Company.

50- **Luther Salisbury House (ca. 1849):** A 1½-story, flank gable-roof, 5-bay-facade, center-hall-plan Greek Revival house with a deep entablature, paneled corner pilasters, and a characteristic classical entrance, with sidelights and a transom light, flanked by pilasters and now sheltered by a deep, pedimented, early 20th-century Colonial Revival portico. The main block has 2 end-wall chimneys and a 1½-story wing to the east. The house is notable for its well-preserved state and the early outbuilding at rear. At the time he built this house, Salisbury, a yeoman, owned all the land on Forest Street between Camp and Ivy Streets.

FOUNTAIN STREET

*35-69 **Providence Journal Building (1934, 1948, 1978):** Albert Kahn, Incorporated, architect. A 4-story, brick-sheathed, steel-frame neo-Georgian building with a flat roof. Eighteen bays wide and nine bays deep, the building has a central entrance and mullioned round-arch windows on the 1st story, brick pilasters separating the rectangular windows on the 2nd and 3rd stories, a heavy cornice above the 3rd story, and evenly spaced rectangular windows on the 4th story. The interiors, refinished in the late 1970s by Warren Platner Associates, are a fine example of 1970s high-style corporate chic. The Providence Journal Company, founded in 1829, was publishing the state's leading newspaper by the late 19th century. The Metcalf family, owners of The Wanskuck Company, acquired the paper at the turn of the century and still remains active in management of the business. The Journal rapidly outgrew its 1906 headquarters at 203 Westminster Street (q.v.), and the company constructed the present facilities in the early 1930s; the 4th story was added in 1948. The major downtown building project during the Depression years, the Providence Journal Company Building demonstrates the continued preference for Georgian-inspired buildings in Providence. The building, with its well-scaled mass and detailing, is an important part of Fountain Street. A 1-story garage, immediately east of the main block, houses newspaper delivery trucks.

*40 **Gardner Building (ca. 1918, 1925):** An 8-story, stone-and-yellow-brick-sheathed, steel-frame building with a 9-story tower on northeast corner; display windows and aluminum entrance on the 1st story; regular piers terminating in arches above the 8th floor. Built as an office building by Nathan L. Gardner, president of R.L. Greene Paper Company, the structure was expanded and renovated in 1925 when Bryant and Stratton Business College bought it, the main alteration being the addition of the two uppermost stories. It now houses business offices and several departments of the city government.

*112 **Palmer Block (1915):** Stone, Carpenter & Sheldon, architects. A 7-story, brick-sheathed, steel-frame building with a generally original storefront; and pier-and-spandrel system on the upper stories resolved into a 7-bay pier-and-spandrel system with each bay containing 3 sash windows; the 4 top stories — an addition — are sheathed in a contrasting color brick. A stone parapet above the 7th floor screens the flat roof. Built by Julius Palmer of Warwick, the Palmer Block has housed retail stores at street level and offices upstairs throughout its history.

*205-215 **Police and Fire Department Headquarters (1938-40):** Office of the Commissioner of Public Buildings, architect. A 4-story, stone-sheathed, steel-frame Moderne/Classical building with an L plan and a flat roof. The first story, of smooth-cut stone and regularly spaced windows, is treated as a basement. Above, the pedimented central pavilion with 4 simple pilasters is flanked by 11 window bays on the 2nd and 3rd stories which are connected vertically by decorated metal spandrels. A stringcourse above the 3rd story sets off regularly spaced windows on the 4th story; a parapet crowns the building. This structure brought the police and fire departments together in one building. The Central Police Station (1895) stood on a block bounded by Fountain, Sabin, and Beverly Streets. The Central Fire Station (1873) at the east end of Exchange Plaza — on the site of the present Federal Building — was replaced by a structure on Exchange Terrace — on the current site of the Federal Building Annex. Though rather austere, this building complements the more elaborate public library building across the street. Unfortunately, the building's facade faces a side street, while its unadorned, irregular and unattractive rear elevation, because of clearance of buildings which stood behind it, faces busy LaSalle Square.

FRANCIS STREET

*106 **Rhode Island Medical Society Building (1911-12):** Clark, Howe and Homer, one of the leading Providence architectural firms of the early 20th century, designed this rather Adamesque 2-story, Federal Revival brick building with sandstone trim. The 5-bay facade has a center entrance surmounted by a segmental-arch pedimented window. A wide modillion cornice separates the second story from the parapet which surrounds the flat roof. The format of this building is derived from 18th-century British townhouse prototypes in which the 2nd floor was the principal story. Here, the tall 2nd-story windows are set in blind arches and set off with shallow wrought iron balconies. This architecturally sophisticated building is the first permanent home of the Rhode Island Medical Society, a professional organization founded in 1812.

144 **Brown Apartment Building (ca. 1894):** Built by Ann Francis Brown, this 3-story, hip-roof structure has brick sheathing on the 1st story and wood shingles on the upper stories. In form it resembles two mirror-image 3-deckers joined to make a 6-unit building.

FREEMAN PARKWAY

A narrow, winding street with sidewalks set far back from the curbs, Freeman Parkway is a picturesque, densely planted residential street that runs east from Morris Avenue. It lies at the heart of the John R. Freeman Plat, set off in 1916. Freeman (1855-1932) was a civil engineer who built his house on the north side of the street facing Arlington Avenue in 1901, and his desire to control the appearance of his neighborhood led him to acquire some 50 acres of land. He landscaped the acreage and sold off the ample house lots, and his family built extensively in the area.

25 **Paul Churchill DeWolf House (1925):** A large, 2½-story, hip-roof, 5-bay-facade, center-hall-plan, Georgian Revival house with a projecting, pedimented center entrance pavilion with a small, elliptical portico sheltering the entrance. Above the balustraded portico is a Palladian window and, in an attic-story pediment, a lunette window. DeWolf (1882-1943) was vice-president of Brown & Sharpe (see 235 Promenade Street); an alumnus of Brown (class of 1905), he served as a director of prominent local financial and eleemosynary institutions and was an active clubman.

30 **Clarke F. Freeman House (1930):** A large, 2½-story, Federal Revival, brick dwelling with an entrance porch centered in the 5-bay facade and a balustraded high hip roof. Freeman, president of Manufacturers Mutual Fire Insurance Company, was a son of John R. Freeman (see street entry) and was actively involved in the development of the Freeman Plat.

60 **Sidney Clifford House (1936):** Albert Harkness, architect. A 2½-story, 3-bay-facade, brick Federal Revival house with a high hip roof and pedimented, projecting central pavilion. Detail on this house follows locally popular early 19th-century examples. Clifford was a principal in the law firm Sherwood & Clifford; his wife, Mary Elizabeth Freeman was the daughter of John R. Freeman (see street entry). The couple built their house on land formerly occupied by her father's house, demolished after his death in 1932 and its grounds subdivided among family members.

70 **Clarke Freeman, Jr. House (1954-55):** Harkness & Geddes, architects. A simple, contemporary house with a low-pitch roof and asymmetrical facade. Freeman, grandson of John R. Freeman (see steet entry) was an engineer with Manufacturers Mutual Fire Insurance Co.

141 **Vincent Sorrentino House (1930):** Russell H. Shaw, architect. A large, 2½-story, brick, dormered, high-hip-roof, 5-bay-facade, center-hall-plan Georgian Revival house with flanking, 2-story, hip-roof wings. Sorrentino was president of a jewelry firm, Uncas Mfg. Co.

215 **Louis B. Dyer House (1923):** A 2½-story, stucco, steep-hip-roof, asymmetrical house with deep eaves and a central entrance vestibule surmounted by a classically enframed window with an ornamental, iron balcony. Dyer was an insurance agent.

252 **Simon Shatkin House (1937):** A 2-story, brick, hip-roof, symmetrical house with flat-roof, 1-story wings flanking the main block. The detailing of this house, including the stone door treatment terminating in volutes on the second floor, the semicircular oriel windows with leaded diamond paned sash, the door with sidelights and transom light, and the fragmented Palladian motif windows in the wings, illustrate the playful, reinterpretation of traditional design motifs in the 1930s under the influence of the arte moderne movement. The house is one of the most original in Providence from the period and makes an interesting comparison with traditional Georgian Revival houses in the neighborhood, such as 25 or 141 Freeman Parkway. Shatkin was the secretary and treasurer of the Standard Realty Company.

FREEMONT STREET

51 **John Sheehan House (1861):** A cross-gable-roof, L-plan, "lightning-splitter" cottage. The name is derived from the faddish, pseudo-scientific theory that steep gable roofs such as on this house would split a lightning bolt if one should strike the house, deflecting it harmlessly down the two roof slopes (see 69 Freemont Street). John Sheehan was a laborer, and his family remained here until 1969.

69 **Phillip H. Durfee House (ca. 1860):** A cross-gable-roof, L-plan, "lightning-splitter" cottage. The steep gable roof may actually have been more the result of Gothic Revival influence than any belief in the ability of such steep roofs to protect the house from lightning, but the term is now generally used for such houses (see 55 Fremont Street). This house was moved here by Phillip Durfee in 1890.

FRIENDSHIP STREET

91 **Horace Remington & Sons Company Building (1888):** A 5-story, brick structure with a flat roof, segmental-arch windows, and metal cornice. Horace Remington entered the silver-and-gold-refining industry as an apprentice in John Austin and Company, later becoming the firm's manager. In 1881 he went into partnership with Charles Barber. Remington renamed the firm and built this building the year his son Alfred joined the company. When his younger sons joined the firm in 1901, Remington incorporated the business as Horace Remington & Sons Company. By that time, the company had become one of the largest precious-metal refining companies in the city, refining nearly 1 million ounces a year and using sophisticated machinery and innovative processes. This family-run business remained at this location until the company ceased operations upon the death of the last Remington son. The Remington Building is one of the few late 19th century industrial buildings remaining at the southern edge of downtown, an area once heavily populated by such structures.

*301 **Sylvester R. Jackson & Company Building (ca. 1853):** A 2½-story, brick, gable-roof factory with a pendant cornice, granite sills and lintels, and a second-story freight door set in the gable end. Jackson founded his soap and candle manufacturing firm in 1841 and established operations on Bridgham Street. He bought this lot in 1843 and built this structure about 10 years later. Jackson continued his operations here until 1866, but the building was used as a soap and candle manufactory until 1903, when Samuel Moore and Company refitted the building for jewelry manufacturing. Samuel Moore and Company continues to manufacture jewelry findings at this site.

478-480 **Henry Becker House (1889):** A 2½-story, 2-family, Queen Anne house with spindlework porch, paneled bay windows, and diaperwork trim in the gables. Becker, a partner in Hancock, Becker & Co., jewelry manufacturers at 40 Clifford Street, moved here from 19 Hospital Street.

483-485 **Clark Rhodes House (ca. 1854):** A modest, 2½-story, pedimented-end-gable-roof Greek Revival house notable for its handsome, Doric portico. Rhodes purchased this house in 1855 from its builder, William Clark, for $3000. Rhodes, a cashier at the State Bank on Westminster Street, must have acquired the house for rental purposes since he continued to reside at 31 John Street (q.v.).

FRUIT HILL AVENUE

32 **Elisha O. Angell House (ca. 1800):** A much altered, 2½-story, 5-bay-facade, center-chimney farmhouse with extensive 19th- and 20th-century additions including bay windows flanking the central doorway vestibule, small Italianate 1-story wings at the ends, and a picture window on the 2nd floor.

GALLATIN STREET

110 **John Blair, Jr. House (ca. 1911):** A 1-story,

hip-roof, shingle bungalow with a large front porch at the right-hand corner. Blair was a bootfitter.

GANO STREET

76 **Albert Dodge House (ca. 1825):** A much altered 2½-story, flank-gable-roof, 3-bay-facade, center-hall-plan, end-wall-chimney house with an aedicular Greek Revival entrance. This heavily altered house appears to date from the first three decades of the 19th century, but its Greek Revival entrance appears newer. Dodge, an oysterman, moved it to its present site in 1851.

96 **Wheeler M. Blanding House (1878):** A 3-story, flank-gable-roof, 6-bay-facade tenement with two side-hall entrances with transom lights. This house is typical of the tenements built in Fox Point during the 19th century when this was an Irish working class area. Blanding lived on Thayer Street; he erected this tenement house as an investment.

265 **Ann Eliza Snow House (1893):** A 2½-story, end-gambrel-roof house with a large front porch, notable for its unusual flaring gambrel roof and broken-scroll-pediment dormer. This is a fine and unusual small Colonial Revival house. Mrs. Snow lived with her husband Edwin M. Snow, a prominent doctor, in a house on the corner of Waterman and Gano until Dr. Snow's death in 1888; she continued to live there until 1893, when she built this next door to her former residence.

272, 276 **William E. Browne and William A. Harris House (1868):** A pair of cross-gable-roof cottages with distinctive, Gothic Revival hoodmolds over the windows. Both of these once identical houses have been somewhat altered with Queen Anne additions, most notably the octagonal porch turret on 272. William E. Browne, who built 272 Gano Street, was a clerk at the *Providence Daily Journal* office. Harris, who built 276, owned a machine shop on Eddy Street.

GEORGE STREET

*2 **Eliza Ward House (ca. 1814, 1892):** A 2½-story, brick Federal house set on a high basement of coursed granite ashlar. The 5-bay facade originally had a central entrance at the 1st floor level reached by a double flight of steps; the present basement-level entrance — with an oriel window above — was designed by Stone, Carpenter & Willson in 1892. Eliza Ward, daughter of Joseph Brown (see 50 South Main Street), married Richard Ward of the politically important Newport family in 1798. She was widowed in 1808, and lived with her brother Obadiah until his death in 1814. She moved to this house on its completion, and her heirs owned it until 1892. Marsden J. Perry, owner of the Narragansett Electric Company and the city's trolley system, lived here from 1892 until 1902, when he moved to the John Brown House at 52 Power Street (q.v.).

*18 **Charles Coggeshall House (ca. 1795):** A 2½-story, center-chimney, 5-bay-facade Federal house with a pedimented Ionic entrance and a high stoop reached by a double flight of stairs. Coggeshall was a cordwainer. Timothy Temple, owner of a shoe store at 15 North Main Street, bought the house in 1820, and his family remained here until 1928.

*47-49 **Seth Adams, Jr. Double House (1852-54):** Richard Upjohn, architect. A severe, Italianate, brick double house, 3½ stories high with a cross gable roof and paired round-arch windows on the 1st and 2nd stories. The center of the facade is recessed and contains twin, arched entrances; a pair of gables with deep eaves — at each end of the facade — defines the building as a double house. Adams (1800-66), a prosperous commission merchant, built this as a preferred rental property at the same time he was building his own house at 51 Prospect Street (demolished 1942), also by Upjohn (see also 26 Benevolent Street). The first tenants here were Walter S. Burges, an attorney with Burges & Brownell, and Nicholas Brown, III, formerly American consul in Rome and lieutenant governor of Rhode Island. The building now houses the Brown University Department of English.

*21 **Seth Davis, Jr. and Malachi Green House (ca. 1796):** A 2½-story, center-chimney, 5-bay-facade Federal house with a pedimented Ionic entrance reached by a double flight of stone steps with wrought iron railings. Davis and Green were tailors, and upon the completion of this house they sold it in 1797 to the Reverend John Pitman, who owned it until 1852. It has been associated with ministers, scholars, and teachers throughout its history.

*25 **James Davenport House (1914):** Clarke & Howe, architects. A 2½-story Colonial Revival house with a gambrel roof. The 5-bay-facade has a central entrance reached by a double flight of stone steps; the delicate portico with attenuated Tuscan columns. though not a Providence motif, is seen on rural Providence County houses of the Federal era. Davenport, a physician, built this house on the site of a dwelling built sometime before 1857; it is a very carefully scaled and detailed house, comfortably fitting among its prototypes.

*37 **Hale-Page-Buffum House (1825):** A stucco, 2½-story Federal house with a gable roof and clerestory monitor. The 5-bay-facade has a central doorway with sidelights and elliptical fanlight and a double flight of stone steps. Daniel Hale was a mason, associated with John Holden Greene on several projects. He built this house on speculation and sold it to Martin Page, a mariner in partnership with his son-in-law Horace Buffum as agents for canal boats. Page lived on Ann Street in Fox Point, but his daughter and son-in-law lived here (although she did not take title to the house until 1866). It remained in the Buffum family until 1920, when it was purchased by William G. Roelker, the prominent Rhode Island historian and director of the Rhode Island Historical Society (1942-1953).

*59 **Irene M. Butler House (1915):** Clarke & Howe, architects. A brick, 2½-story, gambrel-roof Colonial Revival house with barrel-vault dormers and a 5-bay-facade with pedimented Doric entrance and floor-length windows on the 1st story. Miss Butler lived here until her death in 1939. The building now houses the Department of Religious Studies, Brown University.

*67 **Thomas Whitaker House (1821-24):** John Holden Greene, architect/builder. Such 2½-story, 3-bay-facade, monitor-on-hip-roof, houses are peculiar to Providence and particularly associated with Greene; this is the best-preserved example known to be by Greene. The side-hall entrance has an Ionic portico with a balustrade and a typical, colonnette-framed doorway with sidelights and elliptical fanlight. The bay window over the entrance is a later addition. Whitaker sold crockery and glassware.

*71 **Francis W. Goddard House, now Nicholson House (1878-79):** Stone & Carpenter, architects. A fine and elaborate polychrome, High Victorian "Modern Gothic" dwelling with a high hip roof. A large, cubical, yet vertical mass, its dense compact form ripples with multiple dormers, bay windows, foliated trim, turrets, and cresting. This is one of the most sophisticated, urbane houses built in Providence during the late 1870s. F.W. Goddard (1833-1889) was given this house and its parcel of land by his mother, Charlotte R. Ives Goddard (see 38 Brown Street); he had lived in a frame house on this site since the 1860s. This house is a remarkable contrast to the remodeling project by the same firm done in 1881-82 for F.W. Goddard's brother William on the old Goddard family homestead next door at 38 Brown Street (q.v.). For most of the first half of the 20th century, this was the home of Samuel C. Nicholson, long-time president of Nicholson File (see 23 Acorn Street), hence its present name. It is used by Brown University for a portion of its alumni offices.

*106 **Joseph Hale House (1806):** A 3½-story, brick Federal house with a monitor-on-hip roof; it rises from a high, stone foundation and is set at the sidewalk line. The 5-bay facade has a central Ionic portico reached by a double flight of stone steps; the doorway has a broad, elliptical fanlight and sidelights. Though similar in form to the John Brown House at 52 Power Street (q.v.), the Hale house is far less grand. Three-story brick dwellings were rare in early 19th-century Providence, and most were mansions for leading merchants; Hale was a mason. By the turn of the century it had been converted into flats. Brown University acquired the property in the 1930s, just at the time Dr. and Mrs. George Warren Gardner offered the university their house and collection of antiques; in return they wanted an early house in which to live out their lives among their belongings. The Gardner's restoration

of the house was based on what they *thought* it should look like, heavily influenced by Federal architecture in Salem, Massachusetts; the cellar was redone as a colonial pub. This approach to restoration is typical of the 1920s and 1930s and served as the basis for refurbishing done in the late 1970s by Irving B. Haynes and Pauline Metcalf; thus, the house is a well-preserved statement of early 20th-century attitudes toward preservation and antique collecting. It is now used as a guest house for Brown University.

*114 **St. Stephen's Church (1862):** Richard Upjohn, architect. A Gothic Revival church built of Smithfield grey stone in regular coursed ashlar with brownstone trim. Built with its long side parallel to the street, the building has its main entrance at the west end of the building in the base of a square tower capped with crocketed corner pinnacles and a copper-clad spire (completed 1900; Hoppin & Ely, architects). The interior follows a special format favored by Upjohn: the wide nave — with lofty roof, full clerestory, high side aisles, and generously spaced bays — is augmented with a second side-aisle chapel on the south side of the nave, separated from the nave by a glazed screen. The chancel was remodeled in 1882-83 to designs by Henry Vaughan. The Tudor Revival Guild House immediately west of the church was built in the late 1890s (Martin & Hall, architects). Established in 1833, this Episcopal congregation worshiped at 400 Benefit Street (q.v.) before the completion of this structure.

*170 **Geology-Chemistry Research Building, Brown University (1981-82):** Davis, Brody & Associates and Russo & Sonder, architects; Gilbane Building Co., builder. A 4½-story, steel-frame, brick-clad building with a copper, gable roof and large, chimney-like stacks at each end of the building. Larger in size and scale than the neighboring late 19th- and early 20th-century dwellings on George and Brook Streets, this building attempts through massing, materials, and some detail, to accommodate itself to its site; it succeeds far better than the large, modernist academic buildings of the 1960s and 1970s. Built at a cost of approximately $17,000,000, this building superseded the Metcalf Laboratory on the main campus.

*177 **Frederick M. Sackett House (1894):** Stone, Carpenter & Willson, architects. A 2½-story Colonial Revival house with a balustraded gambrel roof, pedimented dormers, and modillion cornice. The 3-bay facade, defined by colossal Ionic pilasters, has a pedimented central section with a Doric entrance porch and a Palladian window at the 2nd story. Sackett (1840-1913) was a retired woolen and later paper manufacturer; he served as brigadier and adjutant general of Rhode Island from 1895 until his death. He moved here from 279 Benefit Street. Designed by the city's leading firm in the Colonial Revival style, his house typifies the best of that mode during its first decade of popularity.

*180 **Brown University Computer Laboratory (1959-60):** Philip Johnson, architect. A 2-story, concrete-and-glass building with a flat roof with a symmetrical facade and center entrance. This is one of the first modernist buildings erected by Brown University; it signals both a departure from the Georgian mode used exclusively by the school since the late 1890s and the beginning of a significant expansion of the sciences program, both in teaching and research. The selection of an acknowledged master of modernism for the design reinforces the importance of this building to understanding the university's history and architecture. A tapestry by Joan Miró decorates the lobby.

*182 **Henry Pearce House (1898):** Angell & Swift, architects. A 2½-story, Richardsonian Romanesque house built of rock-face granite ashlar with brownstone trim. This complexly massed structure with asymmetrical plan has grouped, round-arch windows, a porte-cochere on the northwest corner, a copper-and-stained-glass conservatory on the west, and a conical-roof tower on the facade. The main entrance is set within a large, low arch. In contrast to the Romanesque exterior, the interior is largely Colonial Revival, with particular emphasis on delicate Federal forms. One of the most elaborate houses of its style in Providence, the Pearce house is unusual for its "split personality," with a *retardataire* (by 1900) exterior enclosing an up-to-date interior. Pearce's (1838-1909) family is closely connected with Providence architectural patronage: his grandfather employed James Bucklin for a house at 42-44 Benefit Street (q.v.), his father employed Thomas Tefft for the design of his house at 2 Benevolent Street (now demolished), his uncle was Alpheus Morse, and his daughter, Mrs. E. Bruce Merriman, later built a large house by Parker, Thomas & Rice (Boston) at 60 Manning Street (q.v.). Pearce was a prominent banker and clubman.

*183 **Joseph O'Connell House (1924):** This first-rate; 2½-story Georgian Revival house with pedimented dormers and modillion cornice has a central, columned entrance porch in a 5-bay facade. The beautifully preserved property has a handsome fence. A matching garage stands behind the house. O'Connell was a physician.

*195 **Eugene Graves House (1924):** Albert Harkness, architect. A large, 2½-story, brick house in the Norman farmhouse manner with picturesque massing, and a high hip roof covered in rustic thick slates. On the south side of the house is an arcaded terrace. Harkness did a number of dwellings during the 1920s in this French provincial mode, and this is probably the best of its kind in Providence. The house stands on the site of Robert H.I. Goddard's house (1882: William A. Potter, architect), demolished after Goddard's death in 1916. Graves was a manufacturer associated for many years with the Franklin Process Co.

*225 **James Richardson House (ca. 1895):** Gould, Angell & Swift, architects. A symmetrical, high-shouldered, 2½-story Colonial Revival house with a large gambrel roof dominated by a projecting center gable flanked by dormers. The house has varied window treatments and its entrance is in a 1-story porch with paired Doric columns. Richardson was a partner in Richardson & Clark, bankers and brokers. The family built a house at the rear or their property, facing Benevolent Street (see 106 Benevolent).

*231 **Mrs. John H. Tucker House (1890):** Gould & Angell, architects. A 2½-story, "Shingle Style" house with a dormered high hip roof and Colonial Revival hood over the entrance. Tucker was a clerk at the Franklin Institute for Savings.

*236 **Mrs. Gilbert Phillips House (1910):** Clarke, Howe & Homer, architects. A 2½-story, brick Federal Revival house with a balustraded hip roof and a 5-bay facade with center entrance under a 1-story Doric porch. The carriage house at the rear was designed by Richard Upjohn and built ca. 1860 for the Amos Smith House, which stood at 169 Hope Street until its demolition in the early 1970s. In the mid-1890s, the stable was used by the Agawam Hunt, an organization established in 1893 for the pursuit of drag hunting; by 1897 the Agawam had moved to its permanent quarters in East Providence and became primarily a golf and tennis club.

*251 **Aldrich Guest House (1967):** Campbell, Aldrich & Nulty, architects. A 1-story, neo-Colonial brick structure of mid-Atlantic states inspiration with a hip roof. Sited on a large double lot amid extensive formal fenced gardens, this small building was constructed as a guest house for the Aldrich House at 110 Benevolent Street (q.v.).

*276 **G. Richmond Parsons House (1892, with later additions before 1910):** Stone, Carpenter & Willson, architects. A long, narrow, 2½-story Colonial Revival dwelling with a gambrel roof. A tightly compact mass, the Parsons House juxtaposes several widely derived elements into a fresh and interesting composition: the arcaded window recesses at the upper left of the facade, for example, nicely balances the inset entrance porch at lower right. This house deserves further study. Parsons was involved in textile manufacturing in the Pawtuxet Valley.

*283 **Isaac N. Hallet House (1855);** A 3-story, hip-roof Italianate dwelling with a corner entrance porch. Hallett was a painter.

GEORGE M. COHAN BOULEVARD

*180 **Home for Aged Women (1863-64):** Charles P. Hartshorn, architect. A cruciform-plan structure 3 stories high with a high basement and attic built of Danvers pressed brick with red Westerly granite base, water table, and sills. The southern projection has a veranda of granite with an iron balustrade and is covered with a wooden canopy. The building has a hip roof with a pedimented gable over the projecting southern section. Established

in 1856 and incorporated in 1857, this organization was established to care for elderly "indigent respectable American females," an ethnic bias not uncommon in such 19th-century institutions. The first home stood on this site, and through donations and a subscription campaign in the early 1860s, funds were raised to acquire a large parcel and to build this building; completed and furnished at a cost of nearly $50,000, it originally provided chambers for 40 ladies, as well as an apartment for the director and parlors and dining quarters for the residents. In the 20th century, the name was changed to Tockwotten Home, and ethnic admission restrictions were eliminated. The Home for Aged Men is located at 807 Broad Street (q.v.).

GLADSTONE STREET

13-53 odd **Powder House Plat Houses (1888-89):** 28, 1½- and 2-story clapboard-and-shingle cottages built on speculation by East Providence builder Thomas Ray. This intact tract of houses illustrates Ray's knack for varying the treatment of the facades by using different detail. Similar houses stand at 272-300 Potters Avenue. Ray, who had built primarily in East Providence, was notable for introducing the monthly-payment plan in speculative building, thus making modest houses such as these easily affordable for lower-income families. Between 1885 and 1895, Ray's company was engaged almost entirely in tract building in South Providence and Elmwood.

GLENHAM STREET

12-52 even **George A. Youlden Plat Number Four (1896-98):** Thirteen end-gable-roof cottages with spindlework porches. Youlden built and sold these dwellings while a real estate and mortgage broker at 199-201 Weybosset Street. He lived at 296 Washington Avenue (q.v.) in Washington Park, where he built many similar houses. These cottages are typical of the modest, standard-plan, late 19th-century tract houses erected for middle-income home owners. Youlden was one of South Providence's most prolific builders, and several other tracts of his houses survive, including 957-969 Eddy Street (1896-98), 291-303 Potters Avenue (1894), and 481-501 Public Street (1896-97, q.v.).

76-78 **George H. Greene House (1885):** A 2½-story, end-gable-roof, 2-family house with shingles in the gables and window hoods. It is notable for the separate entrances flanking a center window. Greene was floor manager for the Boston and Providence Clothing Company at 108 Westminster Street.

GLOBE STREET

80 **Providence Gas Company Complex (ca. 1870, ca. 1876):** Two buildings remain here of what was known in the 19th century as the gas company's West Station: a large, 2½-story, brick structure (ca. 1870) with elaborate corbeling and round-arch windows with hoodmolds, probably built for processing coal gas; a 2-story, brick, trapezoid-plan structure (ca. 1876) with corbeling and segmental-arch windows, originally with a mansard roof and used as office and storage space. This complex augmented the original plant established by the company at Benefit and Pike Streets in 1848 and was located here, near the harbor, for access to coal scows. This complex was abandoned shortly after the completion of a new facility at Sassafras Point in 1910. The Globe Street station was used by various companies during the 20th century, most recently by Leeming Brothers Construction Co.

GORDON AVENUE

20 **Beaman & Smith Co. (1898 et seq.):** A 2-story, steel-frame, brick-and-glass structure with flat roof and extension at rear for stockrooms and blacksmith shop; a 1-story, pattern-storage building is north of the main building. Founded in 1886 for the manufacture of metal-working machine tools, the company incorporated in 1898 and began construction of this complex the same year. Noted for its milling and boring machines, the company remained in business until 1927.

69-105 **American Tubing and Webbing Company (1896):** A 5-story, brick, flat-roof building with large, segmental-arch windows. Founded in 1883, the company manufactured flexible gas tubing for elevator droplights, wicks for oil stoves, and silk and cotton elastic garter webbings. The company incorporated in 1891. The facility, when completed, was noted as the largest tubing manufacturing plant in the United States. By 1903, however, the company had gone bankrupt.

82-126 **Benjamin Rakatansky Three-Deckers (ca. 1925):** See 21-51 Croyland Road.

141-151 **St. Michael's School (1925):** Ambrose Murphy, architect. A 2-story, flat-roof, brick building. The school is notable as the focus of Irish Catholic education in South Providence. The church is at 251 Oxford Street (q.v.).

GOVERNOR STREET

*47-49 **James O. Sullivan House (1878):** A 2½-story, mansard-roof, 2-family dwelling with bracketed cornice and 2-story bay window flanking a bracketed entrance porch on the facade. Sullivan was a policeman.

*57 **John Reed House (1874):** A 2½-story Italianate house with a bracketed and pedimented roof set gable end to the street and a 2-story bay window flanking the Italianate entrance porch. Reed was a contractor.

*63 **George H. Paddock House (1871):** A 2½-story, cross-gable-roof house; the typical 2-bay facade has a 2-story bay window flanking its portico entrance. The bracketed trim is more profuse than is common — probably because the owner and builder was a carpenter.

*118 **Thomas W. Greene House (1856 et seq.):** A handsomely modified, 2½-story, mansard-roof dwelling with a wrap-around Colonial Revival veranda with turned balusters and a square, 3-story corner tower. Probably built as an Italianate villa, this house amply illustrates how later alterations to a building can be an asset. An extensive recent rehabilitation removed the composition siding and replaced a number of decayed or lost decorative elements. Greene, a carpenter, built this as an investment and first rented it to the Reverend Allen Brown in 1857.

*125 **St. Maria's Home (1893):** Martin & Hall, architects. A 3½-story, brick building with a high hip roof and hip-roof dormers. The H-plan and the slightly projecting central pavilion give the building a format standard to many late 19th- and early 20th-century institutional buildings; the rounded bay windows and the columned front porch are Queen Anne-derived, but overall, the building has much of the French late Gothic and Colonial Revival about it — an eclectic brew not uncommon in the 1890s and used often by Stone, Carpenter & Willson, whose employ the architects left at the time of this commission. This structure rose on the site of Governor Fenner's 18th-century house, which gave the street its name. Joseph Banigan (see 9 Orchard Avenue and 10 Weybosset Street) was the benefactor of this home for working girls.

*158 **Harold T. Merriman House (1907):** Stone, Carpenter & Willson, architects. A symmetrical, 2½-story, brick-and-shingle dwelling with a steep cross-gable roof and entrance porch. This many-gabled design, with an overhanging second story, is of late Gothic inspiration, recalling American 17th-century dwellings as well as English prototypes. Merriman was a textile manufacturer whose family owned mills throughout the state; his brothers lived nearby at 37 Cooke and 60 Manning Streets (q.v.).

*168 **Charles H. Warren House (1898):** Stone, Carpenter & Willson, architects. A high-shouldered, 2½-story Colonial Revival dwelling with a gambrel roof. Facing south and set end to the street, the house has a Corinthian-pilaster-framed 3-bay facade with a central, curving Ionic entrance portico, roof balustrade, and recessed end-gable attic window with column screen. Warren — principal in the firm Warren, Salisbury & Nightingale, purveyors of bar and sheet iron and steel — built this handsome residence.

*205 **Truman Beckwith House (1887):** Hoppin, Read & Hoppin, architects. A 2½-story, clapboard-and-shingle dwelling with a complex jerkinhead-gambrel roof with cross gables and conical-roof towers on the northwest and southwest corners. The entrance is within an arcaded porch set into the house at the northwest corner. This unusual house displays the imaginative eclecticism found in the better work of Howard Hoppin. Beckwith's family was heavily involved in the textile industry throughout the 19th century (see 68 Brown Street, 42 College Street, and 610 Manton Avenue).

GRANDVIEW STREET

46 **Patrick J. Layden House (ca. 1877):** A small, end-gable-roof cottage with a front bay window, door hood supported on scrolled consoles, and scroll saw bargeboards in the front gable. Layden was a blacksmith.

GREENWICH STREET

37 **Edwin Turner House (ca. 1861):** A crisply detailed, cross-gable-roof cottage with bracketed eaves and window cornices and bracketing on the console-supported entrance hood. Turner was secretary of the Gaspee Fire and Marine Insurance Co.

GROTTO AVENUE

11, 15, 19 **J. Parker Ford Houses (1913):** A row of 3 similar, brick-clad, flank-gambrel-roof bungalows with deep front porches set under the gambrel roofs with large shed dormers. Two of these — numbers 11 and 19 — are identical; number 15 differs only in the substitution of square piers for the large, concrete columns of the other two and in the use of stucco in place of wood shingles in the gable ends and on the dormers. Ford, who lived on Elmgrove Avenue, built these as an investment.

125 **Donald S. Babcock House (1928):** A 2½-story, brick, deck-on-hip-roof, 5-bay-facade, center-hall-plan Georgian Revival dwelling with a pedimented projecting central pavilion with a small, Tuscan-column entrance portico surmounted by a Chinese Chippendale parapet railing, a prominently framed 2nd-story window, and an elaborately leaded, triangular window in the pediment. The house sits on a large lot behind a handsome Chinese Chippendale fence. Babcock, a trustee of Brown University, was private secretary to S.O. Metcalf (see 132 Bowen Street) of the Wanskuck Company; the Babcocks remained here until 1962.

137 **Frank Mauran, Jr. House (1929):** William Gilchrist (Philadelphia), architect. An imposing and sophisticated Colonial Revival house designed by one of Philadelphia's leading practitioners of the style. It appears as a large, 2½-story section with a smaller 2-story section to the west, a recollection of the juxtaposition of early and late colonial Philadelphia forms as they appeared on city streets. The central doorway has an elaborate, overscale fanlight. Mauran (1896-1943) was from Philadelphia, though his family had strong Providence ties, hence the selection of the architect and the form the house takes. Mauran was associated with several investment concerns and brokerages and was manager of Jackson & Curtis.

GROVE STREET

8-22 **Bartholomew Kelley Tenements (1905-06):** A row of four, 3-story, hip-roof, clapboard-and-shingle, three-deckers; they have 3-story porches and 3-story bay windows on their facades. Detailing on 8-10 and 12-14 is identical; 16-18 and 20-22 also match. Kelley, president of the Eagle Brewing Co., built these as an investment and sold all four upon their completion.

276 **Eighteenth-century House (ca. 1770):** An asymmetrical, 1½-story, gambrel-roof house. This rare, early survivor was moved to this location apparently to house workers in the nearby Olneyville textile mills.

HALSEY STREET

*11 **Allen Greene House (1857):** A square, 2-story Italianate house with a hip roof, cupola, and rear ell. The 2-bay facade is framed with quoins, and the side-hall, double-leaf-door entrance is under a bracketed, Tuscan-column portico. Built as an investment property for the Greenes (see 27-29 Benefit Street), the house had a long list of tenants, including Rhode Island Supreme Court Chief Justice John H. Stiness.

*17 **George S. Hopkins House (1854):** A 2½-story, pedimented-end-gable-roof, 3-bay-facade house — a standard Greek Revival format but with wholly bracketed detail. Consoles of the robust entrance hood descend into paneled bosses. Hopkins was a partner in the spindle-manufacturing firm Eaton & Hopkins. In 1856, Hopkins sold the house to Caleb Farnum, owner of C. Farnum & Co., saddlery and purveyor of hardware, harness makers' supplies, and leather; the Farnum family remained here until 1909.

*27 **David A. Cleveland House (1846):** A small, unusual, Gothic cottage with a high and very steep gable roof, gabled dormers, and a large, central cross-gable pavilion now fronted by a bay window but originally probably the entrance. The present entrance is on the side of the house. Cleveland was a member of an important furniture-making family, whose business was located at 110 North Main Street. He later built a more elaborate house at 111 Park Street (q.v.), and his brother lived at 194 Smith Street (q.v.) by 1871.

HAMILTON STREET

45 **Elmwood Police Station (1920):** Two Georgian-style buildings of brick: the police station proper — a symmetrical, 3-story, hip-roof structure with an elaborate, slightly projecting, classical entrance pavilion — and a 1-story stable with a steep, cupola-crowned hip roof. The complex served the local precinct until 1953, and its uses since that time reflect the ethnic changes in the South Providence-Elmwood area. Between 1955 and 1967, it housed the South Side Jewish Community Center. Since 1967 it has been the home of the Opportunities Industrialization Center, a predominantly black organization.

130 **Walter E. Randall House (ca. 1894):** A 2½-story, hip-roof Queen Anne dwelling with an octagonal, gazebo-like corner porch. The windows in the front and side gables are set in arched recesses. Randall was a carpenter.

HANOVER STREET

26 **Charles F. Phillips House (ca. 1911):** An unusual, 2-story, shingle, bungalow-style dwelling with a pergola front porch and a hip roof with exposed, rounded rafter ends. Phillips built this house upon his retirement from Gorham.

HARKNESS STREET

*43 **Nathaniel Manchester and Asa Turtellot House (1851):** A 2½-story, 5-bay-facade, center-hall-plan Greek Revival house with end-wall chimneys and a recessed doorway with sidelights. The corner pilasters and other trim were removed when the house was resided with asbestos shingles. Manchester and Tourtellot owned the property jointly, and Manchester lived here.

HARTFORD AVENUE

370 **Oliver Hazard Perry Junior High School (1930):** Office of the Commissioner of Public Buildings, architects. A 4-story, brick, flat-roof, Tudor Revival public building with limestone trim.

HARTSHORN ROAD

110 **Gilbert and Beatrice Wasserman House (ca. 1975):** A large, rambling, 1-story, stucco house with red-tile shed roofs, banded windows, and a simple flat-roof porte-cochere with rectangular piers. This house, with large expanses of glass on the rear elevation, reinterprets vernacular architecture of the American southwest. The Wassermans moved here from Eighth Street around the time he abandoned meat marketing to operate a ladies' clothing store.

HARVARD AVENUE

This street was once lined with ample, stylish dwellings built in the post-Civil War era by prosperous merchants and businessmen. These suburban residences, many with elaborate mansard roofs, were accessible to men who worked downtown because of the streetcar lines that proliferated in the 1870s and 1880s.

20-22 **William H. H. Butts House (1878):** A 2½-story, slate-mansard-roof, double house notable for elaborately arcaded double entrance, hooded windows, bracketed trim, and pedimented dormers. Butts was a card engraver and printer with a shop at 3 Weybosset Street.

39-41 **William Halton House (1875):** A 2½-story, slate-mansard-roof double house with elaborate carpentry. The front additions are later. Halton was a dry-goods merchant at 214 High Street.

50 **Hiram B. Aylesworth House (1875):** A 2½-story, slate-mansard-roof house with bracketed cornice, paneled corner boards, and ornate dormers. The brick entrance pavilion was added when this large house was divided into apartments in the 1930s or 1940s. Aylesworth was a partner in Congdon and Aylesworth (boot and shoe merchants at Pine and Peck Streets) and a judge.

57 **Charles H. George House (1875):** An imposing, asymmetrical, 2½-story, mansard-roof house notable for elaborate detailing. Of note is the Queen Anne spindlework gazebo-like porch added at a later date. George was a partner in Charles H. George & Co., hardware dealers at 43 Weybosset Street. A fine carriage house, now converted to a garage, still stands on the property.

60 **H.B. Ellis House (1900):** A 2½-story, Colonial Revival house with carved floral ornament, a large veranda and a coved cornice. Ellis was a stockbroker with his office at 10 Weybosset Street (q.v.) when he built this elaborate house.

HARWICH ROAD

48 **Jacob and Pearl Shore House (1941-42):** Royal Barry Wills, architect. A 1½-story, 5-bay facade Cape Cod-style dwelling with an overscaled gable roof, massive center chimney, 12-over-12 windows, and an attached side garage wing topped with a cupola. Wills was a nationally known Boston architect who specialized in the creation of neo-Colonial dwellings; many of these — including this one — were published by Wills in his books. Shore was the proprietor of the American Super Market.

HASWELL STREET

18 **Thomas W. Camm House (1860):** An unusual, 2½-story dwelling of a prominent merchant, important for its historical value as a remnant of the mid-19th-century Burgess Cove suburban community. Camm was a wigmaker and hairdresser with a shop near Turks Head who moved from Union Street to South Providence in 1861 so that he could keep his small yacht, Henrietta, at the foot of his lawn in now-vanished Burgess Cove. The projecting second story on the facade may have originally been an open loggia.

HAWKINS STREET

280 **Saint Ann's Roman Catholic Church (1910):** Murphy, Hindle & Wright, architects. A basilica-plan, stone-trimmed, red-brick church with a 6-story, hip-roof campanile set back from the facade alongside the nave. This Italian Romanesque style church is notable for its elaborate, carved-stone trim including the arched entrance motif, the gable parapet, the frieze at the top of the campanile, and the regularly spaced stone courses on the facade and campanile that striate the brickwork. Similar in design to many Italian Catholic churches by this prolific firm, Saint Ann's was built to serve the burgeoning Italian population of the North End in the early 20th century.

HAYES STREET

*15 **Gloria Dei Evangelical Lutheran Church (1928):** The Swedish architect Martin Hedmark collaborated with the Providence firm of Jackson, Robertson and Adams in the design of this unusual structure. Founded by seventy-five Swedish immigrants in 1890, the congregation exceeded 700 by the 1920s and had outgrown the original church on this site. Hedmark's design for the church draws from precedents in his homeland and unifies this vernacular style with an elaborate trinitarian iconography and traditional ecclesiastical format into the most architecturally noteworthy 20th-century church in Providence. It is a unique local example of that curious admixture of modernism and native architectural forms which enjoyed a particular popularity in Scandinavian countries. Architectural nativism in ethnic church architecture was a fairly common phenomenon in early 20th-century America, and this is an extreme and very fine example. The exterior of the brick-and-limestone building is dominated by 3 towers, the tallest culminating in a cross; the other two have copper-clad spires, and one of them is capped by a weathervane in the form of a ship. The simple grey stucco interior is distinguished by ornate, wooden candelabra and original furniture.

HAZARD AVENUE

57 **Roger Freeman, Jr. House (1955-56):** Cull, Robinson & Greene, architects. A typical, 2-story, 1950s contemporary house with a low, broad gable roof set end to the street. Large expanses of glass, vertical-board sheathing, and painted spandrels give the house texture — its only "embellishment." Freeman's family owned most of the land in this block, platted by his grandfather John R. Freeman (see Freeman Parkway). Freeman was vice-president and assistant secretary of the Manufacturers Mutual Fire Insurance Company when he built this house.

90 **Max L. Grant House (1935):** Philip Franklin Eddy, architect. Sited at the corner of Hazard and Taber Avenues, this large, rambling, asymmetrical, stucco-and-half-timber, multi-gable-roof Tudor Revival cottage has large casement windows, dormers, bow windows, and a conical-roof entrance tower located at the interior angle of the two wings facing the corner. Grant (1889-1974), a native of South Providence and a Brown alumnus (class of 1912), invented the fare-collection meter used by transit companies around the world. Independently wealthy from royalties from his invention, he contributed generously to numerous charities. One of the leaders of Providence's Jewish community, he was particularly active as president of Miriam Hospital (see 31-41 Parade Street and 164 Summit Avenue) in the 1930s and 1940s.

HERSCHEL STREET

35-37, 41, 40-42, 44-46 **Manton Mill Tenements (ca. 1884):** 4, 1½- and 2-story, flank-gable-roof, multiple-family houses with long front porches. The wool-manufacturing company that built these houses for its workers went out of business in the mid-20th century; the mill burned in 1975 and was subsequently demolished.

HIGGINS AVENUE

11 **Tobias Burke House (1888):** A large, 2½-story, gable-roof Queen Anne house with a 4-story, octagonal, ogee-dome corner tower; high-relief ornamental foliage in the gable ends; a veranda wrapping 3 sides of the 1st story; and interesting stained-glass windows. This fine, fashionable dwelling was built on Chalkstone Avenue between Raymond Street and Garfield Avenue in an area filled with large estates in the late 19th century. It was moved to its present site in 1927 when Nathanael Greene Middle School was built on its original site. Tobias Burke owned Burke Brothers Saloon at 17-19 Eddy Street.

HIGHLAND AVENUE

289 **Willis H. White House (1896):** A simple, 2½-story, end-gable-roof Queen Anne house with front and side porches with Tuscan columns and slat balustrades. White was secretary of the Hope Webbing Co.

HILLIARD STREET

2-24, 23-25 **Atlantic-Delaine Mill Workers' Houses (ca. 1863):** Eleven identical, gable-roof duplex cottages with end chimneys and simple trim. Such company-built housing is relatively rare in Providence (see 120 Manton Avenue).

HOLLYWOOD ROAD

25 **Robert T. Mansfield House (1903-04):** A 2½-story, shingle house with gambrel roof and corner turret. Mansfield was an insurance adjuster. This street was known as Waterloo Street when the house was built.

HOPE STREET

Below Olney Street, Hope Street follows the course of the highway at the head of the house lots established when Providence was first settled in the 1630s. By 1650, the thoroughfare extended from its present southern terminus at George M. Cohan Memorial Boulevard to Olney Street on the north. The section north of Olney Street was established in 1825 as the East Turnpike, a toll road from Providence to Pawtucket. These two sections did not connect directly until the late 19th century, when the section of Hope Street between Barnes and Olney Streets was shifted to the east. Development of Hope Street moved from south to north, with the earliest buildings at the southern end. The section between Power and Barnes Streets is lined with some of the finest late 19th- and early 20th-century domestic architecture in the city.

*83-85 **Tripp-Comstock-Campbell House (1830-36, ca. 1910):** This essentially standard, 3-bay-facade, 2½-story, pedimented end-gable-roof, Greek Revival house has unusually elaborate trim, including a full entablature with modillion blocks and a handsome Doric entrance porch (now altered to accommodate 2 doorways). Abial Tripp, a carpenter, sold this house to Benjamin W. Comstock soon after its completion. The addition on the south side was built in the early 20th century as an office for Dr. Edward Campbell.

*86 **St. Joseph's Roman Catholic Church (1851-53):** Patrick C. Keeley (New York), architect. A long, slate-gable-roof, basilica-plan Gothic Revival church set gable end to the street with a tall, square, buttressed tower dominating the facade. Built of random-course sandstone ashlar with brownstone trim, the buttressed walls have tall, lancet-arch windows with tracery. The main portal pierces the tower at its base, and the tower is capped by crocketed bartizans. Irish-born Keeley was a pupil of A.W.N. Pugin, the master of the Gothic Revival in England, and this structure very much shows that influence. Built by an Irish-immigrant congregation, St. Joseph's is now the oldest extant Roman Catholic church in the city. The 2½-story parish house just north of the church is also random-ashlar stone in the Tudor Revival style (1898; Martin & Hall, architects). The ethnic composition of the parish has changed considerably in the 20th century; as the Irish neighborhood diffused, the immigrant Portuguese built their own church, Holy Rosary, on Traverse Street (q.v.), and St. Joseph's now serves as the parish church for the relatively diverse population of the lower East Side.

*87 **Benjamin F. Brown House (1875):** A standard-format, 2½-story, 2-bay-facade, end-gable-roof house with rather heavy modillion/bracket trim; a 2-story bay window flanks the bracket trimmed porch. The unusual 2-story side porch is a later addition. Brown was a broker.

*116 **Abner Hall House (1826-27):** A fine and characteristic monitor-on-hip-roof late Federal house with a 3-bay facade, quoined corners, rope-like cornice moldings, and side-hall entrance with banded Gothick colonnettes, sidelights, and blind ellipitical fan. This is a well preserved example of a once-pervasive local type of the period 1810-1835. Such houses are especially associated with John Holden Greene. Hall, a native of Cape Cod, came to Providence in the second decade of the 19th century. By the 1820s, he and his brothers entered into business with Welcome Farnum, owning and operating a fleet of packet schooners between Providence and Philadelphia.

*121 **Hope Street Methodist Church, now Rhode Island Historical Society Library (1873, 1928, 1964):** Turoff Associates, architects (1964). A 2½-story, gable-roof, brick structure with a 3-bay facade and stone belt courses. The center entrance is contained in a slightly-projecting pavilion, which formed the base of the tower and spire — both long since removed. In 1928, the Providence Public Library acquired the building to house its Tockwotten Branch Library. It has housed the Historical Society's library since 1964.

*122 **Daniel Hale-Albert G. Durfee House (1827, ca. 1882):** Originally a Federal house similar if not identical to its neighbor at 116 Hope Street (q.v.), this house was extensively remodeled in the 1880s with the additions to the west, the construction of the tower on the north elevation, the bay windows on the south and over the entrance porch, and the construction of the mansard roof with iron cresting. Hale, a mason, was apprenticed to John Holden Greene between 1810 and 1820; he also built the house at 37 George Street (q.v.). Durfee, who remodeled the house, was a bank cashier.

*125 **Joseph S. Cooke House (1819):** A 2½-story house with a balustraded hip roof and high monitor (expanded ca. 1950) and a 5-bay facade with a deeply recessed elliptical entrance. The walls are now stuccoed. The Cooke House has twin chimneys on the facade, a rarity. Cooke (1784-1841) inherited about 30 acres of land in the Hope-Power-Cooke Street area from his grandfather Governor Nicholas Cooke. He began his career in dry goods, but by the time he built this house he was involved in cotton manufacturing. Like many prosperous and prominent businessmen, Joseph Cooke had interests in several local companies and eleemosynary institutions. His son Joseph Jesse Cooke (see 500 Elmwood Avenue) was the guiding spirit behind the development of Elmwood. This house was moved from Power Street to this location in 1885.

*154 **Robert W. Taft House (1895):** Stone, Carpenter & Willson, architects. An extremely suave Colonial Revival dwelling, 2½ stories high with a 5-bay facade and a distinctive flank-gambrel roof framed at each end by ogee gables. The center-entrance porch, a side entrance porch, and the glazed solarium on the south side repeat this same ogival form borrowed from a local colonial source, the Joseph Brown House at 50 South Main Street (q.v.). It reflects the Beaux-Arts training of Edmund Willson, a principal of Stone, Carpenter & Willson, for the Ecole des Beaux-Arts placed emphasis on the importance of the vernacular tradition, and Willson drew on an important local example for the design of the house. The ogival roof of the Joseph Brown House was probably inspired by a plate in William Salmon's *Palladio Londinensis*, and Alfred Stone, another principal in the firm, owned the copy of this book that had belonged to Martin Seamans, the builder of the Joseph Brown House. This is the southernmost house on Hope Street designed by this most important, late 19th-century Providence architectural firm. Here their work occurs in rare abundance, with other fine examples close by on Stimson Avenue and Angell Street. Taft (1868-1934) was a graduate of Brown University (class of 1891) and a textile manufacturer with the family-owned Coventry Co.; he later served as president of Merchants Bank at 20 Westminster Street (q.v.). His sister commissioned the same firm for her nearby house at 165 Hope Street (q.v.).

*156 **Thomas A. Francis House (1922):** A 2½-story, brick, Georgian Revival house, its broad 5-bay facade has a central entrance with broken-scroll pediment. A typical 1920s Colonial Revival house, it sits behind the stone retaining wall and iron fence of the Robert H.I. Goddard House, built on this site in 1882. Francis was a cotton merchant.

*165 **Royal C. Taft-George M. Smith House (1888):** Stone, Carpenter & Willson, architects. A fine, 2½-story, flank-gambrel-roof, Queen Anne/Colonial Revival dwelling set on a high, terraced site; the 1st story walls of yellow Roman brick are integrated into the retaining wall on the George Street side; the 2nd story is clapboard. Colonial details include a "widow's walk," Palladian window over the fan light entrance, and broken-scroll dormers incorporated into a picturesque design which features a polygonal turret at the southwest corner of the building. Taft (1823-1912), a textile manufacturer who served as governor of Rhode Island (1888-89), built this house for Mrs. Smith, his eldest daughter. Smith was a merchant. This house was published in *American Architect and Building News* in 1890. Stone, Carpenter & Willson also did a house for Mrs. Smith's brother Robert Taft nearby at 154 Hope Street (q.v.).

*169 **Zechariah Chafee, Jr. House (1886):** Stone, Carpenter & Willson, architects. A 2½-story, cross-gable-roof house with prominent dormers and 2-story bay windows on the south side and at the northeast corner. The tight massing is characteristic of the firm's houses of the late 1880s (c.f. 179 Hope Street), and the 3-bay facade with pedimented entrance, splayed window lintels, and slightly overhanging gable end are all colonial hallmarks. Chafee was the treasurer of Builders' Iron Foundry. This house was moved to this location from 129 Hope Street in 1977. The large Amos Smith House (ca. 1860; Richard Upjohn, architect) stood on this site until the early 1970s; its carriage house stands behind 236 George Street (q.v.).

*179 **Esther Hinckley Baker House (1883):** Stone, Carpenter & Willson, architects. A fine, elaborate, and highly articulated Queen Anne house, 2½-stories high with a cross-gable roof with sunflower finial and a prominent corner pavilion at 45° to the main axes of the house. The 1st story is of uncoursed Seekonk stone, set with the pink mortar the firm favored in the 1880s; the 2nd story is grey-green slate. The gable ends are embellished with diaperwork, pargeting, and paneling. Tall, pilaster-and-corbel chimneys crown the roof. The entrance porch on the Hope Street side and the porte-cochere on the Manning Street side are done in spindlework, as is the screen in front of the loggia on the 2nd story of the Manning Street side. One of the finest Queen Anne dwellings in the city, this house was built by the unmarried Miss Baker. Little is known of her other than she came from Boston, lived here until her death in 1923, and left an estate of over $600,000, mostly to relatives outside the state.

*190 **John A. Mitchell House (1865-67):** William R. Walker, architect. A symmetrical, 2½-story Second Empire dwelling with a 3-bay facade, Tuscan-column entrance porch, and rear ell. The mansard roof has a low balustrade at its base, pedimented dormers, and an aedicular window centered over the entrance. A half-round, 3-story bay window centered on the south elevation has a loggia

at the top. The mansard-roof carriage house at the rear was designed by Clarke, Howe & Homer in 1910 to match the house. Mitchell was a merchant. Brown University acquired the property in 1946.

*193 **Robert Lippitt House (1854):** Thomas Tefft, architect. A spare, 3-story, brick, Italianate "palazzo" with a symmetrical 3-bay facade, Tuscan-column portico, and low hip roof. The carriage house at rear was also designed by Tefft. Lippitt, a businessman, was, like most of his family, involved in the textile industry during the 19th century.

*198-200 **Henry Lippitt House I (ca. 1856):** Russell Warren, architect. A 3-story, brick, cruciform-plan, Italianate double house with deep, bracketed cornice; paneled soffits, and a low hip roof. The entrance to the southern half is through a small, columned portico; that to the northern half, through a long, arcaded loggia. The paired windows on the 2nd story of both the north and south "arms" have wide, shallow hoods. A service ell and extensive mews are connected to the main block on the west. One of Warren's last architectural commissions, this is an early and important example of the Tuscan villa type, built for a prominent manufacturer when this section of the East Side was sparsely settled.

*199 **Henry Lippitt House II (1863, 1981-84):** Henry Childs, builder. An extremely fine, brick, brownstone-trimmed Italianate dwelling, 3 stories high with a symmetrical, 3-bay facade, projecting, pedimented center pavilion with entrance in Corinthian portico, and aedicular window centered above the entrance. The south side has a half-round bay, and a porte-cochere and carriage entrance are on the north side. The house is crowned by a heavy modillion cornice and low hip roof. The interiors, the finest mid-19th-century Renaissance Revival examples in the city, are the work of local craftsmen and include a marbleized center hall, *faux-bois* ceilings in the hall and the billiard room (which also has *faux-bois* paneling), elaborate parquet floors, and extensive stenciling. Lippitt, a textile manufacturer, served as governor of Rhode Island from 1875 to 1877. The house remained in family ownership and relatively unaltered until 1981, when the property — a National Historic Landmark — was acquired by the Heritage Foundation of Rhode Island. Under its aegis, the house was converted to a mixed use, with the principal rooms on the 1st floor restored as museum space and portions of the kitchen ell and the 2nd floor as well as the whole 3rd floor converted to apartments; Kite-Palmer Associates were the architects for the conversion. The first phase of this work was completed in 1984.

*216 **The Wheeler School (1913 et seq.):** F.W. Sawtelle was the architect for the original brick, 3½-story, E-plan Elizabethan Revival structure with a portico center entrance and gable roof. The projecting end pavilions have gable ends toward the street and pointed arches on the 1st story. This was the 1st building of a complex which now covers the large block bounded by Hope, Angell, Brook, and Meeting Streets and includes additional classroom space, a gymnasium, and a field house and playing field, the latter completed in 1980 and requiring the removal or demolition of nine late 19th-century dwellings. Mary C. Wheeler (1846-1921) had studied painting in Paris for six years before founding a school in 1889; at first, it was devoted to painting and drawing, but soon became a college-preparatory school for young women. The school began in her home at 26 Cabot Street and grew to include 22 and 18 Cabot Street as well (all now demolished). Wheeler has been coeducational since 1975, when the name was changed from Mary C. Wheeler School to the present, shorter form.

*217 **Lyman Klapp House (1888):** Stone, Carpenter & Willson, architects. An important and well-preserved Queen Anne house, 2½ stories high with a slate cross-gable roof, dormers, and conical roofs over corner bays. The 1st story is faced with uncoursed green Seekonk stone set in pink mortar; the 2nd, with slate. The basic rectangle plan of the house is embellished on the principal elevations by bay windows of various sizes and shapes, some with stained glass. The design emphasis is the juxtaposition of form rather than application of detail. Klapp, president of the Union Oil Company, died the year after this house was completed. The elaborate carriage house remains at rear.

*225-235 **Aldrich-Dexter Field (1830, 1957, 1960-61, 1972-73, 1980-81):** An L-plan tract of almost 39 acres surrounded by a thick, 8-foot-high granite wall. The parcel was given to the Town of Providence in 1824, a bequest of Ebenezer Knight Dexter (see 300 Angell and 187 Benefit) for use as a poor farm. The commissioners of the Dexter Donation engaged John Holden Greene to build the Dexter Asylum, completed in 1830. Similar in design to nearby Moses Brown School (see 250 Lloyd Avenue), it continued in use into the 20th century. In 1957, Brown University purchased the property from the city and sold land adjacent to Marvel Gymnasium at 425 Elmgrove Avenue (q.v.) previously used for playing fields. Brown planned this open space as an athletic center closer to its Brown and Pembroke campuses. The first building added was the George V. Meehan Auditorium (1960-61): Perry, Shaw, Hepburn & Dean, architects; Robert Dean, designer; Gilbane Building Co., builders. This 240-foot-diameter, concrete structure has a domed roof/ceiling carried on wooden arches and seats approximately 2,300 around the 200-by-85-foot hockey rink. It was built at the direction of the Brown Corporation and paid for by a large grant from the Meehan Foundation at a time when most Ivy League schools and regional secondary schools were developing such facilities. The Smith Swim Center followed in 1973: Daniel Tully, architect; Paul Hodess, builder; George R. Whitten, Jr., designer. This precast-aggregate-concrete structure with its distinctive "circus-tent-peak" roof form incorporates an L-plan pool with a 50-meter Olympic span and a 25-meter collegiate span. The form of this building derives from the structure built to house the pool for the 1972 Olympic summer games in Munich, but here the roof structure is wood, rather than the steel and plastic used for the Munich structure. The building was named in honor of H. Stanton Smith, class of 1921, and his wife, Marjorie Brown Smith, longtime director of physical education at Pembroke. The most recent addition is the Joseph Olney, Jr./M. Price Margolies Athletic Center, built by the Gilbane Building Co. and completed in 1981. This large, rectangular, reinforced-concrete structure houses athletic courts and — on its ample flat roof — practice fields for football or soccer. It is named in honor of two members of the class of 1936. Much of the Aldrich-Dexter Field remains open land, given over to baseball fields and tennis courts.

*240 **Rufus R. Wilson House (1884):** Stone, Carpenter & Willson, architects. A 2½-story Queen Anne dwelling with a high hip roof and round corner tower with a conical roof. This is a small, simple version of the compactly massed Queen Anne of the later 1880s; the corner tower is particularly effective for the corner siting (c.f. 314 Benefit Street). Wilson was a foreman at American Screw Co.; in 1895 he sold this house to Frederick A. Ballou, a jewelry manufacturer.

*248 **Edmund T. Moulton House (1891):** Stone, Carpenter & Willson, architects. A 2½-story, shingle house with a high hip roof and complex juxtaposition of masses. While certain elements are within the Colonial Revival style — such as the entrance porches — much of the detailing and the composition as a whole are reminiscent of 14th- through 16th-century northern European buildings. Moulton was an investment broker, the local representative of Harriman & Co., members of the New York Stock Exchange. The Moultons lived here until 1912.

*249 **Walter L. Preston House (1900):** Martin & Hall, architects. A 2½-story Colonial Revival house with a high hip roof, pilastered chimneys, pedimented dormers, and modillion cornice. Quoins frame the symmetrical 3-bay facade, and a large, Ionic entrance porch shelters the entrance. Preston was a wholesale dealer of fruits and produce.

*255 **Francis M. Pond (ca. 1894):** A 2½-story, Colonial Revival house with a high hip roof and hexagonal corner tower at the rear. The symmetrical 3-bay facade has a barrel-vault entrance porch and diamond-pane windows. Pond was a music teacher.

*305 **Josephine Rathbone House (1889):** Stone, Carpenter & Willson, architects. A 2½-story, shingle house with a cross-gable roof. This simple, restrained house is a typical example of the firm's work in the late 1880s: a simple, urban interpretation of the "Shingle Style." Josephine Rathbone built this as an investment; the first resident was George M. Snow, an agent for Wm. Pickhardt & Juttroff, purveyors of dyestuffs and chemicals.

*316 **Hope High School (1938):** Office of the

Commissioner of Public Buildings, architects. A 4-story, brick, hip-roof, Georgian Revival building with limestone trim, pedimented entrance pavilion, and quoining. The cupolas — occurring above each of the pedimented pavilions — are handsome, and the large tower at the corner is a prominent landmark. This structure, designed to accommodate 2000 students, replaced a smaller facility built across the street in 1893 (now gone). This school and its extensive athletic fields stand on the site of the former Hope Reservoir, completed in 1875 to provide water for the city. The completion of the Scituate Reservoir in 1926 made this reservoir obsolete.

*349 **John E. Camfield House (1896-97):** A 2½-story, clapboard-and-shingle Queen Anne house with a cross-gable-and-hip roof, irregular fenestration, 2-story tower with high conical roof, and an entrance porch set in the tower's base. Camfield was a partner in Dodge & Camfield, a wholesale grocery firm on Exchange Street.

421 **Montague Street Primary School (1898):** A 2½-story, brick, hip-roof, Romanesque Revival, 4-room schoolhouse with arched porticoes at the separate boys' and girls' entrances flanking a projecting central pavilion. The fanlights over the doors are handsome features.

443, 445 **William and Thomas Gilbane Houses (ca. 1894):** A matched pair of large, 2½-story, cross-gable-roof, 3-bay-facade, center-hall-plan Colonial Revival houses with porches across the front. These are notable for handsome detailing, with Palladian window in the front gable, Federal Revival cornice, and fanlight over the front entrance. The houses, sited at 90° to each other and slightly off-axis with the street, share a common front yard and an immense, cupola-capped carriage house between the two dwellings. They were built for two sons of the founder of Gilbane Construction Co. Like others who built on the south side of Doyle Avenue at this time, the Gilbane brothers leased their land (see 47 Doyle Avenue). Within a decade after moving here, the Gilbanes built a small development of similar though less elaborate houses nearby at 3-16 Catalpa Road (q.v.).

448 **East Side YMCA (1975):** Sturges, Daughn & Salisbury, architects. A geometrical, 1-story, concrete-block building with flat and shed roofs. The stuccoed facade is dominated by super-graphics identifying the building. This striking structure is a small neighborhood recreation facility, with swimming pool and exercise room.

[451] **Ladd Observatory (1891):** Stone, Carpenter & Willson, architects. A 1-story, brick-and-brownstone observatory with a 2-story domed tower containing the telescope. Built on one of the highest points in the city, this observatory was an up-to-date addition for Brown University's Physics Department just before the turn of the century; though still in use, it has been largely superseded by more modern facilities. The building was published in *American Architect and Building News* in 1890.

475-477 **Margaret J. Hughes House (ca. 1893):** A 2½-story, clapboard-and-shingle, end-gable-roof Queen Anne house with a large, octagonal corner tower. Mrs. Hughes and her husband, John, built this as an income property; its first residents were Charles A. Sisson, treasurer of the Hope Webbing Company, and William H. Sweetland, a lawyer.

493 **Thomas J. Hughes House (1885):** A 2½-story, cross-gable-roof Queen Anne, 2-family house with spindlework front and side porches and patterned shingling. Hughes was an upholsterer.

494 **Free Evangelical Congregational Church (1903):** A simple, cross-gable-roof, red-brick church with a square corner tower and large lancet-arch windows. The building has been the home of the Second Presbyterian Church since 1950.

655 **Church of the Redeemer (1915-17):** Clarke & Howe, architects. A rambling, gable-roof, random-ashlar-and-stucco, English Gothic parish-style church; the stone, end-gable-roof sanctuary has traceried windows, buttressed side vestibule, and an open belfry arch capped by a slender copper spire at the peak of the front gable. To the south of the sanctuary is a stuccoed, 1½-story parish house with a large bay window.

708 **Rochambeau Branch, Providence Public Library (1930):** Howe & Church, architects. A 1-story, brick, Georgian Revival structure set on a high basement with molded-brick water table. The H-plan, cross-gable-roof building has end pavilions with gable ends toward the street; a large Palladian window is in each of the pavilions, front and rear. The center entrance on the facade is within a 1-story, Federal Revival porch. This was part of a campaign begun in the mid-1920s to build libraries around the city in addition to the main library at 150 Empire Street (q.v.). Others stand at 445 Prairie Avenue, 233 Veazie Street, and 31 Candace Street (q.v.).

734 **Fourth Baptist Church (1910, 1929, 1982):** Arthur Eaton Hill, architect (1910). An asymmetrical, English Gothic church complex in rock-face-granite random ashlar. The gabled sanctuary is balanced by a crenellated bell tower. The portion of the church at the corner of Hope Street and Rochambeau Avenue was built in 1910 for this congregation established in 1822; they met at 20 Howell Street until the completion of this building. In 1929, the sanctuary to the south in the style of the original building was constructed to the designs of Clarke & Howe. The church closed its doors in 1982 and was remodeled to serve as The Interchurch Center.

975 **Lippitt Park (1933, 1938-40):** A 6-acre, landscaped, triangular parcel of land bounded by Hope Street, Ninth Street, and Blackstone Boulevard. Originally a part of Swan Point Cemetery (see 585 Blackstone Boulevard), the parcel was donated to the city as a park in 1933, developed in 1938-40, and named in honor of World War I casualty Alexander Farnum Lippitt. At the center of the park is a handsome, modern fountain (Jackson, Robertson & Adams, architects) erected in memory of Senator Henry B. Anthony with funds provided in his will to the city (see 5 Benevolent Street).

HOPKINS STREET

*15 **Stephen Hopkins House (1707, 1743, 1804, 1927):** The original small 1½-story, gable-roof cottage built in 1707 by John Field forms a rear ell to the 2½-story, 4-bay-facade portion that Stephen Hopkins built in 1743. The 1743 section is a center-hall, 2-room-plan structure; the fireplace walls are paneled, and the parlor has a fine shell-carved cupboard over the fireplace. Hopkins was a merchant closely allied to the Brown family of Providence. He was ten times governor of Rhode Island, a staunch advocate of independence from Great Britain, and a signer of the Declaration of Independence. As a nationally prominent political figure, Hopkins hosted many of the nation's early leaders on their visits to Providence, including George Washington in 1776 and 1781. The house originally stood at the foot of Hopkins Street on South Main Street; in 1804, it was moved halfway up the hill. When its second site became part of the parcel assembled for the Providence County Court House (see 250 Benefit Street), the State of Rhode Island — at the behest of the National Society of Colonial Dames of America — acquired the lot at the corner of Benefit and Hopkins Streets and moved the house here in 1927. Norman M. Isham was engaged to restore the building, and he designed the pedimented entrance on the facade. Still owned by the State, the house has been operated as a museum by the Colonial Dames since the 1920s. The garden was designed by Alden Hopkins, a descendant of Stephen Hopkins and a landscape architect at Colonial Williamsburg.

HOSPITAL STREET

93 **Daniel Colman House (1901):** A clapboard-and-shingle, cross-gable-roof Queen Anne cottage. Colman was a factory foreman.

108 **James E. Butts Building (ca. 1865):** A small, flat-roof, brick, 2-story industrial building with granite lintels and sills. It was used as a steam laundry in the 1880s and 1890s.

HUDSON STREET

*78 **A.D. Lippitt House (ca. 1880):** A 2½-story Queen Anne house with patterned-slate walls, steep roof, and superb iron cresting. The detailing of the projecting, 2-story portico and the windows is imaginative. Lippitt, a real estate broker, built this as an investment.

HUMBOLDT AVENUE

20 **John M. Rounds House (1874, ca. 1900):** A large, 2½-story, mansard-roof, 3-bay-facade, center-hall-plan house with Colonial Revival alterations including a semicircular

portico, Federal Revival entrance with sidelights and fanlight, and broken-scroll pediment on the central dormer. Rounds was a grocer.

26 **Clarence H. Carpenter House (1876):** A 2½-story, cross-gable-roof house with elaborate trim, including gable trusswork, bracketed bay windows, and wide, bracketed window hoods. Carpenter was a lumber dealer.

40 **David W. Hoyt House (1873-74):** A handsome, cross-gable-roof cottage notable for elaborate bargeboards and round-arch windows on the 2nd story. Hoyt was a high-school teacher.

50 **Charles A. Calder House (1896-97):** A 1½-story, flank-gambrel-roof, 3-bay-facade, center-hall-plan Colonial Revival house with alternating triangular and segmental-arch pedimented dormers and a Federal Revival entrance with sidelights and a fanlight. This is a richly detailed dwelling. Calder worked with his father; the Albert L. Calder Co. manufactured Calder's Saponaceous Dentive, a tooth powder.

HYLESTEAD STREET

6 **Edward R. Mitchell House (1847-53):** A Greek Revival cottage with corner pilasters, deep entablature, and aedicular entrance with sidelights. Mitchell owned a large number of house lots in the area and probably built this modest dwelling on speculation. In 1853, he sold it for $900 to Samuel G. Loramore, a tailor with a shop in Market Square.

IMPERIAL PLACE

Vesta Knitting Mills, now Imperial Knife Company (1901, 1903, 1941): A handsome, 6-story, brick structure with segmental-arch windows, rounded corners, and corbel cornice. Founded in 1883 by Rudolph Berry to manufacture ribbed knitted underwear and hosiery on circular knitting machines, the Vesta Knitting Mills was a growing business with a national market by the time it began to build this facility just after the turn of the century. The company remained in this location until it closed in 1941, when Imperial Knife, which already occupied part of the complex, purchased the property. Felix Mirando founded Imperial Knife, the first large American manufacturer of jackknives. Managed by the Fazzano family, the company today is a major manufacturer of cutlery.

INDIA POINT PARK

(1969-74): Albert Veri, landscape architect. A large, open landscaped parcel along the southern edge of the East Side and overlooking the Providence harbor. First called for by Mayor Reynolds in the early 1960s, the park was studied and planned by committee throughout the 1960s. Clearance began in late 1969, and the project received significant impetus through a $150,000 bequest from Mary Elizabeth Sharpe (see 84 Prospect Street) and a $380,000 federal grant. The landscaped park, connected with the Fox Point neighborhood by a pedestrian bridge over Interstate Highway 195 (1972), was dedicated in September 1974. It is the first landscaping of the city's extensive waterways realized since the completion of the Cove Basin — at the confluence of the Moshassuck and Woonasquatucket Rivers — in the 1840s. Since its completion, it has encouraged by example the reclamation of more of the city's waterfront.

INDIANA AVENUE

84 **Axel Peterson House (1925):** A 1½-story, shingle bungalow with a parapet-wall porch, a long shed dormer across the front, and an exterior random-ashlar chimney on the side wall. This house, with small square windows flanking the chimney, banded shingling, and stone veneer foundations, is typical of the bungalow style as promoted in house-plan books of the period.

INTERSTATE HIGHWAY 95

(1962 et seq.): Although planning for a major interstate highway system was under discussion as early as the 1930s, it was only in the mid-1950s that the national highway system took form. Local discussion of a north-south freeway began in the late 1940s, and the location of the road was debated throughout the 1950s. Work began in 1962. The construction of this highway was a major force in the post-war deterioration and disintegration of older, inner-city neighborhoods. It separated Washington Park from the rest of the city, cut off upper South Providence and Federal Hill from downtown, and sliced a wide path through the oldest part of Smith Hill. It further provided easy access to and from the suburbs and thereby exacerbated the decline in the city's retail, residential, and industrial quarters.

INTERVALE ROAD

33 **Peter Bardach House (ca. 1958):** D. Thomas Russillo, architect. A large, 2-story, horizontal-board-sheathed, flat-roof modern house with an unusual curved corner section containing a stone-veneer accented entrance. Bardach built this house while he was president of a jewelry manufacturing company.

IRVING AVENUE

16 **Frank K. Rogers House (1890):** A 2½-story, clapboard-and-shingle house. The numerous dormers and oriels and the round corner tower amplify the picturesqueness of this house. Rogers, an architect with an office downtown, built this as an investment. Its first resident was T. Edward Chace, Jr.

98 **The Washington Apartments (1913):** Frank W. Woods, architect. A 3½-story, brick-and-cast-stone, hip-roof, 9-unit apartment building with paired windows with keystones on the lower 2 stories and segmental-arch windows on the 3rd story. The wide eaves have paired brackets. Woods specialized in the design of apartment buildings in the early 20th century; others he designed include the Lafayette at 380 Lloyd Avenue, the Minden at 123 Waterman Street, the Whitmarsh at 86 Whitmarsh Street (q.v.). Both this and the Lafayette were built by William Horton.

227 **Erastus Walcott House (1880):** A small, 2-story, end-gable-roof, 2-bay, side-hall-plan Victorian cottage with paired windows, a bracketed bay window and front porch, and a dentil cornice with gable trusswork. The house at 237 Irving Avenue was probabaly identical originally. Walcott, an oil dealer who lived in Barrington, built this as an investment.

290 **Frank N. MacLeod House (ca. 1915):** A large, 2½-story, brick, dormered-hip-roof, 7-bay-facade, center-hall-plan Georgian Revival house with splayed stone lintels, a modillion cornice, and a segmental-arch pedimented front porch sheltering a beveled-ashlar-framed entrance. A screened sleeping porch on one side of the house surmounts an arcaded wooden sun porch. MacLeod was a salesman for Brown & Sharpe (see 235 Promenade Street).

IVES STREET

329 **Felix O'Rourke House (ca. 1890):** A small clapboard-and-shingle, end-gable roof, Queen Anne cottage with elaborate details, including window hoods, bracketed trim, scroll saw fan ornaments in the corners of the gables, and elaborate patterned shingling. The O'Rourke family, all employed in trades, boarded with Felix O'Rourke, a laborer.

IVY STREET

163 **Judson Davis House (ca. 1884-85):** A small end-gable-roof cottage with a bracketed front bay window and a door hood supported on scrolled consoles. Judson Davis was an engineer at the Hope Reservoir (see 316 Hope Street).

JAMES STREET

*10 **Joseph Tillinghast House (ca. 1799):** A trapezoidal-plan, 2½-story, brick Federal house set on a high basement. Brownstone trim includes a stringcourse between the 1st and 2nd stories and the surround on the center entrance in the 3-bay facade. The irregular shape conforms to the shape of the lot. A storefront basement story on the west faces South Main Street; now brick faced, from the mid-19th century until 1978 it was cast iron. The house was elaborately restored in 1978, and the east ell and garage were added then (Bianco/Boomer, designers).

*18 **William Smith House (1824-28):** A 2½-story, brick and brownstone, Federal house with a monitor-on-hip roof, 5-bay facade, and central fanlight doorway. This is a typical Providence Federal house, often associated with the work of John Holden Greene. Smith was a carpenter.

*21-23 **Oliver Kane House (1814):** A 2½-story, Federal, double house with a gable roof, 9-bay facade, and 2 entrances under bracketed entablatures with transom lights, each reached by a flight of wooden steps. Kane, a merchant, built this as an investment. Its first occupants were Mrs. Burroughs and Cyprian Sterry.

*22 **William Woodward, Jr. House (1828):** A

2½-story, brick, Federal house with a monitor-on-hip roof and 5-bay facade with central, elliptical-fanlight entrance reached by a double flight of stone steps. Like number 18, this is a fine, Greene-inspired Federal house; together, they form a handsome pair. Woodward owned a grocery store on South Main Street.

JEFFERSON STREET

†68 **Jefferson Street Baptist Church, now Saints Sahag and Mesrob Armenian Apostolic Church (1868):** Niles B. Schubarth, architect. Built in a simplified Venetian Gothic style for the Baptist congregation centered around Holden and Park Streets, this rugged gable-roof, brick structure with foretower has alternating brown and buff radiating voussoirs over its round-arched door and window openings. Its well-proportioned polygonal tower centered on the facade until the 1930s had a tall steeple that was a prominent local landmark. It is now topped by a large, blue, illuminated cross, equally visible. When the Baptists merged with several other congregations in 1913, thus vacating the building, it was sold to the Armenians, whose rapid increase on Smith Hill in the early years of the 20th century necessitated facilities for religious and social gatherings. The reconsecrated building was named for two 5th-century Armenian saints whose work in the creation of a national language and the translation of the Bible into Armenian were major steps in the cultural unification of the Armenian people.

JENCKES STREET

*8 **Nicholas Brown House (ca. 1830):** A 2½-story Federal house with a gable roof set end to the street and a 3-bay facade with a side-hall, elliptical-fan doorway with sidelights. The corner pilasters are probably a Greek Revival addition. Brown built this as an investment, and it remained as such in the Brown family until 1901. The earliest known resident of this house was John Lilas, a laborer, who lived here in 1846.

*10 **Leonard Blodget House (ca. 1831):** A typical, 5-bay facade Greek Revival house with a recessed center aedicular entrance with paneled corner pilasters and simple plank entablature. Blodget was a mason.

JENKINS STREET

54-56 **Ephraim Martin House (1849):** A small, 2-story, gable-roof dwelling with several additions. This is probably a remodeling and enlargement of an older cottage. The semi-octagonal wing on the front — with shuttered false windows — is an interesting feature. Martin was a carpenter who moved this house here and recast it in the then-fashionable cottage style popularized in contemporary pattern books. He also built the house next door at the corner of Winsted Court in 1852, but lost both properties through mortgage foreclosure in 1856. Hiram Read, a mason, then bought this house.

JEWETT STREET

27- **Ann Holden House (ca. 1855):** This typical

29 3-bay-facade, 2½-story, end-gable-roof bracketed house has a hooded entrance. It was built probably as an investment by one of the Holden family soon after the Holden estate, which occupied land bounded by Smith, Promenade, and Holden Streets and I-95, was divided and sold for house lots in 1850.

44 **Elizabeth T. Brownell House (ca. 1855):** Greek Revival in style, this 2½-story, flank-gable-roof structure has a hooded, double, center entrance, corner pilaster strips, and a broad entablature. Double Greek Revival houses are rare in Providence though a number of Federal and Italianate examples are known. Like other heirs of the Holden estate, Mrs. Brownell chose to build an income-producing structure on her property; she herself occupied half of the building from the early 1870s until her death in 1886.

50-54 **Blanchard Tenements (ca. 1874):** Built by several members of the Blanchard family, both these identical buildings are 2½-story blocks with flank-gable roofs, center entrances, and regularly spaced bay and sash windows. Flats here were rented by workers at the adjacent Brown & Sharpe factory.

207-209, 211-213, 215-217, 219-221 **Harry Manilowitz and Max Charren Houses (ca. 1927):** Four identical, 2-decker dwellings with hip-roofs, similar in style to contemporary 3-deckers, which this 2-decker form gradually supplemented in the 1920s. These dwellings have 2-story, full-width porches across their facades, shingle-clad parapets in place of balustrades, and short, paired piers rather than columns. Manilowitz and Charren, born into Russian Jewish immigrant families, were both more actively involved in other businesses than real estate speculation. They both may have grown up on Smith Hill, but, like many other immigrants, moved away from the ghettoes and assimilated themselves into the larger community.

JOHN STREET

*7 **Tully Bowen House (ca. 1854):** This 2½-story, pedimented end-gable, 3-bay-facade, Greek Revival house has an Ionic portico. This was built probably as an investment or as a home for a member of the family by Bowen, whose own large dwelling rose next door at 389 Benefit Street (q.v.).

*9 **Thomas Richardson House (1849):** Similar in form to neighboring number 7, the beautifully preserved Richardson house exemplifies the mixed Greek Revival/Bracketed mode so popular in Providence in this era. The 2½-story, pedimented end-gable, 3-bay-facade house has bracketed trim, including a heavy entrance hood. Richardson was a partner in the jewelry manufacturing firm Richardson, Hicks & Co., located on Broad Street.

*14 **Lippitt-Greene House (1803-12, ca. 1865):** A large and imposing 3-story brick dwelling, this is a Federal house originally 2 stories high with important later additions which dominate the design. The 5-bay facade has quoining, stringcourses above the 1st and 2nd stories, a paired Ionic-column portico reached by a curving double flight of stone steps, and a heavy, bracketed balcony below the central bay on the 3rd story. The low hip roof has a heavy balustrade and a dentil-and-modillion cornice. The property includes a service courtyard and brick mews at rear, reached by a cobblestone lane east of the house. Moses Lippitt and his brother Charles founded the Lippitt Manufacturing Co., producing cotton cloth, in 1807; the Lippitt Co. remained one of the state's major textile firms throughout the 19th and early 20th centuries. In 1865, Cornelia Burges Greene bought the house, and the major alterations probably date from this time. Her son, Theodore Francis Greene (1867-1961) was a key Rhode Island politician in the 20th century: a graduate of Brown and Harvard Law, he began his career conventionally enough as a lawyer, but became actively involved in politics as a Democrat upon his election to the Rhode Island House of Representatives in 1907. His election as governor in 1932 marked the end of the Republican machine's domination of state politics. Greene represented Rhode Island in the U.S. Senate from 1937 to 1961. He lived in this house until his death.

*16 **John D. Jones House (1844):** A fine and somewhat unusual 3-bay-facade, 2½-story, Greek Revival house with a pedimented end-gable roof set end to the street, side-hall entrance with Ionic portico, and a large, semi-hexagonal-plan bay on the east side surrounded by an ample side porch which overlooks the lawn to the east. Jones owned a shoe store in the Arcade (see 130 Westminster Street).

*23 **William Sanford Brown House (1795-98):** A 5-bay-facade, 2½-story Federal house with a central, pedimented fanlight doorway flanked by pilasters. Brown was a mariner. Henry B. Huntington, a professor at Brown, bought this house from Theodore Francis Greene (see 14 John Street) in 1909, and its extensive remodeling in 1919 (Norman M. Isham, architect), included removal of the original center chimney.

*25-27 **John Church and Levi Pearce House (1819-23):** A 6-bay-facade, 2½-story, Federal double house with a monitor-on-hip roof and central double entrance under a console pediment with fluted brackets. Church was a housewright; Pearce, a mason. Pearce sold his half to Church in 1825. This was a part of the so-called "Greene Village," a restoration effort of the 1920s spearheaded by Theodore Francis Greene (see 14 John Street).

*26 **Russell Potter House (ca. 1814):** A 5-bay-facade, 2½-story Federal house with a salt-box roof, 2 interior chimneys, and a central entrance with console pediment embellished with Adam fans. Potter was a housewright who sometimes worked with John Holden Greene (see 51, 55 Thayer Street) and he sold this house to Harding Stoddard, a blacksmith, in 1818.

*30 **Elisha Wells House (1824):** A 3-bay-facade, 2½-story, Federal house with gable roof set

end to the street and side-hall, elliptical-fan doorway with sidelights and rusticated surround, reached by a single flight of steps. Wells owned a tailor shop on South Main Street.

*31 **Cyrus Ellis House (1805):** A 5-bay-facade, 2½-story Federal house with central, pedimented, fanlight entrance flanked by pilasters and a long ell at rear. The chimneys in the east rooms are built into the brick end wall, a practice common in such large Federal houses. Ellis was a tailor with a shop on George Street. He sold the house in 1810 to Joshua Mauran (1782-1847), a member of a maritime family and one of the first pewholders in the Unitarian Church (see 301 Benefit Street).

*75 **St. Joseph's School:** The parish school for St. Joseph's Church (see 86 Hope Street).

*85 **James Barney House (1832):** This eccentric, 4-bay-facade, 2½-story, monitor-on-hip-roof late Federal house has a typical elliptical fanlight doorway. Barney was a grocer.

*87 **Joseph Thomas House (1846):** A 3-bay-facade, pedimented-end-gable-roof, Greek Revival house with paneled corner pilasters and a fine Doric portico. Thomas was a mariner.

*100-102 **William R. Sabin House and Joseph U. Parsons House (1846-47):** A mirror-image pair of small, L-plan Gothic Revival cottages set on high basements (fully half a story above grade) with steeply pitched gable roofs, and entrance porches set in the inside corner of the "L." Sabin, a carpenter, and Parsons, a mariner, leased these lots on the Rope Walk Plat (see 5, 7 East Street), agreeing to erect houses on the lots within two years.

*110 **George H. Horton House (1852):** A standard, 3-bay-facade, pedimented-end-gable-roof, 2½-story Greek Revival house with simple aedicular entrance. Horton was a machinist at R.L. Thurston's Steam Engine Factory at 516-518 South Water Street (q.v.).

JOHNSON STREET

135, 139, 143 **George A. Rounds Bungalows (1925):** A row of three, modest, 1½-story, shingle, dormered-hip-roof bungalows with inset corner porches and triple windows across the front. These houses are typical of small-scale tract building before the advent of large speculative suburban subdivisions after World War II (see 136-148 Johnson Street). Rounds was originally a stone setter and engraver, but after his successful investment in these bungalows, he turned his attentions exclusively to real estate development.

136-140, 144-148 **Bungalows (1924-28):** A row of four, modest, 1½-story, shingle, end-gable-roof bungalows with inset corner porches and tripartite windows on the front. These houses, with arts-and-crafts detailing, including grouped porch columns, sturdy eaves, braces and ornamental exposed rafter ends across the gable, make an interesting comparison with the restrained, shingle-style-influenced bungalows across the street built about the same time by George A. Rounds (see 135 Johnson Street). 136-140 Johnson Street was built in 1925 by Jerome M. Fitz, a building contractor.

KEENE STREET

*12 **Henry B. Metcalf House (1855):** A bracketed Italianate villa, 2½ stories high with an asymmetrical plan, low hip roof with hooded dormers, quoins, regularly spaced and grouped windows, and a 1-story entrance porch. Metcalf, a flour and grain dealer, lived here until 1878. From 1935 to 1964, it was the home of Charles Alexander Robinson, noted professor of classics at Brown University.

*15-17 **Thomas Breck House (1879):** A Second Empire double house, 2½ stories high with a mansard roof, modillion-and-dentil cornice, bracketed window caps, and a central pillared entrance porch flanked by 1-story bay windows. Breck and his brother William owned a trunk-manufacturing and retail business on North Main Street.

*22 **Luther H. Martin House (1854):** A T-plan Italianate house, 2½ stories high with a cross-gable roof, bracketed cornice, heavy bracketed caps over the single and double windows, and a porch set in the angle of the "T." Martin was a partner in the carpenter contracting firm of Martin & Goff at 10 Well Street.

*32 **John J. Fry House (1880):** A 2½-story, Italianate house with a low hip roof, modillion cornice, 3-bay-facade, side-elevation bay windows, quoining, bracketed window caps, and Doric central entrance porch with balustrade. Fry worked for F.A. Ballou, a jewelry manufacturing company.

*67-69 **J.N. Schott House (1907):** Murphy & Hindle, architects. A 2½-story, cross-gable-roof, Tudor Revival double house with a T-plan and columned entrance porches flanking a broad, projecting central pavilion with gable overhang, grouped windows, vertical boarding in the gables, bracket trim, clapboard on the 1st story, and shingles on the 2nd story. Schott, a wholesale provisions dealer, built this house as an investment; he lived nearby at 183-185 Brown Street (q.v.).

*68 **Samuel N. Smith House (1894):** A 2½-story Queen Anne house with the attic and 2nd story beneath a high, end-gable, gambrel roof. There is a conical-roof tower on the west side; a turned-baluster porch; twin, angled, 2nd-story oriels; and a recessed attic window behind a column screen. Smith was a salesman. This house is similar to many of those designed by Gould, Angell & Swift in the 1890s and may well be that firm's work.

*72 **Frederick L. Lothrop House (1894):** Similar to the Smith House next door at 68, this is a 2½-story Queen Anne house with roof set gable end to the street and a broad front porch. Both dwellings have towers on their west sides, but that on the Lothrop House is set at the southwest corner of the building and its high conical roof intersects the gable roof. The virtually identical treatment of the attic stories in both houses — overhanging the lower stories and with recessed windows — suggests that both were designed by the same architects using a similar format for both but juxtaposing details of form and texture. Lothrop owned pharmacies on Westminster Street and Broadway.

*112 **George L. Clarke House (ca. 1872?):** A large, 2½-story Italianate house on a high, granite foundation. It has a high hip roof, a central cross gable in the 3-bay facade, and bay windows on the side elevations. Clarke was a partner in Nichols, Black & Co., manufacturing jewelers on Eddy Street. He and his wife, Frances A. Clarke, invested heavily in real estate: they owned property near their own house as well as on Smith Hill; their son, architect Prescott Orloff Clarke, likewise speculated in real estate and built several houses on family land on Smith Hill.

* KENNEDY PLAZA

Exchange Place Mall (1848, 1898, 1914, 1964, 1984): Approximately 775 feet long by 250 feet wide, Kennedy Plaza is bounded north by Washington Street, south by Fulton Street, east by Exchange Street, and west by Dorrance Street. The central, tree-planted strip, approximately 500 feet long and 90 feet wide, has six regularly spaced planting pockets. Soldiers and Sailors Monument stands in the center of this strip; at the west end stands the Trolley Shelter, now converted to restaurant use. Modern bus-passenger shelters surround the center strip and the periphery. Originally known as Exchange Place, this urban open space was defined in 1848 with the construction of the first Union Station on its north side and office buildings (including the still extant Exchange Bank Building at 28-32 Kennedy Plaza) on its south; the Cove stood just north of the station. The Soldiers and Sailors Monument (Randolph Rogers of Rome, sculptor) was installed in 1871 at the western end of the plaza and remained there until moved to its present site in 1906. City Hall (see 25 Dorrance Street) gave monumental definition to the west end upon its completion in 1878. A monument to General Ambrose Burnside was erected here in 1887, but it, too, was moved in 1906 to City Hall Park (q.v.). The filling of the Cove and erection of a new Union Station in the 1890s greatly expanded the area; consequently a comprehensive design scheme for the area called for the development of this as park space and of a new Federal Building opposite City Hall, completed in 1908. The city's prime hotel, the Biltmore, rose to the northwest in 1922, and a new post office followed in 1940. The area was renamed Kennedy Plaza in 1964. It was reworked to improve mass transportation in 1984-85 (Albert Veri, designer). The arrangement of major public and private buildings around Kennedy Plaza, the central square of the state's central city, could hardly be more hierarchical or fitting. The ends of the plaza — the most important sites — are taken by government buildings. The railroad station, fronted by landscaped grounds, takes up the long north side, while the Fleet

Bank — the best known building in the city and a regionally important commercial institution — dominates the south side. The Biltmore Hotel makes an important contribution to the ambiance of the square. And, curiously, so too does the State House on Smith Hill, visible from the south side of the Plaza; its imposing and cognate form imposes the sense that, though not on the plaza, the capitol is of it, completing the triumvirate of government. This is the largest and most important park in downtown Providence, an active space that is, in essence, a 20th-century simulacrum of the early town square, where activity day in and day out provides a touchstone to contemporary culture. Though somewhat altered and redesigned in the mid-1980s, it is important and a good example of the City Beautiful movement in urban planning at the turn of the century.

*25 **Federal Building (1908):** Clarke & Howe, architects; Harvey W. Corbett, designer. A monumental civic building exhibiting the Beaux-Arts-inspsired classicism of the American Renaissance. Built to house the federal district court and the customs service, the 4-story, limestone-sheathed structure is a hollow rectangle surrounding a light court. It has a low hip roof, 5-bay east and west elevations with the central 3 bays projected as triple entrance pavilions, their 2nd through 4th stories screened by a colonnade. The 10-bay north and south elevations have colossal Corinthian pilasters. The ground floor is treated as a rusticated basement story. The full entablature has a modillion cornice and balustrade parapet above. A pair of sculptural groups (ca. 1910; John Massey Rhind, sculptor) flank the Kennedy Plaza entrances. Much of the 1st story has been remodeled, but the handsome courtrooms — one overlooks Kennedy Plaza with a large stained-glass skylight — remain largely original. The product of a competition held by the U.S. Department of the Treasury in 1903, the Federal Building relieved the pressure of a burgeoning bureaucracy on the old Federal Building of 1857 at 24 Weybosset Street (q.v.). It is a handsome, vital architectural element anchoring the east end of Kennedy Plaza. A building of great dignity, it is an appropriate companion to City Hall at the opposite end of the square.

*28-32 **Exchange Bank Building (1845):** Tallman & Bucklin, builder/architects. A Greek Revival, 4-story (originally 3-story), brick building with neo-Colonial, mid-20th-century storefront; 5-bay facade; 11-bay side elevation; sash windows with stone lintels; wide brick stringcourse above 3rd story (at original cornice line); and boxed cornice. Founded in 1801, the Exchange Bank built this structure; it originally occupied the length of Exchange Street between Kennedy Plaza and Westminster Street. In 1888, the southern portion was replaced by the present Queen Anne structure at 59-63 Westminster Street (q.v.). The 4th story was added in this century. Construction of this building signaled the emergence of the Turks Head area as Providence's financial district. It is now the oldest building in the area.

*50 **Fleet Center (1983-85):** Helmut Obata Kassebaum, architects. A 20-story, steel-frame high-rise/skyscraper with a step-back top culminating in a tall, round-arch window, rose-granite walls on the north and south, and reflective-glass walls on the step-back east and west sides. Built as joint venture by Fleet Bank (see 55 Kennedy Plaza), Gilbane Properties, and Nortek, this is the city's first "post-modern" office building. While three historic structures were demolished for its construction, the project also included the rehabilitation of the Exchange Bank Building (see 28-32 Kennedy Plaza) and the National Exchange Bank Building (see 59-63 Westminster Street); moreover, it filled a large and long-vacant lot on the south side of Kennedy Plaza with a building highly compatible with its setting.

*55 **Industrial National Bank Building (1928):** Walker and Gillette, architects. A granite-sheathed, steel-frame, 26-story, Art Deco skyscraper with stepped pyramidal massing with major setbacks above the 15th, 22nd, and 26th stories and a 4-story square lantern on top. The 2-story base is articulated with streamlined classical motifs. Colossal round-arch windows over the central entrances on Kennedy Plaza and Westminster Street illuminate the 2nd-story-level banking hall. Original interiors include the superb classicizing Art Deco banking hall with Ionic-colonnade screen around the perimeter of the room. The Industrial Trust Company, founded in 1887, first occupied a building on Westminster Street remodeled for the bank's use by Stone, Carpenter & Willson (demolished in the early 1970s). Rapid growth necessitated the larger quarters provided by the current structure on the site of the Butler Exchange (1873; Arthur Gilman, architect), demolished in 1925 to make way for the present structure. The largest banking institution in the state, Fleet National Bank — as the firm is now known — remains a regionally important financial institution. The Industrial Bank Building, the only 1920s skyscraper in Rhode Island, is undoubtedly Providence's best known landmark. Its stepped-back massing and Art Deco detail relate it closely to contemporary New York skyscrapers, notably the Chrysler Building (1929-32; William Van Alen, architect) and the Empire State Building (1930-31; Shreve Lamb & Harmon, architects). Completed before the construction of either the Chrysler or Empire State Buildings, it is an early and important example of the style, being both the first of its kind and the tallest building in New England when completed. Its size and unique shape make it readily identifiable from any angle. Its siting is masterful, for a building of this scale needs an open parklike area of sufficient size to provide a vista. Kennedy Plaza and Burnside Park furnish this necessary balance (an arrangement which anticipates the spatial organization of high-rise complexes since built) while maintaining an urban feeling.

*66-68 **The Ming Garden (ca. 1903):** A 3-story brick building with a tiled modern entrance, a similar entrance on Westminster Street side of the building, and large plate glass windows on the upper stories; modern interiors by Morris Nathanson (ground floor) and Ira Rakatansky (upper floor). This building has long housed a Chinese restaurant. Though architecturally undistinguished outside, the Ming Garden is a major Providence institution with handsome interiors appropriate to its use. Ming Garden is the longest lived of a popular type, the Chinese restaurant, which has been an important part of the urban scene since the early 20th century.

*70 **People's Bank (1949):** Cram & Ferguson, architects. Cool, severe, twin, 6-story, brick-and-polished-granite-sheathed, steel-frame office blocks at the Kennedy Plaza and Westminster Street ends of the building bracket a skylit banking room in the middle of the 1st story. The Westminster Street and Kennedy Plaza facades are identical, with polished-granite 1st stories and bronze entrances, projecting flat structural canopies, and vertical strips of glass-block windows on the upper stories. The banking hall retains its severely plain Moderne, oak-panel wainscoting and vaulted plaster ceiling. Incorporated in 1857, People's Bank moved from its temple-front building at 27 North Main Street (q.v.), built in 1913, to this structure. A tidy illustration of the Moderne, it is one of the few fully realized examples of that style in Providence.

KILLINGLY STREET

245 **Nelson Bennett House (1895):** A 2-story, deck-on-hip-roof Queen Anne house with ornamental iron roof cresting, paired windows, and a large spindlework veranda across the front and side. Bennett owned a butcher shop.

KINSLEY AVENUE

*160 **Merchants' Cold Storage Warehouse (1893, 1910):** Stone, Carpenter & Willson, architects. A large and imposing brick structure ornamented with Gothic arches and corbel stringcourses, Merchants' Warehouse is the evolved product of 19th- and 20th-century provisions-supply technology. Israel B. Mason, a successful meat-packer (see 571 Broad Street), founded Merchants' Cold Storage Co. in 1893 to improve year-round storage of meat, produce, and dairy products; it was the first such in the city. By 1910, upon the completion of a major addition, the facility provided 3 million cubic feet of storage space, the largest such plant in New England outside Boston. The original power plants have been supplanted, but the basic circulation system remains intact as do the original hydraulic elevators. Perhaps the most dramatic change at Merchants' was the conversion of cooling units to freezer units to meet the growing market for frozen food after World War II.

530 **Monohasset Mill (1866):** James Bucklin, architect. A 4-story, brick, flank-gambrel-roof woolen mill with a square, projecting, 5-story, flat-roof tower at the center of the facade and a 2-story, brick, hip-roof addition. The Monohasset Mill was built in 1866 by Paine & Sackett for the production of fancy cassimeres; throughout the company's 21-year history, it was nationally recognized for the quality of its product. In 1887, the

Armington & Sims Engine Co. bought the building and used it for the production of textile machinery; the company's products won several gold medals at international exhibitions. After Armington & Sims failed following the Panic of 1893, the Eastern Machine Co. used the building until 1903. During the 20th century, the Monohasset Mill has been occupied by a variety of manufacturing companies, including the Cleveland Worsted Mills, here almost 20 years.

KNIGHT STREET

*184 **Leander Remington Peck House (1894):** A 2½-story Queen Anne house with hip roof, flaring eaves, and large hexagonal corner turret with six gabled dormers. The entrance has Ionic pilasters, stained-glass sidelights and transom light, and elaborate iron railings. Peck's family were farmers and dry-goods merchants; he expanded the family firm (Asa Peck & Co.) and became an important figure in the wool industry and in banking.

*225 **William B. Wightman House (1868):** A 2½-story, L-plan, mansard-roof dwelling with an arcaded side entrance porch and bracketed window trim. Wightman was a partner in Waldron, Wightman & Co., wholesale grocers at 7-15 Pine Street.

*236 **James B. Winsor House (1866):** A 3-bay-facade, cross-gable-roof, Bracketed cottage very much in the mode of A.J. Downing: bay windows flank the projecting entrance vestibule, and an oriel surmounts the entrance. This design is quite close to that published as late as 1873 in Downing's *Cottage Residences* as "A Cottage Villa in the Bracketed Mode"; a nearly identical design appears in the Providence directory advertisements of the 1860s. Winsor was a partner in Hartwell, Richards & Co., wholesale dry-goods dealers on Weybosset Street.

*243-245 **William H. Low, Jr. House (1894):** Martin & Hall, architects. A 2½-story Queen Anne house with slate gambrel roof, corner turret, and pedimented, 3-story, projecting cross-gable bay. The deep front porch has Doric columns. Low managed the real estate investment company established by his father and was heavily involved in properties in the central business district. Concurrently with the construction of this house, Low commissioned the same architects for the design of the Low Building at 204 Westminster Street (q.v.).

KNOWLES STREET

75 **Patrick F. Bagley House (1900):** A 2½-story, Colonial Revival, 2-family house with handsome floriated ornament on the frieze and the window architraves. Bagley owned two saloons, one on Pine Street and the other on Chalkstone Avenue.

LANCASTER STREET

166 **Joseph A. Auger House (1928):** A brick Tudor Revival cottage with cast-stone trim and an attached garage. Auger was treasurer of the American Land Company.

LARCH STREET

26 **James M. Turner House (1857):** A large, 2½-story, gable-roof Bracketed house with numerous additions. Turner was a painter, and evidently a successful one, for he eventually established his own company.

35 **Ezekiel Owen House (1886):** Gould & Angell, architects. A large, 2½-story, cross-gable-roof Queen Anne house with elaborate Colonial Revival detailing. The dormer balcony and segmental-arch-pedimented stair-landing window, glazed with stained glass, are notable features. House and ample grounds are well maintained; a carriage house is located at the rear of the property. Owen, a partner in the jewelry firm Hunt & Owen, never lived here, and he sold the property in 1894.

56 **J.P. Barney House (1854):** A simple, cross-gable-roof, mid-century cottage with later additions, including spindlework Queen Anne porches. One of the oldest houses in Mount Hope, the cottage belonged to Barney, a carpenter.

57 **Jonathan B. Slade House (1888):** A 2½-story, shingled, end-gable-roof, 3-bay-facade, side-hall-plan house with an arcaded and shingled veranda with parapet-wall railings with ramped balustrades. This house has an unusually faithful interpretation of the standard late Federal, Providence entrance (c.f. 116 Hope Street) — either an extremely early and archaeologizing Colonial Revival exercise (particularly for what is an otherwise typical late 1880s house) or, and most likely, a later addition. Slade worked for the Broad Street Co., a mercantile agency (similar to today's credit and collection agencies).

LA SALLE SQUARE

*1 **Providence Civic Center (1972):** Ellerbee Associates, architects. A 3-story, polygonal-plan, reinforced-concrete-and-steel-frame structure with a flat roof; a glass-and-steel entrance pavilion on the facade. Part of the Weybosset Hill Redevelopment Project spawned by the city's 1959 Master Plan, the Civic Center provides the largest indoor space in the state for concerts, exhibitions, and athletic events. Like similar buildings erected in cities across the country in the 1960s and early 1970s, the Civic Center was an effort to reinvigorate the city and to keep it important as a regional center. Administered by an independent Civic Center Authority, it has been extremely successful in attracting major entertainers and in promoting exhibitions that draw audiences from all of southern New England. Its suprahuman monumentality is a radical departure from the scale of most downtown buildings, but this contrast is minimized by its relative isolation from the densely built part of the central business district and proximity to the comparably scaled interstate highway.

LAUREL AVENUE

21 **Morris Levin House (1928):** An asymmetrical, 1- and 2-story, stuccoed Spanish Colonial dwelling with picturesque massing, pantile roof, large casement windows on the facade, and a balcony on the west side. One of the finest of the few Spanish Colonial houses in Providence, it was built for the owner of two millinery shops in Downtown Providence.

70 **James E. Thompson House (1930):** A 2½-story, 5-bay-facade, center-hall-plan Georgian Revival house with an elaborate broken-scroll-pediment entrance and a delicate Chinese Chippendale parapet railing. Thompson was a vice president of the Phenix National Bank when he built this house.

102 **Joseph J. White House (1929):** A 2½-story, brick, 3-bay-facade, center-hall-plan house with a gabled entrance porch of brick piers flanked by large multiple-pane paired-sash windows. This house, an interesting transitional design between the Tudor Revival and the Arts and Crafts modes, was built by the owner of a jewelry manufacturing company.

210 **Matthew J. Sherman House (1951):** A 1-story, flat-roof, modern house with vertical-board sheathing and a large, shed-roof picture window rising above the eaves in the front. Sherman worked for Bond Finance Co.

270 **Milton Sapinsley House (1949):** Samuel Lerner, architect. A 1-story, brick, low-hip-roof ranch house with large multiple-pane picture windows and a garage at one side of the facade. This is an early example for Providence of the long, low, ranch-type house that dominated domestic architectural design in the 1950s and 1960s.

323 **Reginald J. White House (1940):** Barker & Turoff, architects. A 2-story, concrete-block, flat-roof, International Style house with steel casement windows and large expanses of glass block. One of the city's very few pre-War modernist houses, it incorporates a bathroom exhibited at the 1939 New York World's Fair and a bathroom decorated in Howard Johnson's corporate colors, a scheme selected by Mrs. White, who was the former Mrs. Howard Johnson. Mr. White was the president of J.J. White Manufacturing Co., makers of jewelry.

LAUREL HILL AVENUE

108 **Laurel Hill Avenue Fire Station (1902):** Sanders & Thornton, architects. A 2½-story, brick, slate-hip-roof fire station with a projecting curved bay in front. This station was vacated in 1950.

LAURISTON STREET

40 **Daniel T. Hardy House (ca. 1860):** A plain, 5-bay-facade, center-hall-plan cottage with narrow windows in the facade just below the eaves. It was probably moved to this site in 1884 by Hardy, a carpenter.

LENOX AVENUE

36 **Charles Schreiber House (ca. 1921):** An unusual, asymmetrical, square, hip-roof, dwelling, with weather-boarded walls, a small paired-column entrance porch and a

bay window unit on one side. Schreiber worked for the National Remnant Co., located on Weybosset Street.

142-144 **Samuel Sherman House (ca. 1923):** A typical 1920s 2½-story, 2-family house with a cross-gable-roof, glassed-in sun rooms, and plain-trimmed brick-and-shingle exterior. Sherman was a real estate agent.

259-261 **Thomas R. Reynolds House (ca. 1891):** A large and ornate 2-family house with Modern Gothic trim and a mansard roof. First owned and in part occupied by the proprietors of the Hotel Dorrance downtown, the building originally faced Elmwood Avenue.

LEXINGTON AVENUE

*145 **William R. Babcock II House (ca. 1893):** H.K. Hilton, architect. A 2-story structure with a rubble-stone facade, a turreted, octagonal corner tower, and shingled sides and rear. It was built for a partner in Taylor, Symonds & Co., a dry goods store on Weybosset Street.

*183 **Edwin O. Chase House (ca. 1908):** A large and elaborate 2½-story, monitor-on-hip-roof dwelling with symmetrical facade, Ionic corner pilasters, and a 1-story balustraded porch across the facade. This unusual house is reminiscent of monitored Greek Revival prototypes (c.f. 48 College Street). Chase was a partner in Burrows & Kenyon, a lumber company at 741-743 Westminster Street (q.v.); he later moved to 231 Arlington Avenue (q.v.). Since 1975 the house has been the rectory of the Orthodox Cathedral parish of the Holy Spirit.

*220 **Harry F. Huestis House (ca. 1907):** A large and typical Colonial Revival dwelling: 2½-stories high with an immense, 2-story cross-gambrel roof covering the 2nd story and attic; the 1st story is Roman brick. Huestis, a real-estate broker and speculator, lived here only three years; the next occupant was Leopold Dimond, principal owner of L. Dimond & Sons, Inc., a dry goods store in Downtown Providence.

LILLIAN AVENUE

An intact, middle-income neighborhood built during the first decade of the 20th century. The architecture of the modest single-family houses is a typical mix of late Queen Anne, Colonial Revival, and shingled vernacular types popular at the time in both standard-plan and individually designed houses. Lillian Avenue presents a picture of average Providence dwellings built when the city was rapidly growing and prosperous. city.

44 **Isaac H. Sisson House (1896):** A large, 2½-story, clapboard-and-shingle house with a handsome porch and a prominent corner tower. The first house built on the street, it contrasts with the smaller cottages built around it after 1900. Sisson was the superintendent of the Anchor Pearl Company at 92 Westfield Street.

LINDEN STREET

9 **Emilie Schmid House (1889):** A 2½-story, mansard-roof, 2-family dwelling notable for its elaborate porch and shingling over the windows. The Schmids, who lived next door, owned the J.M. Schmid & Sons Cutlery Manufacturing Co. on Westminster Street. This house was a rental property first occupied in 1890 by Henry C. Hay, pastor of the New Jerusalem Swedenborgian Congregation.

*24 **William H. Crins House (1882):** E.I. Nickerson, architect. A 2½-story, "stick style" house on a well landscaped site, notable for its elaborate detailing and excellent state of preservation. Crins had been a successful paint merchant on North Main Street and had lived at various addresses on Pine Street (the last being 477 Pine) for several decades before becoming president of Gorham Manufacturing Company in 1879. He continued as Gorham's chief executive until 1894.

LINWOOD AVENUE

137 **James Rhodes Tenant Farmer's House (ca. 1814-26):** A 2½-story, Federal, 4-bay-facade, 1-room-deep, flank-gable-roof dwelling. It retains its original cornices and pilaster-framed front entrance with a console-supported flat lintel. This is one of only two pre-suburban buildings in the neighborhood. Rhodes, a Providence merchant, built the house as a tenant-farmhouse. His heirs sold the property in 1826, but the land was farmed until 1860, when Robert Stevens platted Linwood Avenue through it. The house, which stood in the path of the new street, was then moved to its present location.

162 **Octave Bouchard House (1894):** One of West Elmwood's finest single-family Queen Anne houses, this 2½-story, cross-gable-roof dwelling has a wrap-around turned-post porch and elaborate ornamentation in the gable ends. Bouchard, one of the first French Canadians to live in West Elmwood, was a carpenter.

205 **Andrew S. Southwick House (ca. 1883):** Among West Elmwood's most imposing single-family houses, this 2-story, hip-roof, L-plan structure has bracketed trim, a modified Palladian window on the 2nd story, and an entrance porch in the nook of the "L." With Joseph Harris, Southwick owned Harris & Southwick, a jewelry manufacturing company located at 47 Sprague Street.

LLOYD AVENUE

*48 **Edward Sutton House (1853, 1889):** A 2½-story house with a mansard roof, round-arch dormer windows, modillion cornice, and a 3-bay facade with a projecting center pavilion. Detail includes a bracketed hood above the central 2nd-story window and a balustrated Doric entrance porch. A carriage house is at rear. A lumber dealer, Sutton built this house in the Italianate style; it was remodeled in 1889 by Charles P. Richards, a bookkeeper. This house served as housing for Brown University students from 1946 to 1965.

*125 **Lindsay T. Damon House (1904):** Norman M. Isham, architect. A 2½-story, shingle, gable-roof dwelling with small, grouped windows and a slightly overhanging 2nd story. This Colonial Revival house is one of the few in Providence derived from the simpler, rustic forms of the 17th century. Isham was the author of the first study of Rhode Island's early architecture and devoted his life to its study and preservation. Damon (1871-1940) was a professor of English at Brown University (q.v.).

*127 **Henry L. Fowler House (1904):** Martin & Hall, architects. A 2½-story, shingle, cross-gable-roof house with a projecting wing at the northeast corner. Like the adjacent Damon House, this dwelling is based on 17th-century prototypes. Fowler was professor of religion at Brown University (q.v.).

*130 **Julius H. Preston House (1906):** A brick Colonial Revival dwelling 2½ stories high with a gambrel roof, pedimented dormers, modillion-and-dentil cornice, and Doric entrance porch. Preston owned a produce company on Dyer Street.

*150 **J.W. Tillinghast House (after 1903):** A 2½-story, brick Colonial Revival dwelling with a hip roof, pedimented dormers, stone quoins and pilasters, modillion-and-dentil cornice, and 3-bay facade with central, semicircular Ionic entrance porch below a Palladian window. Tillinghast was manager of Rhode Island News at 23 Pine Street.

*250 **Moses Brown School (1819 et seq.):** A 10-building complex situated on a 30-acre tract. The original building, completed in 1819 to the designs of John Holden Greene and altered and enlarged in later years, has a 3½-story, end-gable, central pavilion with a Doric porch flanked by 2½-story mansard-roof wings. Later additions to this brick structure extended the building to the east and west, and later additions at each end of the building give the whole a U-plan. Other buildings, north of the original structure, include a studio (1892), Hawes Gymnasium (1902-1908), and a field house (1966). The school originally opened in Portsmouth in 1784 but closed 4 years later. Moses Brown — a Quaker and one of the four Brown brothers — had been instrumental in the founding of the Portsmouth school and led an effort beginning in the 1790s to establish a boarding school for Friends modeled after London's Ackworth School, established in 1779. The Quakers, however, were unable to raise sufficient money to establish such a school. In 1814, Brown offered the New England Yearly Meeting of Friends a portion of his farm for the campus. The Friends eagerly accepted this offer and mounted a new campaign for the subscription of funds. Classes began at this location in 1819 for boys and girls, and the school continued as a coeducational institution into the 20th century, until the Friends acquired Lincoln School at 30 East Orchard Avenue (q.v.) in 1926 for use as a girls' school. In the late 1970s, Moses Brown returned to coeducational instruction. Known until 1904 as the Friends' Yearly Meeting School, it was renamed to honor its principal founder. As one

of the oldest schools in the state, Moses Brown is important for its role in the development of education in Rhode Island.

380 **Lafayette Apartments (1913):** Frank W. Woods, architect. A 3½-story, L-plan, stucco, Spanish-tile hip-roof apartment building with picture windows — some with festoon ornaments and iron balconies — and large paired brackets on the wide soffits. It was built by William E. Horton. Woods was responsible for the design of many of the early apartment buildings erected in Providence (see 228 Butler Avenue, 98 Irving Avenue, 123 Waterman Street).

400-402, 404-408 **Clement D. Gorman Houses (ca. 1914):** Two 2½-story, stucco, dormered-hip-roof double houses with front porches borne on sturdy square piers. Identical in plan, these have different exterior treatment: 400-402 is Tudor Revival, with diamond-pane windows, exposed rafter ends, and half timbering; 404-408 is in the English modern bungalow mode. These illustrate the increasing homogenization of middle-income domestic architecture in the 20th century. In a sense they presage the tract houses of mid-20th-century suburbia: identical inside and decked out with connotative historicizing detail outside. Gorman, a tire dealer, built these as an investment.

444-450 **Central Baptist Church (1916):** Jackson, Robertson & Adams, architects. A random ashlar, English Gothic parish-type church, asymmetrically massed and set gable end to the street with large traceried window in the facade and a low bell tower. This building replaced an 1856 structure (Thomas Tefft, architect) destroyed at the time Empire Street was widened; by the beginning of the 20th century, most of the congregation lived on the East Side, thus the choice of location.

495 **Fred C. Somes House (ca. 1912):** A large, 2½-story, flank-jerkinhead-gable-roof, stucco, center-hall-plan house with exposed rafter ends. The entrance is sheltered by a curved-roof porch with stop-flute columns. Somes, a jewelry manufacturer, owned an automobile and built a jerkinhead-gable-roof garage attached to his house.

LOCKWOOD STREET

236 **Josiah Tappan House (1866):** A 3-story, flat-roof Italianate dwelling with wide, bracketed cornice and elaborate door hood. Nathan B. Fenner, a speculative builder and roofing contractor, built this house as an investment for Tappan, a Boston resident, for $5,000.

240 **Nathan B. Fenner House (ca. 1885):** A 2½-story, slate mansard-roof house with a spindlework porch; the unusual roof turret has an interesting weather vane. In 1893, Fenner, who built several houses on Lockwood Street, left this one to his daughter Adeline Read.

LORIMER AVENUE

39 **House (ca. 1780):** A small flank-gambrel-roof, 3-bay-facade, center-hall-plan cottage with a simple porch across the front and shed dormers. Despite early 20th-century porch, sash, and door, this appears to be an 18th-century building — perhaps not originally a dwelling — moved to this site by Henry Beckwith in 1882. The earliest known residents of this house are James Rowley, an expressman, and his wife, Bridget; they first lived here in 1885.

139 **Joseph Charpentier House (ca. 1935):** A 1½-story, steep-gable-roof house with large shed dormers, shallow bay window in the front, and projecting vestibule with an elaborate broken pediment door with leaded sidelights. This house is typical of the small neo-Colonial dwellings built in this neighborhood in the 1920s and 1930s. Charpentier, a lumber dealer, who lived nearby, built this house as an investment. The first resident was Albert Shore, vice president of a chain of fruit stores.

195 **Mortyn K. Zietz House (1972):** Samuel M. Cate, architect. A large, 1- and 2-story, vertical-board-sheath, shed-roof, L-plan house with a large oriel over the attached garage and prominent clerestories at the roof peaks. Zietz, a lawyer, was a partner in Zietz, Sonkin & Radin when he built this house (see 200 Lorimer).

200 **Lawrence Gales House (1972-73):** William L. Kite, architect. A plain, 2-story, flat-roof, vertical-board-sheath, rectangular house with banded windows, a recessed entry, and a distinctive, detached, flat-roofed carport with a gabled clerestory. Gales was counsel at Zietz, Sonkin & Radin (see 195 Lorimer).

LORING AVENUE

40 **Bernard R. Zeman House (ca. 1942):** Sited on a steep hillside overlooking the Seekonk River, this is a rambling, 1½-story, stucco-and-brick house in the Norman manner, with arcaded porch, conical-roof tower, and leaded diamond-pane windows. Zeman was a manufacturer.

83 **Charles A. Russell House (1925):** A large, symmetrical, 2-story, brick, hip-roof, 5-bay-facade, center-hall-plan Georgian Revival house with splayed stone lintels and an elliptical Tuscan portico. There is an oriel above the portico; the entrance has sidelights and a fanlight. Russell was the manager and treasurer of the emblem manufacturing firm Irons & Russell, 95 Chestnut Street (q.v.).

LOWELL AVENUE

226 **G.B. Wood House (ca. 1865):** A 2-story, low-hip-roof, 5-bay-facade, center-hall-plan Italianate house with a bracketed cornice and wide, bracketed door hood supported on consoles. The shingle cladding and small 2-story wing on the south are 20th-century additions.

LYDIA STREET

55, 59, 61, 65, 67, 69, 73 **Andrew Dickhaut Cottages (1891):** Seven identical workers' cottages, one-and-a-half stories high with gable roofs set end to the street and 3-bay facades. They form a group almost identical to those Dickhaut erected on Bath Street in 1883 (q.v.); only the mirror reversal of the plan distinguishes one group from the other.

99 **Robert Pettis House (1893):** Two-and-a-half stories high with a 2-bay facade and a gable roof set end to the street, this 2-family house is typical of the many erected by Pettis and other developers in the Smith Hill area. This well preserved example retains its nicely detailed rectangular bay window and heavy hood with pendants over the front door.

MADISON STREET

41 **John Barbour House (ca. 1850):** One of the most intact of a large class of smaller single-family houses built during the mid-19th century: a cross-gable-roof cottage with a dentil cornice, it combines vernacular Greek Revival trim with Italianate-inspired hooded entrances and bay windows. By 1869, Rachel Barbour, widow of the original owner; John D. Barbour, an ice-cart driver; and Robert F. Barbour, a house painter, lived here.

MANCHESTER PLACE

21 **Albert H. Manchester House (ca. 1845):** A 2½-story, 3-bay-facade, side-hall-plan Greek Revival dwelling set gable end to the street with a recessed entrance and standard trim. Manchester owned this house by the 1850s and may well have built this as an investment. Manchester was a brass founder.

MANNING STREET

*21 **Henry Pearce Carriage House (1898):** Angell & Swift, architects. A 1½-story, Richardsonian Romanesque carriage house built of rock-faced granite ashlar with brownstone trim, similar to the main house at 182 George Street (q.v.). It has long been used by Brown University as a laboratory.

*29 **Peter Geddes House (1938):** Peter Geddes, architect. A small, 2-story, brick dwelling in the simple, streamlined Moderne style with metal casement windows and a flat roof. This is a handsome and typical example of Geddes's work of the late 1930s, similar to 47 Manning (q.v.).

*47 **Sturges House (1940):** Peter Geddes, architect. A simple, 2-story, brick building, in the streamlined Moderne style, with metal casement windows and a flat roof. The house stands on the site of the Howard O. Sturges House (1845-1920); the house was demolished and the land divided among his heirs who built modern houses on them in the 1930s. Rush Sturges moved here in 1949 after transferring his house at 55 Power Street (q.v.) to Brown University.

*59 **Frank D. Lisle House (1924):** A 2½-story, brick Georgian Revival house with a hip roof, stone trim, and recessed entrance under a bracket-supported balcony. Lisle was a partner in the brokerage firm Brown, Lisle & Marshall.

*60 **E. Bruce Merriman House (1912):** Parker, Thomas & Rice, architects. A 2½-story, stuc-

co, Mediterranean style house with a low, tile, hip roof and a central entrance. Merriman (1872-1936) was a member of the prominent textile-manufacturing family (see 387 Charles Street); Merriman worked in family businesses, served as treasurer of the Merriman Solidified Oil Company, and — after 1918 — dealt in securities for C.A. Kilvert. He grew up nearby at 26 Cooke Street (q.v.), and several of his brothers lived nearby (see 37 Cooke and 158 Governor); Mrs. Merriman also grew up close by, in her father's house at 182 George Street (q.v.).

*63 **Jeanette B. Huntoon House (1925):** Jackson, Robertson & Adams, architects. This fine and handsome Federal Revival dwelling is strongly inspired by Providence prototypes: a 2½-story, brick dwelling, the main block square in plan and crowned with a monitor-on-hip roof with balustrades on the roof and monitor. Both the Cooke and Manning Street elevations are 5 bays wide, with an entrance originally at the center of each. A service wing is on the west side. Mrs. Huntoon was the widow of Harrison B. Huntoon (1869-1922), founder of Providence Braid Co. and Woodlawn Finishing Co.; Mrs. Huntoon lived here until 1940.

*67 **The Reverend Robert B. Parker House (1903):** A 2½-story, yellow Roman brick and stucco dwelling with hip roof, large windows, and entrance within a hip-roof porch with brick piers. The Reverend Parker was rector of St. James Episcopal Church at 402 Broadway (q.v.).

*69 **Richard S. Howland House (1894):** A 2½-story, hip-roof, Colonial Revival house with the main entrance on the west elevation within a 1-story porch with grouped columns. There are extensions on the east and south sides of the house. Howland was the treasurer of the *Providence Daily Journal.* Since the 1960s, the building has served as Brown University's French House.

*71 **Francis J. Phillips House (1886):** Gould & Angell, architects. A 2½-story, clapboard-and-shingle Queen Anne house with gable roof and entrance in a large, gable-roof corner porch. Phillips ran an apothecary on Charles Street.

*72 **Elizabeth G. Wood House (1930):** Howe & Church, architects. A 2½-story, brick Federal Revival dwelling in the manner of John Holden Greene with stone trim and balustraded hip roof. The center entrance on the 5-bay facade is set within an elliptical-plan porch. Mrs. Wood, a widow, moved here from 151 Thayer Street (q.v.); she was Samuel Church's daughter, and Church was particularly proud of this design.

*73 **Nicholas B. Young House (1887):** A 2½-story, Queen Anne dwelling clad in clapboard, shingle and diaper work with a high cross-gable roof and large, elaborate, gable-roof entrance porch. Young was a partner in George F. Young & Bros. wholesale-retail cigar company.

MANTON AVENUE

†120 **Atlantic Delaine Mills (1863, 1871, 1882, 1893, 1899):** Clifton A. Hall, architect (1863). A complex of 3- and 4-story, brick, pier-and-spandrel, flat-roof industrial buildings. The centerpiece of the complex is a long 3-story worsted mill with twin domed towers, the east section built in 1863 and the west section added in 1882. Other structures include a gasometer (1863), now missing its dome; a dyeing and finishing mill (1871); a worsted mill (1893); and an office (1899). The Atlantic Delaine Company was founded in 1851 for the manufacture of delaine, a wool muslin, one of the earliest mass-produced worsteds. The company occupied a building east of this complex (Thomas Tefft, architect); only the 1st floor of that building survives, incorporated into a supermarket. The company expanded in the 1860s and by 1865 was best known for its fine alpacas. The firm went bankrupt in the Panic of 1873, and the complex was sold in 1879. The new owners incorporated as the Atlantic Mills and produced worsteds and cotton-warp fabric. In 1903, the company began to produce khaki, recently introduced for military uniforms. The A.D. Julliard Co. bought the complex in 1904 and operated the mills until after World War II when, like many New England textile operations, it was unable to compete against modern facilities. Since 1953, the complex has housed several small industries and businesses.

223-225 **Manton Avenue Bath House (1914):** A 1-story, tapestry brick, slate-gable-roof building with bracketed eaves. The interior is divided into two parts with shower and dressing rooms for men and women separated by an interior utility core running from the basement boiler room to the roof. This building is well-preserved, marred only by a concrete-block, mansard-roof false front. It is the only survivor of a chain of bathhouses operated in working-class neighborhoods in the early 20th century.

*610 **Dyerville Mill (1835 et seq.):** A superb, well-preserved example of early industrial architecture, the 3-story, gable-roof, stuccoed-rubblestone Greek Revival mill has an end tower surmounted by a small, arcaded belfry. The complex was built by Elisha Dyer as a cotton mill and by 1849 produced 800,000 yards of cloth a year. His son Elisha Dyer, Jr. (governor of Rhode Island, 1857-59) ran the mill in the late 1850s and 1860s until Truman Beckwith (see 42 College Street) bought the complex in 1867. In 1903, the mill produced laces and braid for the Joslin Mfg. Co., which also operated the Merino Mill at 61 Ponagansett Avenue (q.v.) just across the Woonasquatucket River. Joslin sold the complex in 1931 to a wholesale grocery firm which remained here until the late 1970s. The mill office is a simple Greek Revival building, remodeled in the early 20th century.

652-670 **Dyerville Mill Tenements (ca. 1863):** Two 2½-story, 6-bay-facade, multiple-family dwellings with central double entrances and double porches at each end of the buildings. These were built for workers at the nearby Dyerville Mill.

917 **Manton Avenue Grammar School (1888):** William R Walker, architect. A 2-story, hip-roof, 6-room brick schoolhouse with classical detailing including quoining, modillion cornice, and elaborately detailed arcaded porticoes. The school replaced a wooden, 2-room building that had occupied the site since before 1855.

MAPLE STREET

*38 **William B. Remington House (1859):** A 3-story, flat-roof Italianate house with wide, bracketed eaves; window caps; and a bracketed hood over the side-hall entrance. It is one of the houses Remington, a partner in Bentley and Remington Merchant Tailors, built in this area after acquiring land from the Benificent Congregational Church, which had owned the lot as part of the West Burial Ground.

*47 **Henry Childs House (1869):** A 3-story, flat-roof Italianate house with wide, bracketed eaves and a door with sidelights and transom light. This house is typical of the once numerous palazzo-like houses in the neighborhood; it belonged to Childs, a carpenter, who probably had a hand in building it as an investment. He lived on the East Side, first at 68 Pitman Street (q.v.) and later at 21 Planet Street.

*60 **William H. Dyer House (ca. 1855):** A square, 3-story Italianate house with wide, projecting eaves. This house was built as a rental property by a housewright who constructed several of the finer houses in this neighborhood in the 1850s (see 378, 389, and 391 Pine Street).

MARKET SQUARE

* **Market House (1773, 1797, 1865, 1930s, 1950):** Joseph Brown, architect. A simple, 3-story, brick building, the Market House was built as a 2-story structure with an open, arcaded 1st story for venders' stalls and space on the 2nd story for town officials. In 1797, the newly formed St. John's Lodge of Masons removed the roof and added the 3rd story to house the 1st Masonic hall in the state. At the end of the 18th century, the Market House was at the center of Providence's marketplace, surrounded by businesses and shops. While this area remained the central market for Providence until the late 1920s, the Market House functioned increasingly less as such and more as the headquarters for town and city government. The building was extensively altered for use as the city hall in 1865 and was known as the City Building for the following years, until the completion of City Hall at 25 Dorrance Street (q.v.) in 1878. The Providence Board of Trade — later the Chamber of Commerce — occupied the building from the late 1870s until the 1920s. Restoration of the building began in the 1930s as a Works Progress Administration project, but this aborted attempt left the building abandoned until after World War II. John Hutchins Cady completed the rehabilitation of the building after the city deeded it to the Rhode Island School of Design in 1950. The building has long been used as the school's graphics department.

MARLBOROUGH AVENUE

32-34 **James A. Foster House (ca. 1906):** A 1½-story duplex with multiple gambrel roofs and an elaborate festoon frieze on the porch entablature. Foster, owner of James A. Foster and Company, jewelers, at Weybosset and Dorrance Streets, built the house as a rental property.

[45½] **Marden and Kettlety Carriage House (ca. 1895):** A large, brick-and-slate carriage house with an elaborate dormered roof crowned with a cupola ventilator. This fine building was the carriage house for the F.W. Marden and C.L. Kettlety Houses (see 677 Broad Street and 1 Princeton Avenue). Although originally accessible from Broad Street, it now stands isolated in the middle of the block off Marlborough Avenue.

MARSHALL STREET

*72 **Ruby Fountain House (ca. 1848):** A 2½-story, Greek Revival house with a 5-bay facade framed by corner pilasters. Centered on the facade is a paired-column Doric porch. Mrs. Fountain was a widow who used this building as a boarding house.

MASSACHUSETTS AVENUE

110 **Charles N. Adams House (1899):** A large, 2½-story, monitor-and-hip-roof Colonial Revival house with a deep, elliptical front porch. This boxy house with wide soffits and exposed rafter ends, curved oriel and bay windows, and peculiar roof configuration — partly the result of a later addition — is notable for its asymmetrical facade of irregularly arranged windows of varying size. Adams was a salesman.

250 **Louisa Nickerson House (1893):** A large, 2½-story, cross-gable-roof, shingle house with multiple gables, an overhanging second story, and a later front porch. It is contemporary with and similar to 250 Washington Avenue (q.v.). Mrs. Nickerson, the widow of a captain, moved here from the house she and her husband had occupied at 26 Jenkins Street.

257 **George F. Jordan House (1923):** A large, 1½-story, shingle, flank-gable-roof house with a deep porch across the front surmounted by a large gabled dormer. Jordan was secretary and treasurer of the D.W. Miner Co., purveyors of meat.

MATHEWSON STREET

*128-130 **Mathewson Street Methodist Church (1895, 1951):** Cutting, Carleton and Cutting, architects; Arland A. Dirlam, architect for 1951 alterations. A 4-story, stone-sheathed, steel-frame structure with 4-bay facade with lancet windows and off-center entrance on the 1st story; stringcourse above first story and colossal Corinthian pilasters on the upper stories separating 2-story round-arch windows; short segmental-arch windows in attic story; and handsome neo-Gothic interiors. Mathewson Street Methodist Church was organized in 1848 and erected its first building on this site in 1851. That structure was replaced by the present one in 1895. No doubt the church originally served the large residential neighborhood west of Dorrance Street; unlike many other churches once in the vicinity, Mathewson Street Methodist Church has been able to survive the migration of its congregation to neighborhoods beyond its immediate area. It is one of the few churches in Providence that does not rely upon traditional ecclesiastical building types for its form. By the time this structure was erected, Mathewson Street was rapidly developing as a commercial area, and surrounding land use militated against a traditional church form; consequently the church is well integrated into its commercial early 20th-century setting.

*131-135 **Joseph P. Cory Building (1896):** A 3-story, stone-and-brick-sheathed building with mid-20th-century plate-glass-and-stucco storefront, 3-bay articulation of upper stories with recessed round-head arches flanking a central projecting metal-clad bay window decorated with engaged colonnettes, and a corbel decorative parapet. Handsome and well detailed, this building was typical of the early 20th-century commercial structures along Mathewson Street. Cory, a jewelry manufacturer, built this, probably as an investment property.

*139 **Lederer Building (1897):** M.J. Houlihan, builder. A 7-story, brick-sheathed building with an elaborate 2-story entrance now covered on the 1st story by a mid-20th-century storefront; an elaborate frieze girds the building above the 2nd story; a central projecting bay window with rounded corners dominates the 3-bay resolution of the upper stories; a frieze arches above the 6th story; elaborately framed tripartite windows are on the 7th story; and a heavy, boxed, copper modillion cornice supported on console brackets caps the building. Since its completion, the Lederer Building has housed the offices of a number of small businesses, primarily tailors, dressmakers, milliners, and hairdressers. It is a well designed commercial structure with fine detail. Taller than the buildings flanking it on Mathewson Street, it shares articulation similar in kind and scale with those buildings, and its height is well integrated with taller buildings on Westminster Street, such as the Lapham Building and the spire at Grace Church.

*158-172 **Lapham Building (1904):** Hoppin & Ely, architects. A 9-story, L-plan, brick-sheathed building with a 2-story entrance framed by decorative pilasters on both Mathewson and Westminster Streets; a decorative frieze above the 2nd story shared with the Tilden-Thurber Building (which occupies the inside corner of the "L"); terra cotta pier-and-spandrel system on the 3rd through 9th stories; an elaborate frieze above the 8th story; and an ornate bracketed cornice. This elaborate office building, built by the heirs of Benjamin N. Lapham, is part of a cluster of high-style commercial structures near the intersection of Westminster and Mathewson Streets.

*175 **Grace Episcopal Church (1845-46, 1916):** Richard Upjohn, architect. A Gothic Revival brownstone church with a corner tower and gable roof set end to Westminster Street. The center entrance on Westminster Street is flanked by lancet windows with hoodmolds. Lancet windows appear on the corner tower and on the sides, between the buttressing. Handsome Gothic Revival interiors with sympathetic alterations include several Tiffany stained-glass windows. The Gothic Revival parish house (1916; Cram, Goodhue & Ferguson, architects) is at the rear. Designed by the pre-eminent ecclesiastical architect in America at the time, Grace Church was built primarily to serve the well-to-do neighborhood then thriving in the area. Though the area began to change during the westward expansion of commercial activity following the Civil War, the church has remained an active parish, the traditional low Episcopal church for East Side residents. The first asymmetrical Gothic Revival church in America, Grace Church is a major downtown landmark.

MAUDE STREET

50 **Providence Lying-In Hospital, now Women and Infants Hospital (1926):** Stevens & Lee, architects. A 4½-story, brick-and-limestone, gable-roof, Tudor Revival building with a 6-story, square, projecting central tower with ogee-capped turrets on the corners and weather vanes in the shape of storks. This maternity hospital was founded in 1885 in the former General James House at 12 Slocum Street. Before moving to this location, the hospital also occupied quarters on State Street. This facility was enlarged in 1956 (Howe, Prout & Ekman, architects). The change in name during the mid-1970s reflected a broadening of the hospital's scope. The hospital plans to move to a site near Rhode Island Hospital (q.v.) at 593 Eddy Street.

MAWNEY STREET

*28 **Charles B. Goff House (ca. 1871):** A square, 2½-story, mansard-roof house. The window to the right of the front entrance has been enlarged by the addition of Queen Anne, stained-glass sidelight units. Goff, with next-door neighbor William A. Mowry, in 1864 founded the English and Classical School, an institution combining business or college preparatory courses with daily military drill. The school merged with the University Grammar School in 1898 to form the University School, absorbed by Moses Brown School in 1904.

*31 **Daniel Burrows House (ca. 1880):** A narrow and deep, 2½-story, cross-gable-and-hip-roof structure with iron roof cresting, simple Modern Gothic gable ornaments, and a turned-post entrance porch capped by a semi-octagonal, 2nd-story, bay window. Burrows was Rhode Island's first public accountant.

*34 **William A. Mowry House (ca. 1870):** A square, 2½-story, mansard-roof house featuring an impressive central-pavilion facade with a twisted-column central porch, tripartite round-arch windows in the second floor, and a central ogee gable. Mowry, a

co-founder of the English and Classical School, moved to Elmwood in 1860 and first resided in the octagonal house at 669 Public Street. In 1864, he bought the adjacent east lot, using it for a vegetable garden. On the site of 34 Mawney, Mowry originally had a strawberry patch.

*37 **John R. Cory House (ca. 1876):** A large and opulent, 2½-story, asymmetrical Second Empire residence with handsome porches, high mansard roof, and rich, French-inspired detail. The design incorporates an interesting play between symmetry and asymmetry. Cory, along with a brother, Zephaniah, operated Cory Brothers Music Store on Westminister Street. George W. Ladd, founder of the Ladd Watch Case Company, purchased the house in 1882, and resided here until 1889. William H. Rodman (1840-1904), a dry-goods merchant, was the next occupant. In 1942, the house was divided into apartments.

*45 **Joseph C. Johnson House (ca. 1878):** Johnson, secretary and treasurer of the Union Bank, erected this 2½-story, square, mansard-roof structure with its unusual octagonal, gazebo-like porch at the right-hand corner.

70-72 **Job Angell House (ca. 1881):** A handsome, two-story, mansard-roof structure with Modern Gothic dormers and a 2-bay front porch, now marred by fire escapes and asphalt siding.

73 **William V. Daboll House (ca. 1880):** A plain, 2½-story, L-plan structure with a front veranda. Daboll (1810-1890), a native of Groton, Connecticut, came to Elmwood in 1838. He served as the agent and superintendent of the nearby Elmwood Cotton Mills from 1866 until the spring of 1879, when he founded the Union Carpet Sweeper Company. After Daboll's death in 1890, this dwelling became the home of cotton broker Francis W. Reynolds.

McCLELLAN STREET

16 **Stephen Williams House (ca. 1770):** A 1½-story, gambrel-roof farmhouse with a lean-to addition at the rear. The house has been altered by the addition of modern windows and a porch. Stephen Williams, who owned this house in 1871, is the earliest known occupant. Williams was a farmer.

MEDWAY STREET

1 **William P. Vaughn Carriage House (ca. 1875):** A 1½-story, dormered-hip-roof carriage house with modillion cornice and oriel over the former carriage doors and a low ventilator cupola on the roof. This Italianate carriage house has now been converted into a residence.

11 **William P. Powers Apartment Building (ca. 1905):** An unusual, W-shape, 2½-story, mansard-roof apartment building with a flat-roof entrance lobby with a monumental doorway filling the first floor of the narrow courtyard between the wings and 3-story false fronts with paneled corner pilasters and bracketed cornices on the ends of the wings facing Medway Street. This strange building illustrates the early experiments with multi-family housing that occurred before the basic 3-story apartment house type developed. It makes an interesting comparison with 151-157, 71-77 and 18-20 Medway — other early apartment buildings representing various stages in the evolution of the apartment house.

18-20 **Laura C. Powers Apartment Building (1908):** An L-plan, 3-story, yellow-and-red-brick, flat-roof, Georgian Revival apartment house with yellow brick detailing including splayed lintels with keystones. It is similar to 101-103 Medway, except for the broad bands of yellow brick which striate the ground floor.

71-77 **Apartment Building (ca. 1909):** A U-plan, 3½-story, brick, mansard-roof apartment house notable for its bold polychrome brick frieze beneath the cornice and the polychrome lozenge designs above the main entrance. The dwarf, dormered mansard roof is an unusual feature. This structure was built by the Apartment House Corporation.

153-157 **Emma Rising Apartment Building (ca. 1906):** A large, rambling, 3-story, flat-roof Colonial Revival apartment house with a bracketed cornice, window caps, Ionic-column porches, and festoon frieze above the 1st story. It is one of the city's first apartment buildings.

MEETING STREET

One of the town's first roads, this lane connected Main Street with Hope Street. In 1731, it became known as County House Way for the County House, which then stood on the site of the Brick Schoolhouse (number 24, q.v.). Following the construction of a county jail near the northeast corner of Meeting and Benefit Streets in 1733, the street became known as Gaol Lane. The present name was adopted by the town in 1772, based on the presence of the Quaker Meeting House at the northeast corner of Meeting and North Main Streets. Unique to Meeting Street are the 18th-century steps, up the steep hill to the west side of Congdon Street.

*21 **John Carter House, known as Shakespeare's Head (1772):** A square, 3-story dwelling with a low-hip roof, center chimney, modillion cornice, and 5-bay facade with pedimented Doric center entrance. Providence's first newspaper was established in 1762: William Goddard published the *Providence Gazette and Country Gentleman* on North Main Street in a shop marked by the sign of Shakespeare's Head atop a high pole. John Carter joined Goddard's shop in 1767, and by 1768 was sole proprietor. When he and his wife built this house on land she owned, they moved their business and home into this ample building. The Carter family owned the house until 1906. From 1937 until the mid-1980s the Shakespeare's Head Association owned and maintained this important property; in 1985, the association transferred the building to the Providence Preservation Society and the Junior League of Providence.

*24 **The Brick Schoolhouse (1767):** A 2½-story, brick structure with a hip roof and 5-bay facade. The gable-roof center bay of the front projects from the wall as an entrance and stair tower. The town maintained a school on the 1st floor following the building's completion, and Rhode Island College (now Brown University, q.v.) used the 2nd story, both for classrooms while the College Edifice (now University Hall) was being built and for the Latin School. It served as an arsenal during the Revolution. In 1800, one of the first free public schools in the United States was instituted here. It served as a school for blacks at mid-century and as a cooking school after 1865. In 1908, the upper story was converted into a fresh-air school for tubercular children, the first in the country. In the 1950s, this was the home of Meeting Street School, an institution for mentally and emotionally handicapped children. Still city-owned, it has been the headquarters of the Providence Preservation Society since 1960.

*88 **"Music Mansion," the Mary Kimball Hail House (1928):** Albert Harkness, architect. A 2½-story, brick Georgian Revival house with a hip roof set on a high terrace at the steep intersection of Meeting and Congdon Streets; the entrance is within a private courtyard on the east side of the house, reached through large archways on both streets. Mrs. Hail regularly opened her home for concerts and recitals throughout her life; following her death in 1948, the house became a community center for musicians and a location for musical events.

*144 **Edward B. Aldrich House (1902):** Stone, Carpenter & Willson, architects. A gambrel-roof, 2½-story Colonial Revival dwelling with a robust modillion cornice and tall, end-wall chimneys; the 5-bay facade has a center entrance under a segmental-arch portico. Aldrich, a son of Nelson W. Aldrich (see 110 Benevolent Street) and graduate of Brown University, left this house to Brown upon his death in 1954.

*150 **Walter Hidden House (1901):** Wallis Eastburn Howe, architect. An ample, brick Colonial/Federal Revival house, 2½-stories high with a high hip roof and a 5-bay facade. Like many such houses, this has tripartite windows on the facade's 1st story and a shallow bay window on the 2nd story above the center entrance. Hidden (1851-1929) was a cotton broker in his family's firm, A. Hidden & Sons. An avid hunter, sportsman, and fisherman, he was active in the Boy Scouts and was founder and first president of Agawam Hunt (see 236 George Street).

*151 **Professor F.P. Gorham House (1904):** Norman M. Isham, architect. An unusual, 2½-story, steep-roof brick Colonial Revival dwelling with a large chimney stack rising from the street-end gable; small, grouped windows; and an over-scale broken-scroll pediment entrance. Like Isham's contemporary Damon House at 125 Lloyd Avenue

(q.v.), the Gorham House is based on generic 17th-century prototypes. It was built for a professor of biology at Brown University.

*172 **Pembroke Hall (1896-97):** Stone, Carpenter & Willson, architects. A 2½-story, brick Elizabethan Revival building with a high gable roof and large dormers, regularly spaced triple windows, central arched entry with recessed doorway under a large oriel, molded water table and belt courses, and copper downspouts molded with the building's date and the Brown University monogram. Pembroke Hall was the original building for the women's college at Brown, Pembroke. The school was named after Roger Williams's college at Cambridge, and the English Renaissance style has obvious connotative importance. Pembroke College was absorbed into Brown completely in 1970 when the university became entirely coeducational. The building is now used for offices, and the large library on the top floor survives more or less intact.

*182-212 **Pembroke Campus (1907 et seq.):** As Pembroke grew in the 20th century, it developed a campus of its own. The land was assembled piecemeal during the first half of the century from lots in the area bounded by Meeting, Brown, Bowen, and Thayer Streets; the creation of this "superblock" eventually necessitated the elimination of a block of Cushing Street between Brown and Thayer Streets. The campus as realized by the 1920s is organized around a terraced quadrangle running north from Meeting Street. The first addition to the campus was Sayles Gymnasium (1907; Stone, Carpenter & Willson, architects), similar in style to Pembroke Hall and donated by Frank A. Sayles, class of 1890. To replace the original dormitory for the school at 66 Benefit Street (q.v.), two new buildings were added in the second decade of the century: Miller Hall (1919; Andrews, Jacques & Rantoul, architects), given by Dr. and Mrs. Horace J. Miller, and Metcalf Hall (1919; Andrews, Jacques & Rantoul, architects), given by S.O. Metcalf, class of 1878 (see 132 Bowen Street). Metcalf and Pembroke alumnae provided the funds for Alumnae Hall (1926; Andrews, Jones, Briscoe & Whitmore, architects), erected for social and assembly purposes. Miller and Metcalf dormitories were connected with the completion of Andrews Hall (1947; Perry, Shaw & Hepburn, architects). These buildings were all in a Georgian Revival mode. Later additions to the campus abandoned both the Georgian style and the formal campus plan: two buildings, Morriss-Champlin (1959-60) and Emery-Woolley (1962-63) — both designed by Perry, Shaw, Hepburn & Dean — are modular, brick-and-cast-concrete structures with flat roofs arranged in a loose, rectilinear fashion around open quadrangles to the east of the earlier buildings.

*215 **Jackson House (ca. 1850):** A small, vernacular Greek Revival cottage set gable end to the street; its entrance is centered in the 3-bay facade on the west side of the building. This is the only surviving structure of a small black community centered around a church. For much of the 19th century it belonged to and was occupied by members of the Jackson family; Tobias Jackson, a porter, lived here in the 1870s.

MEGEE STREET

*1 **Zachariah Allen House, now Brown University Faculty Club. (1864, 1980):** Alfred Stone, architect. A symmetrical, 3-bay-facade, brick, hip-roof dwelling with a slightly projecting center entrance pavilion capped by a pediment breaking the roof line, an Ionic entrance portico with a balustrade, stone window trim, and modillion cornice. Allen (1795-1882) was a leading industrialist (see 27 Dryden Lane), founder of the Allendale Mills; his industrial experience led him into the field of industrial insurance. As an amateur of science, Allen was acquainted with contemporary men of science, including Alexander Graham Bell, and the first telephone call in the state was made between Bell in Boston and Allen here. Brown University acquired the building in 1938, and the building is now used as the Faculty Club. It was enlarged with a 1-story wing to the north and east in 1980 (Ira Rakatansky, architect).

MELROSE STREET

One of the key late Victorian residential streets of lower Elmwood, Melrose Street was platted in 1854 by J.J. Cooke and his partners. Its main development took place between 1870 and 1900. The street's most important section architecturally is bounded by Mitchell Street and Lenox Avenue, and contains fine "stick style" and eclectic Queen Anne residences.

16 **William H. Pierce House (ca. 1858):** An ample, 2-story, end-gable-roof clapboard house with a bracketed door hood. A round-edged, "shingle style" bay window in the front gable probably was added in the 1890s.

*92 **Charles A. Eddy House (ca. 1892):** Built for an engraver, this 2½-story, hip-roof, shingle structure has a 2nd-story side porch flanked by prismatic bay windows and supported in part by a massive, shingled bracket.

*102 **Frederick E. Field House (ca. 1890):** Field, an architect, probably designed this, his own house: an unusual, 1½-story, flank-gambrel-roof dwelling with red-and-grey slate roofs, stucco-and-half-timbered wall surfaces, and octagonal turret. It remains one of the finest and best-maintained major homes in Elmwood.

*109 **Saint Elizabeth's Home (1915-16):** Clarke & Howe, architects, planned this complex of 3-story, gable-roof, brick structures designed in a style described as an "adaptation of Elizabethan architecture." Saint Elizabeth's Home, an organization founded in 1882 by Grace Church for the care of incurably ill women, moved to Elmwood in 1888. The 1915-16 structure replaced an earlier building that burned.

*126 **Frederick E. Shaw House (ca. 1894):** This massive, square, 2½-story, hip-roof, stone-trim, brick structure features Dutch step-gables crowned with delicate copper finials, a massive brownstone entrance porch with Tuscan columns, and a copper dentil-and-modillion cornice. Shaw was a prominent building contractor who specialized in large municipal projects such as sewers, waterworks, and bridges.

MEMORIAL ROAD

22 **A.F. Dewing, Jr. House (ca. 1936):** A 1½-story, brick-and-weatherboard, multiple-gable suburban house. The romantic English cottage influence is evident in the facade's juxtaposition of tall, steep gables, in the projecting brick vestibule with arched entrance and stone voussoirs, and in the arcaded sun porch on the side. Dewing was treasurer of the Standard Mill Supply Company on South Water Street.

MEMORIAL SQUARE

* **World War I Monument (1927-29):** Paul Cret (Philadelphia), architect; C.P. Jennewein, sculptor. A 75-foot, fluted-granite shaft with a low-relief frieze around the base and crowned by a female figure, alternately characterized as a symbol of Victory or Peace. After the First World War, many proposals were considered to commemorate the citizens of Providence who served in the armed forces; suggestions included an auditorium, a 270-foot tower, and a shaft and peristyle. In 1926, the city held an elaborate competition and eventually selected this design. Its location, at the foot of College Hill and the eastern edge of downtown, is in an open space created by landfill and the gradual bridging of the upper part of the Providence River. The area, known since 1908 as Post Office Square because of its adjacency to the Federal Building at 25 Kennedy Plaza (q.v.), was renamed Memorial Square at the dedication of this monument, 11 November 1929. Born and trained in France, Cret was one of America's major architects of the early 20th century; his impressively monumental design — at once both modern and traditional — is characteristic of the best work of leading designers of the day. In 1984, the monument was scheduled for relocation within the Memorial Square area pending relocation and uncovering of the two rivers that flow beneath the square.

MENI COURT
(See 974-984 Broad Street)

MESSER STREET

*158 **Asa Messer Elementary School (ca. 1890):** William R. Walker & Son, architects. A 3-story, brick school with a cross-gable roof, elaborate corbeling and arches over the windows, arched doors, and tall, paneled chimneys. Like most of the schools Walker designed for the city at the time, this is in the Queen Anne style.

[201] **Mansion Park (ca. 1898):** This handsome, irregular, 2½-acre park is bounded by Messer, Kenwood, Waverly, and Sorrentino Streets and Union Avenue. It is surrounded by closely serried, turn-of-the-century, 2- and 3-family dwellings. The park occupies

the site of the country estate of Josiah Chapin (1788-1881), one of Providence's leading cotton merchants, who retired with a large fortune in 1844. In 1849, he began to acquire land in this part of the West End; at its largest, his holdings extended from Cranston and Messer Streets west to Route 10 and from Benedict Street on the South to Hudson Street on the north.

MINER STREET

92-106 **Houses (ca. 1875):** A row of five, identical, end-gable-roof cottages with bracketed door hoods, built and sold on speculation about 1875. This is the oldest extant example of tract housing in South Providence.

MONTGOMERY AVENUE

397 **Edmund Wilson House (1930):** A 2½-story, stucco, hip-roof, broad-eaved house in the "Mediterranean" style popular in the 1920s, with Baroque detailing including an arcaded porch with a crenellated parapet with a bull's eye-motif central ornament repeated on the dormers. The paired windows and casement oriel contribute to the light, airy feeling of this suburban house. Wilson was a jeweler.

MOORE STREET

20 **George W. Howland House (ca. 1889):** A picturesque, 2-story, hip-roof Queen Anne dwelling, with patterned shingling above the 1st floor and a 2nd-story, turreted oriel at one corner. The fanciful, gabled, turned-post porch has a valance-like spindlework fascia under the cornice. Howland, a "commission traveler," lived here until 1904.

25 **Henry C. Field House (ca. 1896):** An imposing and refined, cross-gable-roof Queen Anne/Colonial Revival 2-family house with Tuscan-column porches and a checkerboard-pattern gable ornament. The Fields resided here along with William McDonald, a merchant tailor.

41 **Archie McMurtry House (1902):** Stone, Carpenter & Willson, architects. A square, 2-story, clapboard house with a steep hip roof and handsome Colonial Revival porch and bay window. McMurtry was a grocer with a shop downtown at 68 Weybosset Street.

*121 **Solomon Drowne House (ca. 1877):** A 2-story, bracketed, L-plan structure with handsome porches. Drowne (1836-1906) was a teller at the National Bank of Commerce.

*125-129 **Mrs. Thomas A. Whitman Duplex (ca. 1882):** A T-plan, 2½-story, mansard-roof building, with a large central block flanked by well designed Modern Gothic porches and 2-story wings. Mrs. Whitman was one of the original occupants.

*130 **Henry Valeau House (ca. 1875):** One of Elmwood's two finest "stick style" dwellings, this somewhat remodeled 2½-story, L-plan structure has elaborate gable ornaments, vertical and horizontal applied stripping and crisp iron porch crestings. Built as the second Elmwood residence of Henry Valleau (1829-1903), a partner with Shirley A. Elsbree in Elsbree & Valleau, a men's furnishings store on Westminster Street, it is now the Moore Apartments.

MORRIS AVENUE

99 **Friends Meeting House (1953):** Harkness and Geddes, architects. A simple, 1-story, brick, gable-roof building with tall, narrow windows and a cantilevered pediment door hood sheltering double, paneled doors with a transom light. The Society of Friends built its first meeting house in 1725 at the corner of North Main and Meeting Streets (see Meeting Street), and remained there in a second building until the site was cleared in the early 1950s for the construction of the North Main Street Fire Station. This location is part of the bequest of land Moses Brown made to the Quakers in 1814 for use as the campus of a boarding school (see 250 Lloyd Avenue).

100 **William Kenerson House (1906-07):** Norman M. Isham, architect. A 2½-story, shingle, flank-gable-roof, 17th-century revival dwelling with 2nd-story overhang supported on exposed beams, diamond-pane windows, and a massive exterior stone chimney on the south side of the house. This house was built for a professor of mechanical engineering at Brown.

140 **W.C. Bronson House (1910):** Norman M. Isham, architect. A 2½-story, 5-bay-facade, center-hall-plan Federal Revival house with hip roof, Ionic portico, modified Palladian window on the 2nd story above the entrance, modillion cornice and roof balustrade. Built for a professor of English at Brown University, this house is reminiscent of those designed by John Holden Greene in the early 19th century.

150 **Arthur W. Newell House (1910):** A large, 2½-story, brick-and-shingle, cross-gambrel-roof house with a recessed corner porch, wide eaves, and simple detailing. This massive, sturdy house was built for the secretary of the Providence Washington Insurance Co.

207 **John G. McIntosh House (ca. 1890):** A mansard-roof cottage with later Queen Anne additions including a stepped-back, 2-level, high-peaked bay window in the front and the large, Shavian curved oriel, said to have come from another building. McIntosh was a carriage maker.

221 See [248] Doyle Ave.

225 **William E. Wilson House (ca. 1890):** A square, dormered-hip-roof, Queen Anne house with a large, early 20th-century veranda on the front and side of the house; rectangular, gabled bay window projecting from the second floor front with a triangular window in the gable; small-pane-bordered, ornamental upper sash in the windows; shingled window hoods; and ornamental shingling on the 2nd-story walls. Wilson was the principal of the Normal School, the state teacher's academy (see 199 Promenade Street).

263 **O. Perry Sarle House (1905):** Norman M. Isham, architect. A large, 2½-story, brick-and-shingle, cross-gable-roof house with a tall, plain projecting gable with plain bargeboards and a massive gabled front porch. The small windows, shingled 2nd story projecting slightly over the brick 1st story, and the sturdy detailing give this house the somewhat medieval appearance intended by Providence architect and antiquarian Isham when he designed it in his 17th-century Colonial Revival mode. Sarle was a civil engineer who specialized in the design of water works.

273 **Charles A. Franklin House (ca. 1897):** A large, 2½-story, gabled-hip-roof, asymmetrical Queen Anne house with a large veranda on two sides. Charles A. Franklin Brothers Stable was on Dorrance Street.

295 **Temple Emanu El (1928):** Krokyn & Brown, architects. A compact, domed, stone-and-brick, Art Deco synagogue with a trabeated, tripartite entrance. This Conservative congregation selected this location at the corner of Morris Avenue and Sessions Street because of the increasing concentration of its members in this area by the end of the 1920s.

312 **William F. Keach House (1910):** Norman M. Isham, architect. A simple, 1½-story house with end-wall chimneys, a rear ell, and a Colonial front porch, now partially enclosed. It was designed to resemble a rambling, early 19th-century farmhouse, and its siting well back from the street — unlike nearby contemporary houses — furthers the conceit. Keach was a clerk at the Equitable Fire and Marine Insurance Co. at 36 Weybosset Street (q.v.).

465 **John M. Willey House (ca. 1887):** A plain, vernacular cottage with a simple porch and jigsaw corner bracketing. Willey was a farmer, and when he built this house, the north end of Morris Avenue was still agricultural; it was not intensely developed until the early 20th century.

496 **Edwin C. Braman House (1875):** A modest, end-gable-roof cottage with a bracketed bay window and door hood. Braman was a machinist.

MOUNT HOPE AVENUE

12 **House built by William H. Draper Real Estate Co. (1917):** A cross-gable-roof, shingle bungalow with characteristic Arts and Crafts features including multiple gables with exposed rafter ends, stuccoed exterior chimney, and large porch with tapering posts on brick piers on the front and side of the house. Draper, an English immigrant, worked in the jewelry business until devoting full energy to real estate development after 1893. This bungalow is typical of the small, middle-income tract housing of the early 20th century that Draper seems to have specialized in.

MOUNT PLEASANT AVENUE

136 **Mount Pleasant Fire Station (1904):** A red-brick, 2½-story, end-gable-roof Colonial Revival building with modillion cornice, clustered Ionic pilasters at the corners, and marble keystones accenting the windows. It is still used as a fire station.

600 **Walnut Grove, now Rhode Island Children's Center (ca. 1860 et seq.):** A large country estate containing several 19th-century buildings including a large, plain, 2-story, low-hip-roof building with classical recessed entrance and sun porches at the ends; a ca. 1875 cross-gable-roof, 5-bay-facade, center-hall-plan cottage with a spindlework entrance porch; and a rambling, ca. 1870, fieldstone, mansard-roof cottage with a Colonial Revival portico. This property was a large commercial nursery in the 1860s, growing fruit and vegetables for local markets. George W. Chapin later developed it as a country retreat. The State purchased the estate from Chapin in 1885, creating the State Home and School for Dependent and Neglected Children. There are numerous 20th-century buildings on the property, still used as a children's home.

600 **Rhode Island College (1956-58 et seq.):** Howe, Prout & Ekman, architects of the original campus and buildings. Eight concrete-and brick-clad, flat-roof, 1- and 2-story buildings arranged in a loose, rectilinear fashion into informal quadrangles form the core of this campus. The original campus included three connected buildings for Henry Barnard School, the elementary school affiliated with the teaching curriculum of the college; two classroom buildings; a student building, including a library, cafeteria, and bookstore; a gymnasium with team rooms and classrooms; and an administration building with an auditorium and administrative wing. Built at a cost of some $5,200,000 by E Turgeon Co., this campus provided much needed new space for what had originated as the state's teachers' college (see 199 Promenade Street). Ground was broken on 27 December 1956, and the complex was dedicated on 27 October 1958. Since its completion, 13 buildings have been added to the 48-acre campus; most significant among them are the dormitories, which transformed this from a commuting, teachers' preparatory school to a four-year college, fully accredited in 1958. The campus is the first "modernist" one in the state and the only one in the city. It is typical in style and layout of new campuses built across the country in the years following World War II; like many of them, it owes a debt to Mies van der Rohe's 1940 scheme for the Illinois Institute of Technology. Like many specialized or junior colleges, Rhode Island College expanded its curriculum and campus in the 1950s to accommodate a rapidly expanding college population.

639 **St. Augustine's Roman Catholic Church (1962):** Oresto di Saia, architect. A brick-and-cast-stone church with accordion-like side walls of angled bays and a cast-stone triumphal arch on the facade. This is one of the area's most distinctive modern buildings.

MULBERRY STREET

19 **John B. Hennessey House (ca. 1855):** This handsome, 2-story Italianate house has a low hip roof and square central cupola. The 3-bay facade has a hooded center entrance flanked by paired round-arch windows. Hennessey was born in Ireland in 1817, and after immigrating to this country married his wife, Margaret, a native of Massachusetts. His success in the grocery business made possible the construction of this substantial dwelling for his family, which included seven children by 1860, and of a commercial block at 209 Douglas Avenue (q.v.) in 1873.

MUTUAL PLACE

10 **Providence Mutual Fire Insurance Company (1951):** Howe, Prout & Ekman, architects. A large, 2-story, brick-clad, gable-on-hip-roof, 7-bay-facade, center-hall-plan Georgian Revival building with a center chimney, Chinese Chippendale roof balustrade, and broken-scroll pediment entrance with Ionic pilasters. One of the oldest insurance companies in the state, the Providence Mutual occupied quarters in the Market House (q.v.) after its founding in 1800. It later occupied quarters in the Industrial Trust Building and the Blackstone Block (1920-1951) before moving to its present corporate headquarters.

NARRAGANSETT BOULEVARD

981 **William H. Wales House (1900):** A large, 2½-story, shingle-and-clapboard, gambrel-roof house with a wide front porch. The room adjacent to the front porch is a later addition. Little is known of Wales, who apparently never lived in this house, but directories indicate that he lived in the Washington Park area at the time he built it.

NELSON STREET

196 **Philip Allen House (1822 et seq.):** John Holden Greene, architect. A 2½-story, end-chimney Federal house with a large, early ell at the rear. This house, now heavily altered and converted into apartments, was built as a country retreat on family land overlooking Smith Street (then the Powder Mill Turnpike, in which Allen had an interest) and east of Allen's father's house (see 1093 Smith Street). Philip Allen served as governor of Rhode Island (1851-53) and United States senator (1853-59). He lost this house when the family, overextended in the Panic of 1857, declared bankruptcy in 1858.

195 **Nelson Street Elementary School, now the Robert F. Kennedy School (1921):** Office of the Commissioner of Public Building, architects. A simple, 2-story, brick, flat-roof building. This school was the first produced by the newly formed office that designed all public schools in the city between 1921 and 1945.

NEW YORK AVENUE

324 **E.W. Marchant House (1910):** A shingle cottage with a bell-cast-gambrel roof and wide porch across the front surmounted by a long shed-dormer. This house is typical of a large number of houses in Washington Park that utilize tall 1½-story gambrel roofs to contain the upper floors. In the early 20th century, these houses were considered Dutch Colonial in style. For other variations see 104 and 160 Ohio Avenue and 981 Narragansett Boulevard. Marchant was a coal dealer.

NINTH STREET

68-72 **Joseph H. Taipe three-deckers (ca. 1911):** A row of four identical 3-story, flat-roof, 3-family houses with simple tri-level porches. Such plain, boxy 3-deckers were plentiful in Providence and other heavily industrialized, densely populated turn-of-the-century northeastern United States cities. Taipe was an insurance inspector.

NORTH COURT STREET

*20 **Benjamin Cushing, Jr. House (ca. 1772):** Now a 3-story building on a high basement, this building was originally 1 story lower. It was built as a 5-bay-facade, 2-story house; early in the 19th century, a 1½-story ell was added on the east side of the building. It was moved to the east, up North Court Street, in 1875, and the present 1st story was inserted at that time, as was the oriel on the 2nd story. In 1981, the house was returned to its original site, and an ell on the east was added in emulation of the earlier addition. The Cushing family owned most of the land north of the street in the 18th century. In 1813, this house became the home of Samuel W. Bridgham, the first mayor of Providence, and his inauguration took place here in 1832. The second story retains handsome 18th-century paneling, one of the few intact examples in the city.

*40 **Benjamin Cushing, Sr. House (1737):** A 2½-story house with a center chimney and asymmetrical 5-bay facade. One of the oldest houses in Providence, it has the distinctive late 17th-/early 18th-century gable-roof overhang on its west side and a characteristic — though now rare — doorway treatment: the door is framed by Doric pilasters on high pedestals, the frieze section above each pilaster is decorated with a shell, and the backband of the frieze turns up and breaks the horizontal moldings of the entablature. Cushing, a hatter, built this house overlooking North Main Street; like the nearby house belonging to his son, it was moved to this location in 1875.

*42 **Captain Jonathon Treadwell House (ca. 1783):** A characteristic late 18th-century 2½-story house with a 5-bay facade and pedimented central entrance with modillions, Doric pilasters, and a cushion frieze. Treadwell was a mariner, and his family owned this house until 1953.

*46-48 **Isaac Pinckney House (1835):** A 2½-story Greek Revival house with a pedimented gable roof set end to the street and paneled corner pilasters. The simple entrance under a transom light is in the west side of the house. Pinckney was a jeweler.

NORTH MAIN STREET

Beginning at its intersection with College Street, this is the northern part of The Towne Street. Established in 1638 as the principal street of Roger Williams's original settlement, The Towne Street paralleled the eastern edge of the Providence River and extended from Wickenden Street to Olney Street. By the second half of the 17th century, this road had been extended north as

the Common Road to Pawtucket. During the 19th century, the road was widened in several stages, beginning with the section north of Branch Avenue, which, at 99 feet, became the widest street in the city. In the 20th century, the street became a wide, divided boulevard from Benefit Street north to the city line. Only a handful of buildings and monuments stand along the street to record the antiquity of this thoroughfare (see numbers 75, 118, and 957).

*22-26 **Hope Block (1869):** A brick, Second Empire commercial block, 3½ stories high with granite trim, fine cast-iron-and-glass storefronts, slate mansard roof, and 5-bay facade with projecting, 2-bay end pavilions. The Hope Block was built on land owned by the heirs of E. and E.K. Thompson. In 1867, the Thompson heirs granted a 30-year lease to Edward M. Young and Ezra P. Lyon; Young & Lyon built this block to house their fruit and grocery store, which they operated here from 1870 until 1889. James Hanley, a brewer and real estate investor, took over the lease in 1890 and purchased the property upon the lease's expiration in 1897. Owned by the Rhode Island School of Design, the building was rehabilitated for classrooms in 1984-85.

*27 **People's Savings Bank (1913):** Clarke & Howe, architects. A marble-face, 2-story Classical Revival building with a colossal Ionic portico *in antis*. Originally abutted by buildings to its north and south, the bank now stands with its northern flank partially exposed because of demolition of the What Cheer Block (1850; C.G. & J.R. Hall, architects) in 1955. A small, handsome example of monumental turn-of-the-century classicism, this was one of the last new financial-institution headquarters built east of the Providence River. Founded in 1857, People's Bank occupied this structure until completing its present headquarters at 70 Kennedy Plaza (q.v.) in 1949.

*28 **Cheapside Block (1880):** Stone & Carpenter, architects. A High Victorian Gothic brick commercial block, 4 stories high, with stone, wood, and tile trim; fine, intact cast-iron-and-glass storefronts; 6 windows per floor in groups of 2 or 3; and a parapet cornice broken by a central gable. Cheapside was built as an investment by the heirs of Candace Allen (see 12 Benevolent Street) on a part of North Main Street that had been known as Cheapside since the early years of the 19th century. (Cheapside took its name from the area of the same name in the city of London, the word derived from the Anglo-Saxon word "to barter.") It was then the city's fashionable shopping area, but late 19th-century directories suggest that it had by then lost its retail cachet, for 1890s occupants included a teacher, a janitor, a counsellor, and several cotton brokers.

*75 **First Baptist Meeting House (1775):** Joseph Brown, designer. The First Baptist Meeting House is one of the city's most important 18th-century architectural monuments. A large, square, 2½-story frame church set on a high brownstone basement, with its gable roof set end to the street behind a square vestibule, soaring tower, and spire. Joseph Brown — one of the four Brown brothers (see 50 South Main Street) — relied heavily on an English pattern book for the design of this building. The 185-foot spire is based on one of three alternate designs for that for St. Martin's-in-the-Fields (1721-26) in Trafalgar Square, London, published in James Gibbs's *Book of Architecture* (1728); James Sumner of Boston made full-scale working drawings from the engravings in Gibbs's *Book*. The interior, with large columns cut midway by balcony fronts, is derived from both New England meeting house precedents and Gibbs's scheme for Marybone Chapel: square in plan with the important entries placed midway on the north and south sides, this is a compromise with standard church plans, which placed the primary entrance on the west in the stair tower. The crystal chandelier was given in 1792 by Hope Brown (1773-1855) in memory of her father, Nicholas Brown (1729-91), and was first lighted on the occasion of her marriage to Thomas Poynton Ives (see 66 Power Street). This is the third edifice erected by the Baptists, who had no fixed meeting place until 1700, and the rude building erected then was replaced by a larger structure in 1726. The original plan for this building called for a much smaller church, but college authorities at Brown University (then Rhode Island College, a Baptist institution), which had recently relocated to Providence from Warren, prevailed in requesting a structure sufficiently large to hold commencement ceremonies. Capable of seating over 1400 people — over a third of the population of Providence in 1775 — the church was dedicated both for "the publick Worship of Almighty GOD and also for holding Commencement in." One of the major landmarks of colonial Rhode Island, this is now considered the "mother church" of the Baptist Church. The building was restored with funds provided by John D. Rockefeller, Jr. in the 1950s. The steeple was restored in 1978-80.

*100 **Elizabeth Building (1874-76):** Stone & Carpenter, architects. A brick Second Empire structure, 4 stories high with a mansard roof and cast-iron facade. Portions of the facade, especially the mansard and the storefronts, were much altered as a result of rehabilitation by Lester Millman in the 1960s. Rufus Waterman (see 188 Benefit Street) built this as an investment property, naming it for his wife.

*118 **Joseph and William Russell House (1772):** A once-handsome and very sophisticated 3½-story, hip-roof late Georgian brick dwelling, the Russell House sits atop an early 20th-century storefront. The belt-coursed, 5-bay-facade survives, as does the original Corinthian, segmental-arch-pediment entrance. This was one of the first large, grand houses built in Providence by an emerging mercantile elite; by the early 20th century it was a rooming house. At that time it was raised a full story and stripped of its fine interiors, now in several museums across the country.

*128 **Wayland Building (1874):** Charles P. Hartshorn, architect. A High Victorian Italianate brick structure, 5 stories high, with stone and cast-iron trim; a highly articulated 5-bay facade with projecting central pavilion, prominent belt courses, and bands of arcuated windows; a deep cast-iron cornice; and a low hip roof. The original cast-iron storefront is largely covered by an Art Deco storefront installed by Fain's, the carpet store that has long occupied the ground floor. This building was erected by Robert Hale Ives (1798-1875), a principal in Brown & Ives. Ives was a graduate of Brown University (q.v.), class of 1816, and served as the first president of the corporation as well as a trustee for 45 years. The building pays tribute to Francis Wayland, president of Brown (1827-55), whose bust occupies a niche in the building's facade.

*149 **North Main Street Fire Station (1952):** Jackson, Robertson & Adams, architects. A plain, 2-story, brick-and-cast-stone, flat-roof building with space for three trucks on the ground floor and living quarters above. This building replaced the Quaker Meeting House of 1844; the Quakers moved from here to new quarters at 99 Morris Avenue (q.v.).

*150 **Roger Williams National Memorial Park (1981):** Denver Service Center, National Park Service, landscape architects. A slightly rolling, informally planned, and picturesquely planted 4-acre park located adjacent to the site of Providence's original settlement by Roger Williams in 1636. It incorporated the site of the spring which attracted Williams and his followers to the site. By the early 20th century, this land was densely built up with both old houses and newer commercial structures. The first commemorative use of this area occurred in the early 1930s, when a small parcel of land containing the original spring used by the settlers — then concealed in a cellar — was purchased by Judge J. Jerome Hahn and given to the city in memory of his father, Isaac Hahn, the first Jew elected to public office in Providence. A wall, steps, and well curb (1933; Norman M. Isham, architect) mark that spot. In 1942, the descendants of Gabriel Bernon, a Huguenot who settled Providence in 1686 and founded the Anglican Church here, gave to the city a small lot adjacent to the Hahn Memorial; it is now known as Bernon Grove. The clearance of the whole 4-acre site was first called for in the College Hill Study of 1959, which proposed a "park site for the edification and inspiration of all the people of the United States . . . to memorialize more adequately Roger Williams as the founder of Providence." Plans then included a museum, lecture hall, reading room, and reconstructed 17th-century house of the type built by Williams. The land had been acquired and cleared by the early 1970s, and the park was the site of archaeological work in the mid-1970s. Final sitework at the park was realized only in 1981, with the creation of the informal landscape planned for recreational purposes. At the north end of the park is the William Antram House (1738; enlarged to the south ca. 1790): a brick-and-clapboard house, 2½-stories high, with a 4-bay facade;

the north end has a pedimented doorway, and the brick south end has stringcourses above the 1st- and 2nd-story windows. The Antram House is now used as headquarters for Roger Williams National Memorial Park.

*235 **James Hazard House (ca. 1840):** A 2½-story, stuccoed-stone Greek Revival house with a 4-bay facade set gable end to the street on a full-story basement. This house stands on the site of Roger Williams's 17th-century house, as attested in an early 20th-century marker fixed to the building. As early as 1798, documents record that "a very old house" was standing on the site.

*271 **Cathedral of St. John (1810):** John Holden Greene, architect. A Federal/"Gothick" church with walls of Smithfield stone laid in random courses, brownstone trim, and traceried lancet windows. A gabled vestibule with a truncated lancet window in its gable end projects at the front, above which rises a 2-tier, square, clock tower and belfry; both tower and belfry are capped with spikey crocketing. In front of the vestibule is a semicircular porch with clustered colonnettes and an enriched, battlemented Gothick cornice. The interior retains part of its original Gothick detailing: the vaulted, 2-story vestibule is especially fine. The nave retains its low-saucer-dome ceiling, supported by clustered colonnettes on the west and Doric columns on the east: the galleries above the principal floor have been removed. Transepts were added in 1866-67 (Clifton A. Hall, architect) and the chancel was remodeled in Georgian Revival mode by Berkeley Updike in 1904. The free-standing, circular altar was added in 1967. The principal 19th-century addition to St. John's was the chapel on the east end of the building (ca. 1855; Richard Upjohn, architect). The Anglican Church was established in Providence in 1721 by Joseph Whipple, Nathaniel Brown, and Gabriel Bernon, a Huguenot refugee. The original wood building — a simple structure set gable end to the street with a bell tower and spire centered on the facade — was erected in 1722 and known as King's Chapel until the Revolution. St. John's was dedicated as the Cathedral for the Episcopal Diocese of Rhode Island on 11 July 1929. In the 20th century, the cathedral has become the center of a larger complex, including diocesan offices to the north (1972; Philemon E. Sturges, architect) in a 2-story, flat-roof building with cast-concrete tracery. North of the church and east of the offices is a small church burial ground with 18th- and early 19th-century stones. In addition, the diocese has acquired several of the houses up the hill on Benefit Street as housing for the elderly as well as the Slater House (see 66 Benefit Street), now Hallworth House, a nursing facility.

* [375] **Kates Condominiums at 1-15 Constitution Hill (1979):** Michael Ertel, architect. A row of eight attached condominium units ascending Constitution Hill. Each identical 2½-story unit has a brick basement with entrance and garage, clapboard upper stories, and a shed roof. The chimneys and the balconies that surround them are prominent on the facade. Facing west, with a fine view of the State House, this row is set into a difficult site; its modern design works well here. Real estate developer Henry E. Kates built these units on speculation.

*400-456 **Moshassuck Square Apartments (1972):** William D. Warner, architect. A row of 3- and 4-story, cast-stone-trimmed, brick buildings, varied in profile, articulation, and siting. This handsome, well-sited row draws inspiration from the mid-19th-century industrial buildings that once stood in this area. (See [25] Charles Street.)

525 **University Heights (1962-68):** Victor Gruen, architect. A large, 350-unit apartment complex and shopping center covering approximately 30 acres and generally bounded by North Main, Olney, and Camp Streets and Doyle Avenue. The 1-story, L-plan shopping center sits back from North Main Street, fronted by a large parking lot. The garden-apartment complex has over 20 2-story, flat-roof, masonry structures arranged informally around commons of varying size and configuration. University Heights occupies a once densely built part of Providence at the heart of what was the city's oldest black neighborhood. The area was run-down by the 1950s with much of its housing stock seriously deteriorated. Extensive study of the area's buildings and its residents' needs occurred in the late 1950s, a prelude to the city's first residential redevelopment project. In April 1962, the Providence Redevelopment Agency selected University Heights, Inc. to sponsor the new construction; the corporation was composed of the Star Market Company of Cambridge, Massachusetts, which held half the stock, and a group of 63 Rhode Island citizens, which held the other half. Conceptually, the project was of major importance, for it linked a major shopping center with a high-quality market, standard apartment units, and a substantial number of units of federally subsidized housing for low-to-moderate-income families. Consideration of economic, social, and racial integration within this complex made it particularly innovative, perhaps the first time in the nation that such an approach was taken.

*530 **American Screw Company, Bay State Mill Addition (ca. 1882, ca. 1908, 1977):** The 2-story brick portion with a broad, pitched roof and handsome corbel cornice was completed in the early 1880s. The early 20th-century addition to the north is 3 stories high with a simple cornice and flat roof; its most prominent feature is the curved corner at its northern end, which follows the line of Hewes Street. The American Screw Company, manufacturer of wood and machine screws, incorporated in 1860 upon the merger of the Eagle Screw Company (founded in 1838) and the New England Screw Company (founded in 1840). By 1866, the company was one of the 3 largest screw companies in the country. The company remained in this location until 1949, when the company moved to Connecticut. Only these two structures remain of the large complex that spread west from Main Street to the Moshassuck River; the remaining buildings were razed in 1972 after a fire. This was recycled in 1977 as a restaurant and a group-health facility (Stettian-Bradley Associates, architects).

653 **Steam Engine Co. No. 5 (1867):** A richly articulated, 2-story, brick-and-stone, deck-on-hip-roof, Victorian Gothic fire station with bracketed cornice; radiating dichromatic voussoirs; tall, corbel-top bell tower; and rope-mold corner detail. John W. Briggs was the mason and Freeborn Johnson, the carpenter for this structure, erected at a cost of $12,000. Beneath the building is a cistern of 50,000-gallon capacity. Converted to commercial use after the city's deaccessioning in 1950, the building was rehabilitated in 1973 by Morris Nathanson, whose interior-design and architectural firm occupies the upper stories of the building.

* [957] **Milestone (ca. 1807):** A stone at the northeast corner of North Main Street and Rochambeau Avenue inscribed "1 1/4 M/CH," designating the distance of 1¼ miles to the Court House (see 150 Benefit Street). This is one of three remaining milestones erected on North Main Street when it was rebuilt as the Pawtucket Turnpike in 1807.

*957 **Jeremiah Dexter House (1754):** Standing at the northeast corner of North Main Street and Rochambeau Avenue, this is a well-preserved, 1½-story, gambrel-roof, center-chimney, 5-bay-facade, 5-room-plan house with narrow windows and front entrance with a transom light. The gable-roof rear ell probably dates from the early 19th century. A farm house, it continued in this use until about 1926, when the remaining acreage of the Dexter homestead — bounded approximately by North Main and First Streets and Summit and Rochambeau Avenues — was sold off and developed. By 1940, this tract was completely built up. Originally, the Dexter acreage had extended almost as far east as Hope Street and at least as far north as Fifth Street. The farm achieved renown locally, for at the end of the Revolutionary War, it was occupied by Count Rochambeau's French troops, who stopped in Providence on their return from Yorktown in the fall of 1782. As a result of this historic event, the 1685 colonial road, originally known as Hearnden's Lane and later as North Street, was renamed Rochambeau Avenue about 1795. The homestead remained in the hands of Dexter's heirs until the mid-1970s, when it was acquired by the Heritage Foundation of Rhode Island, which restored the property and rents it for institutional use.

1051 **Armory for Mounted Commands (1913, 1925):** William R. Walker & Son, architects. A large, red-brick, vaguely Gothic structure containing a drill hall. It was built in 1913, and the head house was completed in 1925.

1111 **Rhode Island Auditorium (1925):** Frank & Wilcox (Boston), architects. A large, unarticulated, brick-and-concrete, gable-roof coliseum containing 5,800 seats. Built as a commercial venture, it was long used for sporting events and as a skating rink. The home of the Rhode Island Reds hockey team, it was used for most large, spectator events in Providence until the completion of

the Civic Center (see 1 LaSalle Square) in 1972. The building was heavily altered for commercial use in the late 1970s.

[1335] **Milestone (ca. 1807):** Located at the southeast corner of North Main Street and Hillside Avenue, this stone is inscribed "2M/CH," designating — somewhat inaccurately — the distance of two miles to the Court House (see 150 Benefit Street). This is one of three remaining milestones erected on North Main Street when it was rebuilt as the Pawtucket Turnpike in 1807 (see [957] North Main Street).

OAK STREET

244 **Weybosset Mill Number 3 (1880):** A 4-story, stuccoed-stone, cruciform-plan mill with quoined corners and stair tower centered on the facade; the windows have granite lintels and wood sills. Looking much like textile mills built in the first half of the 19th century, this structure was built by the Weybosset Co. just at the time it expanded and moved into the field of worsted production. Portions of the original complex remain at 34 Dike Street (q.v.).

OAKLAND AVENUE

Developed largely in the first three decades of the 20th century, Oakland Avenue has one of the finest concentrations of well-preserved 3-deckers in Providence, particularly along its northern portion between Smith Street and Eaton Avenue. Unlike the cheap tenements built in other quarters of the city, most of these spacious dwellings were designed for middle- and lower-middle-income families and featured larger parlors, dining rooms, and three or four bedrooms per unit.

83 **Henry Boyce House (ca. 1873):** Two-and-a-half stories high with a hip roof with cross gables, this house has a 3-bay facade with a central entrance flanked by 2-story bay windows. Boyce, a machinist, built his house in the Oaklands Plat soon after it was first opened for development in 1871.

113 **Albert H. Smith House (1895):** A cross-gable-roof cottage with wraparound, turned-spindle porch. Smith, who lived in Gloucester, Massachusetts, built this as an investment. Harry H. Flint, a machinist at Brown & Sharpe (see 235 Promenade Street), occupied the house on its completion and, after buying the property in 1917, remained here through the 1920s.

*120-122 **Max E.R. Otto House (1914):** A 3-decker with a hip roof and partial-width front porches carried on colossal Tuscan columns. Otto, a manager, lived in one unit and rented the others. By 1920, he had moved elsewhere.

*131-133 **Jacob N. Cohen House (1922):** A 3-decker with full-width front porches and an end-gable roof. Cohen, a roofer, lived in one unit and rented the others. He moved to 196-198 Oakland Avenue (q.v.) upon its completion.

*135-137 **Jacob N. Cohen House (1922):** A 3-decker with full-width front porches and an end-gable roof; it is identical to 131-133 (q.v.) next door. Cohen, a roofer, lived next door.

*142-144 **Minnie Weisman House (1926):** A 3-decker with partial-width front porches and wide overhang on the end-gable roof. Mrs. Weisman's husband, Hyman, was a tinsmith, and they lived in one unit and rented the others.

*145 **Temple Beth David-Anshei Kovno Congregation (1954):** Tom Russillo, architect. This simple, brick structure has an applied tetrastyle pedimented portico. The home of two congregations which merged in 1970, this temple recalls the changing demographics on Smith Hill in this century. Temple Beth David, a conservative synagogue, was founded on lower Chalkstone Avenue in 1892, where it remained until moving to this facility. Anshei Kovno Congregation, also established around the turn of the century, was founded by immigrants from Kovno, Lithuania; their synagogue was condemned in 1962 for the construction of I-95 (q.v.), but they continued to worship in the area — at 45 Orms Street — until merging with Temple Beth David in 1970. By 1980, the synagogue had closed its doors.

*183-185 **Robert Andrews House (1926):** A 3-decker with full-width front porches and wide overhang on the end-gable roof. Andrews, a car inspector who lived across the street at 182 Oakland Avenue, built this as an investment.

*188 **Delia Andrews House (1918):** A handsome and picturesque wood-shingled bungalow with ample porches and a prominent cobblestone foundation and piers for the porch. George R. Andrews, a dispatcher, was the first occupant and — until 1958 — owner of the house.

*196-198 **Jacob N. Cohen House (1924):** A 3-decker with a prominent central projecting bay and end-gable roof. Cohen, a roofer, lived in one unit and rented the others; he moved here from 131-133 Oakland Avenue (q.v.).

*200-202 **Jacob N. Cohen House (1926):** A 3-decker with full-width front porches and wide overhang on the end-gable roof. Cohen, a roofer, lived next door at 196-198 (q.v.).

*207-209 **Altoonian House (ca. 1929):** A 3-decker with inset corner porches and an end-gable roof. This was built by Sarkis (also known as Alice) and Aronsiak Altoonian; Sarkis was a wireworker and occupied one unit and rented the others.

*219-221 **Isaac Gerstein House (1917):** A 3-decker with partial-width front porches and end-gable roof. Gerstein was a peddler, who lived in one unit and rented the others.

*224-226 **Blum-Yaffa House (1916):** A 3-decker with partial-width front porches and end-gable roof. Max and Mary Blum built this as an investment; by 1919, Isaac Yaffa, a fruit peddler, owned the property, lived in one unit, and rented the others.

*239-241 **Elsie C. Miller House (1915):** A 3-decker with full-width front porches and a hip roof. Mrs. Miller built this as an investment; its first occupants were Owen Goodwin, a plumber; J.W. Fletcher, Jr.; and John F. Donahue, a salesman.

OCEAN STREET

85 **Peter Creegan House (ca. 1875/90):** A 1½-story, end-gable-roof dwelling notable for corner pilasters, bracketed eaves, and spindlework veranda, this late Greek Revival cottage was brought up to date with a fashionable Queen Anne veranda in 1890 when Creegan made this house his residence. He acquired the lot from Wheeler Blanding in 1870 and apparently built the nucleus of this house about 1875, although he did not occupy it until 1890. Creegan, who had been a liquor dealer on Wickenden Street in 1871, was a stevedore in 1890.

OHIO AVENUE

104 **John J. Hall House (1906):** A 2½-story, shingle, cross-gambrel-roof house with a wide front porch set within the mass of the house. The house is an interesting essay in the shingle-style-influenced Dutch Colonial mode of the early 20th century. Similar houses in the neighborhood include those at 981 Narragansett Boulevard, 160 Ohio Avenue and 324 New York Avenue. John Hall was a clerk.

160 **Frederick Lees House (1893):** A 2½-story, shingle, end-gambrel-roof house with gambrel-roof dormers and a wide porch around the north and east side supported on shallow elliptical arches on pedestal-based bulging turned posts. This variation on the Dutch Colonial style of the early 20th century is distinguished by its ample porch. (Similar houses in the neighborhood include those at 104 Ohio Avenue, 981 Narragansett Boulevard, and 324 New York Avenue.) Lees was a plumber, and his firm, F.G. Lees, is still active.

259 **Charles A. Sampson House (1892):** A 1½-story, cross-gable-roof, Queen Anne cottage with a spindlework porch and an overhanging second story on the front. This house is one of the best preserved of a row of similar cottages from 259 to 317 Ohio Avenue, all built about the same time as a speculative venture. Sampson was a salesman.

309 **George E. Tucker House (1893):** This cross-gable-roof Queen Anne cottage has a spindlework porch with a corner gazebo; it is typical of houses erected during the first wave of development in Washington Park during the 1890s. Tucker was a jeweler.

OLNEY STREET

*100 **Olney Street Baptist Church (1962-63):** Johnson & Haynes, architects. A small, brick-clad church of contemporary design with a flat, overhanging roof, cast-stone trim, windows at the roof line and the corners, and a smaller, brick, entry block on the east side. The building is set on a high basement with relatively large windows to illuminate the assembly rooms in the undercroft. This building, built at the time that urban renewal and restoration began to

change the face of northern Benefit Street and Lippitt Hill, became the new home of a largely black congregation long established in the neighborhood.

*120 **Charles D. Rogers House (1880):** A 2½-story, cruciform-plan, Modern Gothic house with cross-gable roof and turned-post porches on either side of the projecting central portion, that on the east side now glassed in. Rogers was superintendent of the nearby Eagle Mills, then located at the foot of Olney Street.

*200 **J. Milton Hall House (1895-96):** A large, Colonial Revival, brick house, 2½-stories high with a hip roof, pilastered chimneys, tower with conical roof on the east side, porte-cochere on the west, and columned entrance porch across the front. The 2-story brick stable at the rear has a hip roof and square cupola. Hall (1836-1915), a native of Maine, came to Providence in 1871 and taught at the nearby Doyle Avenue School (now demolished). In 1893 he retired and married Sarah Hawes Richmond (1831-1911); both had been widowed. They built this retirement home at the same time Mrs. Hall's newly married sister built a house next door. The Halls remained here until their deaths.

*214 **Elbert E. White House (1895-96):** A large, 2½-story, Colonial Revival brick house with a steep hip roof, broken-scroll-pediment dormers, modillion cornice, and 1-story entrance porch with paired Doric columns and modillion cornice. The 1½-story, brick stable at the rear has a cross-gable roof. This house is quite similar to — almost a variation on a theme of — the house next door at number 200; this is not surprising, for Mrs. White was the sister of Mrs. Hall next door. White (1842-1936) came to Providence in 1857 and went to work with George Hawes & Sons, merchants; he eventually had his own wholesaling business. In 1896, he married Louisa Hawes (1834-1929), the sister of his former partner.

260 **Alfred Harrison House (1896):** Wallis E. Howe, architect. A 2½-story, hip-roof, 3-bay-facade, central-hall-plan Colonial Revival house with two curved bays on the west side and a deep front porch with Tuscan columns on pedestals and a parapet balustrade. Harrison was a chemical manufacturer.

263 **William A. Schofield House (ca. 1905):** A large, 2½-story, hip-roof Colonial Revival house with a circular corner tower and a projecting central pavilion with a large double-door entrance with sidelights and transom light sheltered by a semicircular-plan Tuscan-column portico. Above the entrance is a Palladian window on the 2nd story. Schofield was a jewelry manufacturer.

275 **James P. Tierney House (1905):** A large, 2½-story, deck-on-hip-roof Colonial Revival house with a round corner tower and a central, double-door entrance with fanlight sheltered by a semicircular plan Ionic portico with a parapet below an oriel window on the 2nd story. Tierney was a partner in the firm Tierney-Colgan, a steam-fitting and plumbing company.

281 **Frederick W. Marvel House (1904):** Norman M. Isham, architect. A large, 2½-story, gambrel-roof, 5-bay-facade, center-hall-plan Colonial Revival house with a gabled entrance porch with Tuscan columns. Marvel (1869-1938) was a professor of physical education and director of athletics at Brown University; like several others on the Brown faculty, he engaged noted architect and antiquarian Isham to design his house; Isham was a Brown graduate and taught there in the 1890s. Brown University named its large gymnasium in honor of Marvel after his death (see 425 Elmgrove Avenue).

310 **Walter B. Jacobs House (1898):** A picturesque, 2½-story, high-gambrel-roof, Queen Anne house with delicate Georgian Revival trim and Tuscan-column front porch. A semicircular projection on the south side and a semi-octagonal 2-story turret rising through the center of the roof over the front porch break the mass of this house. Jacobs was principal of nearby Hope Street High School.

332, 336 **Richard Henry Deming Houses (1902):** Angell & Swift, architects. A pair of 2½-story Queen Anne houses with Tuscan-column porches, oriel windows, and 2-story gambrel roofs set end toward the street. Deming (1842-1902) was a cotton broker who built these as an investment; he lived at 66 Burnett Street (q.v.). The first residents of these houses were Howard Greene (332), a clerk, and Joseph Fowler (336), a bank teller.

350 **George M. Baker House (1912):** B.S.D. Martin, architect. A large, 2½-story, brick, dormered-hip-roof Georgian Revival house with a projecting, gabled entrance pavilion with rusticated wood siding flanked by colossal Ionic pilasters. Baker owned a refining and smelting company he established in 1883 on Mathewson Street; he moved the expanded company in 1892 to the corner of Clifford and Page Streets. Baker's company specialized in the refining and smelting of jewelry manufacturers' gold and silver scrap.

366 **Albert Steinert House (1904):** Martin & Hall, architects. A large, 2½-story, brick, gambrel-roof, end-wall chimney, 5-bay-facade, center-hall-plan Georgian Revival dwelling with a 2½-story, gambrel-roof wing to the west and an open porch on the east. The house is notable for its fine and elaborate trim. Steinert, of M. Steinert & Sons, was the president of this family-owned piano and sheet-music company. The carriage house, now converted to a residence, is at 230 Arlington Avenue (q.v.).

ONTARIO STREET

108 **Farnham House (1904):** Built as an investment for Frank E. Farnham, who lived at 120 Ontario (q.v.), this dwelling is a typical, 2-family, hip-roof, turn-of-the-century house, with a semi-octagonal corner pavilion, bay window units, swag blocks, and other Colonial Revival detail.

120 **Frank E. Farnham House (ca. 1898):** This Queen Anne, 2½-story, hip-roof dwelling has elaborately trimmed front and side gables and a Colonial Revival, turreted, octagonal, corner porch. Farnham, a toolmaker and die-sinker, lived here until 1941.

*137 **Bassett House (ca. 1879):** A T-shape, 1½-story, cross-gable-roof structure with Modern Gothic gable ornaments and an extensive 3-sided, timber-bracketed porch. Built as rental property by Horatio L. Bassett, this dwelling is virtually identical to Bassett's own house next door at 76-78 Melrose Street. A modern brick chimney cuts through the gable trim on one side.

*153 **George Wilkinson House (ca. 1890):** E.I. Nickerson, architect. A lavish, rambling, 2½-story, cross-gable-and-hip-roof, "Olde English" building, with walls faced in brick, shingle, stucco, and half-timbering. Wilkinson (1819-1894), born in Birmingham, England, came to the United States in the early 1850s. In 1857, he became general superintendent of the Gorham Manufacturing Company. He had a direct hand in the planning of Gorham's Elmwood plant built in 1889-1890. He moved to this new house at the same time. Both in historical and architectural terms, this is one of the key buildings in Elmwood.

*179 **George R. Hussey House (ca. 1911):** This 2½-story, shingle, flank-gambrel dwelling, with its broad, paired-Ionic-column veranda, was one of the last large, single-family houses erected in Elmwood. Hussey was the president of the Baird-North Company jewelry manufacturers. Ruth Hussey, an actress who starred in the movies *Stars and Stripes Forever* and *Cheaper by the Dozen*, spent her childhood here.

OPHELIA STREET

*166 **Maurice J. Arnold House (ca. 1887):** A plain, end-gable-roof cottage with tall, narrow, paired windows and a bracketed cap over the door. Arnold was a weaver.

ORCHARD AVENUE

9 **Joseph Banigan House (1875):** A large, asymmetrical, 2½-story, mansard-roof, Second Empire house with pedimented windows, modillion cornice, and balustraded entrance porch with square posts. Banigan (1839-98) was a poor Irish immigrant who began his career at the age of nine as a laborer for the New England Screw Company (see 530 North Main Street). He apprenticed as a jeweler, and in 1860 went to work with John Haskins in the manufacture of rubber bottle stoppers. He founded the Woonsocket Rubber Company in 1866, and by 1890 was one of the leading rubber manufacturers in the country. He built this house shortly after his second marriage, and it originally stood at the corner of Angell Street and Wayland Avenue; he moved it to this location in the early 1890s to make way for a much larger stone dwelling on that site, completed in 1897 and since replaced by the Wayland Manor (see 500 Angell Street). Banigan's daughter Alice built her own

house nearby at 254 Wayland Avenue (q.v.). Banigan left a significant legacy of buildings to the city; see entries for 125 Governor Street, 236 Weybosset Street, and 10 Weybosset Street.

29 **Robert Lincoln Lippitt House (1902):** A restrained, well-proportioned, 2½-story Colonial Revival house with a hip roof, 3-bay facade, broad, Tuscan-column entrance porch, porte-cochere on the west side, and handsome, 2-story garage at rear. Lippitt (1860-1910), an agent for his family's woolen company, was the son of Governor Henry Lippitt (see 199 Hope Street). He was an early and avid motorist, and his death was caused by injuries sustained in an automobile accident. His garage may be one of the earliest such structures in the city.

35 **Forrest Greene House (1896):** An unusual, 2½-story, brick, cross-gable-roof, more-or-less Tudor style house with projecting center pavilions, oriel windows, and casement windows. Greene was a partner in the carriage manufacturing firm Allen Greene & Son; in 1899, he sold the house to Laura F. Rogers, wife of Everett I. Rogers, a jewelry manufacturer.

43 **Harold J. Gross House (1899):** Martin & Hall, architects. A 2½-story, shingle Queen Anne house with a central entrance in an Ionic-column porch, an oriel window above the porch, and a Palladian window in the large, gabled dormer. The symmetrical facade composition contrasts with an octagonal corner turret. Gross was a partner in G.L. & H.J. Gross, insurance and real estate agents.

44 **Annie C. Barker House (1910-11):** Clarke & Howe, architects. A 2½-story, 5-bay-facade, gambrel-roof, brick Georgian Revival house with an ogee-gable front porch inspired by the Joseph Brown House (see 50 South Main Street). Mrs. Barker was the widow of Henry R. Barker, president of the Providence Mutual Fire Insurance Co.

60 **St. Martin's Episcopal Church (1916, 1925, 1946):** Clarke & Howe, architects. A random-ashlar, gable-roof English Gothic parish-type church with tracery windows and a large, square, corner bell tower with a louvred belfry. Also by Clarke & Howe, the parish house at rear, on Orchard Place, is a 2½-story, split level, random-ashlar and half-timber structure with a cross-gable roof and leaded casement windows. The parish was organized in 1899 as a mission, Calvary Church, to serve the growing residential neighborhood around Wayland Square. The west end of the church was added in 1946, to designs by Wallis Howe. The architect's son Halsey DeWolf Howe served as rector of this church from 1961 to 1973.

63 **Nathan B. Barton House (1897):** A fine, 2½-story, 5-bay-facade, hip-roof Colonial Revival house with a pedimented central pavilion framed by colossal Ionic pilasters. The center entrance, within a semicircular plan, paired-column porch, is flanked by oval bull's eye windows. This fine and elaborate dwelling, richly detailed with Federal-style ornament, was built for the treasurer of the Ostby & Barton company, manufacturers of jewelry.

67 **Franklin Nugent House (1898):** A complex, asymmetrical, 2½-story, hip-roof dwelling with a yellow-brick first story, shingled upper stories, corner tower, and oriel windows. Detail derives from both colonial and medieval sources. This unusual house was built for a principal in C. Franklin Nugent & Company, bankers and brokers.

68-72 **Temple Beth El (1951-54):** Percival Goodman (New York), architect. A large, buff-brick, limestone, and glass, flat-roof structure. A parabolic arched roof covers the sanctuary. Facilities include a theatre and a school. The Congregation of the Sons of Israel and David, Providence's oldest Jewish congregation, was established in 1854. The congregation moved here from South Providence; its previous home stands at 688 Broad Street (q.v.).

75 **Henry W. Harvey House (1900):** Angell & Swift, architects. A large, symmetrical, 2½-story, brick-and-shingle, gable-and-hip-roof Queen Anne house with elaborate Colonial Revival detailing, including a modillion cornice, oriel windows, and a large, bowed, Ionic portico. Harvey was a jewelry manufacturer. In 1958 he gave a statue of Abraham Lincoln (Gilbert A. Franklin, sculptor) to Roger Williams Park in memory of his wife, Georgianna.

ORCHARD PLACE

[23] **William J. Harris House (1839):** A 5-bay-facade, center-chimney cottage. This small dwelling is the only remaining structure related to Moses Brown's farm, which encompassed much of the land in this neighborhood. Brown's house was located near the present-day intersection of Wayland and Humboldt Avenues. Harris was the executor of Moses Brown's estate and built this house on the farm land three years after Brown's death in 1836.

ORIOLE AVENUE

15 **Nightingale-Cranston House (1868):** A square, 2½-story, mansard-roof Second Empire house with bracketed eaves, molded window caps, bay windows, and elaborately arcaded side porch sheltering the entrance. George C. Nightingale built this as an income property. The first resident, who later bought the house, was Joseph Cranston, a mason.

54 **Elliot H. Flint House (ca. 1904):** A 2½-story, stucco-and-half-timber, end-gable-roof Tudor Revival house with a projecting front gable containing a shallow oriel window and an enclosed sunporch with a half-timbered gable. The half-timbered garage is an early example of the type. Flint was a real estate broker and owned a small motor car company.

67 **H.E. Walker House (1915):** Norman M. Isham, architect. A large, 2½-story, shingle, cross-gable-roof house with overhanging gables supported on large consoles and a massive, wooden-pilaster-enriched, segmental-arch porch at the entrance. This house is in Isham's 17th-century revival style. Walker, a biologist, was a professor at Brown University, like many of Isham's clients.

ORMS STREET

[2] **Marriott Hotel (1975, 1978):** Py-Vavra (Minneapolis), architects. A rambling, informally grouped collection of 1-, 2-, 3-, and 4-story, brick-clad, reinforced-concrete structures with flat roofs and a sweeping, applied metal mansard on the facade. Built on land cleared for the construction of Interstate 95 (q.v.) and through urban renewal, the Marriott provided ample lodging and meeting rooms just as the Biltmore (see 11 Dorrance Street), long the city's leading hotel, was closing.

161 **J.A. Sheldon House (1871):** A cross-gable-roof, T-plan cottage with irregular fenestration and hood molds. Sheldon — a foreman at the American Screw Company, just down the hill — moved from nearby Smith Hill to this house upon its completion.

162 **Horace Crossman House (ca. 1849):** This end-gable-roof Greek Revival cottage is typical of the small dwellings erected on Smith Hill in the 1840s and '50s. Crossman was a machinist who no doubt worked at one of the nearby mills.

216 **Yeomans-Oldfield House (1845):** Two stories high with a low hip roof above wide eaves, this single-family dwelling has a 5-bay facade with a center entrance flanked by sidelights and crowned by a broad entablature. Amos D. Yeomans, a baker, built this house on speculation between March and September of 1845, when he sold it to John Oldfield.

225 **Margaret McIver House (ca. 1873):** This 2½-story, 3-bay-facade mansard-roof house has a bracketed cornice and a bracketed center-entrance portico; a carriage house similar in style to the main house is at the rear of the lot. John McIver, listed as a carpenter in Providence directories, and his family were first listed at this address in 1874; previously they had lived on Benefit and on Cady Streets. McIver's profession suggests that he may have built the house himself. In scale and style it is more elaborate than other contemporary dwellings in the neighborhood.

344 **William F. Goff House (ca. 1883):** A typical Providence house of the early 1880s, this 2½-story mansard-roof house has a 2-bay facade with a bracketed entrance portico and a bracketed, 2-story, bay window. Goff was a machinist and, like many other residents of Smith Hill, probably located here because of the area's proximity to industry.

*377 **Baxter-Dickhaut House (ca. 1844):** Greek Revival in style, this cottage has a T-plan and cross-gable roof with a hexagonal cupola at the gable intersection. Nathan

Baxter, who built the house, sold it almost immediately, and it changed hands often for almost forty years until purchased in 1881 by Andrew Dickhaut, who lived here until his death in 1895. The house stood on a large tract of land bounded by Orms, Duke, Smith, and Bath Streets, and Dickhaut, who invested heavily in Smith Hill real estate, built workers' cottages on both Bath and Duke Streets (q.v.).

ORTOLEVA DRIVE

76 **Penelope Brown House (ca. 1845):** A 2½-story, flank-gable-roof, center-chimney, 5-bay-facade farmhouse with a Greek Revival Doric portico, an entrance with sidelights and a transom light, and bay windows on the first floor facade. By the 1870s this house was part of the Joseph E. Brown farm complex.

OXFORD STREET

136 **McKenna-Searcy House (1870):** A 3-story, hip-roof house that originally had a cupola. Although considerably altered, the house appears in original form in a pre-1885 photograph. Once part of a row of five, this house and 130 Oxford (now heavily altered) are the only survivors of a group of identical buildings that may have been early three-deckers. James McKenna, a carpenter with his shop at the corner of Ocean and Oxford Streets, built these houses in 1870. In 1871, he sold number 136 for $3,000 to Thomas Wyatt, owner of the New England Chain Works at Wyatt and Plain Streets. Wyatt in turn, sold the house in 1872 to widow Mary Searcy, who owned it until her death in 1885.

212-216 **Saint Michael's Total Abstinence and Benevolent Society, later Luther Brothers Factory (1865 et seq.):** A 2-story brick building with 1- and 2-story wooden wings and a 1-story, brick addition on Harriet Street. Built by the Saint Michael's Society, an organization associated with the nearby church (q.v.), this building was sold to Luther Brothers in 1877. Founded in 1870 by William and Edward Luther, Luther Brothers manufactured novelty jewelry and introduced electroplating into its production in the 1870s, soon after the patent protecting its exclusive use expired. By 1890, this firm was the largest manufacturer of electroplated jewelry in the United States and Europe. In 1888, the firm became William Luther & Son; it remained here until 1917, when the building was bought by Frank H. Goodwin of the Goodwin Bradley Pattern Company, which still maintains its operations at this location.

*251 **Saint Michael's Roman Catholic Church (1891-1915):** An "English Norman style," brick-and-brownstone church designed by architects Martin & Hall and decorated by Murphy, Hindle & Wright. Set on a high basement, the church has a tall, massive square tower centered on the facade and a high nave flanked by low side aisles. The powerful massing of the church's exterior is complemented by the lavish, but somber interior. The parish was established in 1857 to serve an Irish community growing rapidly in the middle years of the 19th century; the church was, in fact, the center of Irish community life in South Providence during the 19th and early 20th centuries. Parishioners worshiped in a small, wooden building until 1867, when a brick church was built; both were razed after the completion of this structure. Included in the complex are a brick, 3½-story rectory (1925; Ambrose Murphy, architect) and a brick-and-brownstone, 3½-story convent with a terra cotta roof (1929; Ambrose Murphy, architect).

PALLAS STREET

*4 **Fire Station Number 9 (1856):** A 2-story, *Rundbogenstil*, brick fire station with a symmetrical facade, center entry, and corbel cornice. The building housed a school for delinquent boys in the early 20th century, and the Veterans Club of Rhode Island later used it; in 1980, it was in use for jewelry manufacturing.

PARADE STREET

Dexter Training Ground, now known as Dexter Parade (1824): A 10-acre tract of flat, open land willed to the city by Ebenezer Knight Dexter with the provision that it always be used as a drill field and park. The statue of Dexter was raised in 1874, and the tract became part of the city park system in 1893. Its southern end became the site of the Cranston Street Armory in 1907 (see [375] Cranston Street), and the training ground was landscaped in 1909.

*11 **George W. Chapin House (1881):** An elaborately trimmed "cottage orné" with a robust front porch and a mansard roof. Chapin (1820-98) began his career working in his father's wholesale grocery business. He later turned to textile manufacturing and was involved in the Atlantic-Delaine and the Riverside mills (see 120 Manton Avenue). Chapin moved here from 196 Broadway; he also maintained a country seat at 600 Mount Pleasant Avenue (q.v.).

*25 **Charles E. Boone House (1870-71):** A bracketed, 2½-story Second Empire house with slate mansard roof and a central sunbonnet gable. Boone was a print dealer.

*31-41 **Frances M. Andrews Houses, later Miriam Hospital (1878, 1925):** Four attached brick townhouses, 3 stories high on a raised basement, with label molds, full-height bay windows, and coved cornices. Unlike most row houses in Providence, these remained an investment property in the ownership of one individual. In 1925, the row became the Miriam Hospital and was considerably remodeled by the removal of the entrances and changes in the fenestration. In the 1950s, Miriam moved to its present site at 164 Summit Avenue (q.v.), and the former hospital was converted first into the Park View Apartments and more recently into the Park View Nursing Home. Andrews was a produce dealer, and his row house for upper-income tenants is one of the few rows of townhouses in the city.

*61 **Nathan Truman House (1872):** An elaborate, 2½-story Second Empire house with a lightly scaled portico, quoins, modillion cornice, and mansard roof. The windows have bracketed lintels and sills. Truman was a partner in Truman & Tyler, furniture dealers.

*77 **Frederick W. Hartwell House (1883-84):** E.I. Nickerson, architect. A fine and elaborate, 2½-story, clapboard-and-shingle Queen Anne house with an irregular cross-gable roof; three ornate, corbel chimneys; varied window treatments, some with stained glass; and an elaborate porch integrated into the main block of the house on the front. This is similar to number 81 next door; both are "textbook" examples of the Queen Anne. Hartwell was secretary of the Providence Steam & Gas Pipe Co.

*81 **Joseph C. Hartshorn House (1883):** E.I. Nickerson, architect. A 2½-story, clapboard-and-shingle Queen Anne house with a variety of window treatments and surface textures, an irregular cross-gable roof with iron cresting, and an entrance porch set within the mass of the building. Like that next door at number 77 (q.v.), this house is set on an ample lot behind an iron-and-brownstone fence. Hartshorn was treasurer of the Providence Steam & Gas Pipe Co.

*89-91 **Benjamin F. Arnold House (1883):** A 2½-story Queen Anne double house with an irregular cross-gable roof, a 3-story, conical roof turret, and entrance porches on opposite sides of the house. Arnold and Herbert E. Maine were partners in a grocery business.

*103 **Charles A. Hopkins House (1875):** A 2½-story, L-plan Modern Gothic house in the French mode with a mansard roof, iron cresting, and incised decorative panels. Set on a high, granite basement behind a granite-and-iron fence, the house has its entrance at the inside corner of the "L." Hopkins was an insurance agent. The house was purchased by the Providence Preservation Society Revolving Fund Incorporated in October 1980 as its first rehabilitation project in this neighborhood.

*105-107 **Augustus H. Preston House (1875):** A 2½-story, L-plan, double house with paired windows under bracketed hoods on the 1st and 2nd stories, square-column porches on opposite corners, modillion cornice, and a mansard roof with patterned shingles and dormers. Preston owned a fruit and vegetable business.

*125 **P. Francis Walker House (1887):** A 2½-story Queen Anne double house with an irregular hip-and-cross-gable roof, dentil cornice, and hexagonal corner turret; the porch has turned posts and incised ornament. Walker was a physician.

147 **Susan Stone House (1891):** A picturesque, 2-story, cross-gable-roof Queen Anne dwelling with turned-post porches and bracketed trim; it was moved from a site on Cranston Street one block away after 1924 by Henry P. Stone, a real estate broker, and his wife.

PARK STREET

57 **Veterans Memorial Auditorium (1928,**

1951): Osgood & Osgood, architects; Oresto di Saia, architect for completion. A midwestern architectural firm that specialized in Masonic temples designed this structure to supersede the 1897 Masonic headquarters at 123 Dorrance Street (q.v.). This steel-frame, neoclassical structure is sheathed in brick and sandstone and comprises two massive 6-story blocks at an acute angle connected by a smaller trapezoidal hyphen. The eastern block, intended for office space and overlooking the State House lawn, is the most visible and the most fully articulated of the three sections: colossal Ionic colonnades, *in antis* rest on a 2½-story coursed-ashlar basement. The western section is of brick, with little articulation beyond the marquee and theatre entrance. Construction on the complex came to a halt in 1928 after only the walls and roof were completed. The state purchased the property in 1945 with the intention of completing the project, and Oresto di Saia was retained for the work. Only the auditorium wing, with office space at the rear, was completed; it was dedicated as a World War II memorial in 1951. The auditorium decor, executed in a simplified version of the original scheme, derives from late 18th-century Adamesque prototypes. From its opening until the opening of the Ocean State Performing Arts Center (see 228 Weybosset Street) in 1978, Veterans Auditorium was the only major concert hall in the state, used for symphonies, recitals, operas, rock concerts, and countless high school graduations. The extremely poor condition of the eastern wing and the hyphen — both untouched since 1928 and now extremely deteriorated — jeopardizes the continuing utility of the whole structure.

107 **Stillman White House (1876):** This 2½-story, mansard-roof dwelling with a 2-bay facade, comprising a small portico and a bay window, is typical of the middle-class dwellings erected in this area during the 1870s. Stillman White, in addition to running his brass foundry at 1 Bark Street (q.v.), was quite active in local politics, serving in the Rhode Island House of Representatives between 1878 and 1882, on the Common Council of city government, and as a member of the Board of Aldermen. White remained here until his death in 1903. By 1920 the building was a rooming house.

111 **David A. Cleveland House (1867):** George W. Cady, architect. This mansard-roof Second Empire house is built on an L-plan; an entrance porch, surmounted by a balustrade, fills the nook of the "L." A 2-story bay window dominates the facade. The house was constructed by one of the partners in Cleveland Brothers, a furniture manufactory located at 110 North Main Street; another brother lived around the corner at 194 Smith Street (q.v.). David Cleveland moved here from 27 Halsey Street (q.v.).

* PARKIS AVENUE

One of Elmwood's most handsome, intact, and cohesive late 19th-century residential streets, Parkis Avenue was platted by Arnold Saunders in 1853 and sold in its entirety — and still undeveloped — to John S. Parkis in 1857. Parkis, like Saunders and a number of other contemporary residents in northern South Providence and Elmwood, was a butcher; he began development of the street in the late 1860s. Lined with imposing Second Empire and Queen Anne dwellings by 1890, the street remained a private thoroughfare for many years, closed at either end by gates. Since the mid-1970s, the street has undergone noteworthy rehabilitation at the hands of new owners, who have slowly acquired and carefully repaired many of the houses.

*14 **Richardson-Waite House (ca. 1878):** The largest and most elaborate of Parkis Avenue's mansard-roof houses, this square, 2½-story Second Empire structure has a narrow, slightly projecting central block whose roof, broken by a large dormer with a tripartite window, is just taller than the main roof. The most prominent element of the facade is the bracketed porch with twisted colonnettes. The original owner, Josiah W. Richardson, was a partner in Josiah W. Richardson & Co., jewelry manufacturers; he died in 1881. From 1882 until his death in 1929, jewelry manufacturer William H. Waite (see 30-32 Chestnut Street) lived here. The structure was converted into apartments in 1943.

*36 **Stanton B. Champlin House (ca. 1888):** One of Elmwood's finest Queen Anne/Colonial Revival houses, this 2½-story, cross-gable-roof dwelling has elaborate Colonial Revival porches and doorways richly trimmed with urns and swags. Champlin ran a jewelry manufacturing firm, Stanton B. Champlin & Son. He previously lived at 377 Pine Street (q.v.). Severely damaged by fire in 1976, this house was rehabilitated partially through aid provided by the Mayor's Office of Community Development.

*43 **Marsh-Dyer House (ca. 1872):** Built for Henry C. Marsh, a meat supplier with offices located nearby on Broad Street, this ample, squarish, 2-story structure, with low mansard roof and octagonal side turret, came into the possession of John F. Dyer, a real estate broker, in 1873. Dyer owned it until 1888. The house has a symmetrical, 3-bay facade and a small, central, bracketed entrance porch with an ornamental hood over the windows above it.

*47 **Louis H. Comstock House (ca. 1869):** Alfred Stone, architect. The first large house on Parkis Avenue, this 2½-story, mansard-roof structure has quoined corners, bracketed cornices, front and side porches, and an elaborate tripartite dormer centered on the facade. Comstock, a partner in Comstock & Co., dealers in meat and provisions, moved to East Greenwich about 1915. Fred S. Comstock, a son who eventually became president of the firm, continued to live in the house until his death in 1948.

*48 **Joseph Davol House (ca. 1872):** An L-plan, 2½-story, mansard-roof dwelling with bracketed porch and eaves. At the time he built this house, Davol was affiliated with Ebben Simmons & Co., owners of the City Planing Mill. In 1878, he took charge of the Perkins Manufacturing Co., an establishment he had previously financed. Reorganized as the Davol Manufacturing Co. and renamed the Davol Rubber Co. in 1885, this rubber-products firm remained in business at 69 Point Street (q.v.) until moving to Cranston in 1977.

*52 **Leonard-Price House (1871, 1889):** A 2½-story, mansard-roof dwelling with a projected, central entrance pavilion with a conical-roof tower; there is a gazebo-like porch at one corner. George C. Leonard, a principal in Stokes & Leonard, provisions merchants on Dyer Street, sold the house in 1874 to Phebe Whipple. Her heirs sold the house to Miss Mary Emma Price in 1888; she added the tower and corner porch before moving to New York in 1892.

PEACE STREET

*118-120 **Cohen House (ca. 1897):** A steep-cross-gable-roof, 2-family house with scallop-edge bargeboards and an octagonal, turreted, corner tower. Rich Colonial Revival detailing ornaments the front porch. The original occupants were Frank W. Bodwell, a foreman; and, upstairs, Joseph B. Cohen, a hardware dealer, Mollie Cohen, a milliner, and Sarah Cohen, a widow.

146 **House (ca. 1855?):** An L-plan Gothic Revival cottage with a steep, cross-gable roof and bargeboards; several small additions have been made to the original house. It was moved to this site between 1882 and 1900.

162 **House (ca. 1880):** A 1½-story, flank-gable-roof, clapboard structure, with open timberwork gable trim. The three front dormers have Gothic Revival-style bargeboards; a Tuscan-column front porch has been added.

165-169 **Christopher Ellery House (ca. 1807):** A plain, 2-story, hip-roof, Federal style, central-hall-plan house, now clad in shingle. The remaining original exterior trim is simple and includes a pilaster-framed doorway with a fanlight-pierced pediment (now partially concealed behind a modern porch) and molded window caps. Within, several mantelpieces and the original central staircase remain intact. Before 1846 a rear ell was added. Christopher Ellery (1768-1840), a native of Newport and a nephew of William Ellery (signer of the Declaration of Independence), was a lawyer and Jeffersonian Democrat; he served from 1801 to 1805 as a representative in Congress. In 1806, having been appointed by President Jefferson to the post of commissioner of loans in Providence, Ellery bought a tract running from Elmwood Avenue west to Long Pond, where Peace and Hanover Streets and Bellevue Avenue now lie; he probably built this house soon thereafter. He continued to live here until 1814, when, his term as commissioner having ended, he sold the house to William Peckham. Peckham, a Providence merchant, occupied the house until his death about 1830. George Field owned the property from 1830 to 1840, when it was purchased by Gershom Turner. Walter S. Burges, an associate justice of the Rhode Island Supreme Court from 1868 to 1881, purchased the estate in 1850 and resided here until his death

in 1892. About 1894 the estate was subdivided and the house moved to its present site from its former location on the west side of Elmwood Avenue in line with Peace Street.

PEARL STREET

78 **James Mathewson House (1890):** An end-gable-roof Queen Anne cottage with patterned shingling and handsome detailing. This well-preserved house, originally one of a row, was first occupied by Mathewson, a jeweler. The long-vacant Weybosset Plain Tract, belonging to the heirs of Hope Brown Ives, was finally developed in the 1890s.

*304 **New England Butt Company (ca. 1848, 1850s, 1865, 1951):** Founded by Nicholas A. Fenner, Charles Miller, and Stillman Perkins in 1842, New England Butt Company had moved to quarters at Pearl, Perkins, and Rice Streets before 1849. The firm originally manufactured cast-iron butt hinges and turned to the manufacture of braiding machinery about 1880, when the introduction to the market of less costly stamped-metal butts rendered cast-iron ones obsolete. The company continued to manufacture braiding machinery under the New England Butt Company name; it was purchased by the Wanskuck Company, another local firm, in 1955. Much of the factory complex predates 1875. The front building at 304 Pearl Street, was erected in 1865 from the designs of Providence builder-architect Spencer P. Read. Originally the machining and assembling building, it is now used for offices. It is a handsome, 3-story, brick structure, with a trap-door monitor roof, corbeled-brick cornices, and brick window caps and arched door surrounds. Exterior changes have been minimal. A long wing, originally two stories in height but since raised to three, extends along Perkins Street. Although its brick window caps correspond with those in the Pearl Street building, part of the structure may predate 1865. Perhaps the oldest structure in the complex is the much altered, 2-story, monitor-roof, frame building in the center of the block on Perkins Street. It was probably in existence in 1865, and may have been constructed between 1849 and 1857. The factory complex also contained a foundry, which closed in 1948. A large, flat-roof, glass-brick structure, replacing the foundry and occupying the rest of the block, was erected in 1951.

PEKIN STREET

Filled with 2½-story, 2-family, gable-roof houses set end to the street, Pekin Street was developed between 1875 and 1895. Its architectural cohesiveness is largely due to the relatively brief period during which these dwellings were built. The rapid population growth in Providence and the concomitant building boom on Smith Hill in the 1880s was responsible for the construction of large numbers of these 2-family houses.

*19-21 **William Chase House (ca. 1877):** A 2½-story, 2-family house set gable end to the street with a 1-story porch across the facade. Chase, who platted this block in the late 1870s, built this as an investment.

*26 **Winnifred A. Foley House (ca. 1895):** A 2½-story, 2-family house, with a cross-gable roof set end to the street, a 1-story entrance porch, and a picket fence in front. Foley, a dressmaker, lived in one unit and rented the other.

*32-34 **Hugh F. Tierney House (ca. 1895):** A 2½-story, 2-family house with a cross-gable roof set end to the street and a 1-story porch across the facade. Tierney, a watchman, lived in one unit and rented the other.

*42 **Catherine Greene House (ca. 1885):** A 2½-story, 2-family house set gable end to the street with a hooded entrance and bracketed cornice. Mrs. Greene lived in one unit and rented the other.

*51 **Michael Conaty House (ca. 1881):** A 2½-story, 2-family house set gable end to the street with a hooded entrance. Conaty, a laborer, lived next door at number 55 (q.v.) and owned this as an investment.

*55 **Michael Conaty House (ca. 1880):** A 2½-story, 2-family house set gable end to the street with a hooded entrance. Conaty, a laborer, lived in one unit and rented the other; he also owned the house next door at number 51 (q.v.) as an investment. By the mid-1890s, the Conatys had left the neighborhood but retained ownership of this as an investment.

*59 **Michael Conaty House (ca. 1885):** A 2½-story, 2-family house set gable end to the street with a hooded entrance. Conaty, a laborer, lived next door at number 55 (q.v.) and owned this as an investment.

*71 **James F. Nolan House (ca. 1890):** A 2½-story, 2-family house with a cross-gable roof set gable end to the street. Nolan, a jeweler, lived in one unit and rented the other.

*77 **Catherine McCarthy House (ca. 1890):** A 2½-story, 2-family dwelling set gable end to the street with a 1-story entrance porch and bracketed cornice. Mrs. McCarthy was the wife of a shoemaker; the McCarthys lived in one unit and rented the other.

PEMBERTON STREET

81-83 **Henry J. Dubois House (ca. 1865?):** A 2-story, hip-roof Italianate house with low, bracketed eaves broken by a round-arch gable, paired windows, and an elaborate veranda with paired posts. Dubois moved this house here between 1895 and 1908.

PENNSYLVANIA AVENUE

34 **James Fitzpatrick House (1902):** A 2½-story, cross-gable-roof Queen Anne house with patterned ornamentation in the gable ends and a spindlework veranda. Fitzpatrick was a partner in Fitzpatrick Brothers Restaurant at 59 Weybosset Street.

PIKE STREET

*25 **Fuller Iron Works (1869, 1893, 1966):** A long, rectangular, 3-story building in two parts. The front section, built in 1869, is a 3-story, brick structure with a low pitched roof, corbel cornice, and segmental-arch windows. The rear section, originally a machine shop, is a large, steel-frame, glass-wall structure now covered in asbestos shingles. When built in 1893, it was the first all-glass-and-steel industrial building in Providence. Frederick Fuller had started the Fuller Foundry in 1839 when he purchased the old Fox Point Foundry. Upon his death in 1867, his sons Frederick and George expanded the business, built the 1869 building, and continued the firm into the 20th century as the Fuller Iron Works. The company produced steam engines, heavy machine castings, water pipes, and other heavy-metal products; it ceased operation in 1937. The brick part of the building, heavily remodeled ca. 1966, is now used for offices.

PINE STREET

*52-60 **Hanley Building (1911):** William R. Walker & Son, architects. A 6-story, brick building with truncated corners; slightly altered, wood-and-plate-glass storefronts; pier-and-spandrel upper stories with Chicago windows; and a heavy, boxed, metal cornice. Built by James Hanley, a brewer, as an investment property to house light industry, this structure first housed a gold-leaf manufacturer, a dye-stuff company, a bookbinder, a printer, and an electric-supply company. It was converted to office space with the deindustrialization of this area in the mid-20th century.

*72 **Edward L. Aldrich Building (1883):** A 5-story brick structure with slightly altered wood-and-plate-glass storefronts, a 16-bay facade, and a wooden cornice. Built at a cost of $40,000 and apparently first used as a wholesale grocery store, the building has, like others adjacent, become integrated into the commercial and financial district of Downtown Providence.

340 **Olney Read House (1842):** A typical 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with paneled corner pilasters and a pedimented, recessed entrance. Read was a coach and chaise maker with a shop on Richmond Street.

*362 **William H. Hudson House (1835-36):** A typical 2½-story, pedimented-end-gable roof, 3-bay-facade, Greek Revival house with paneled corner pilasters and a pedimented entrance. Hudson, a carpenter, built this house and moved here from nearby Ship Street. By the early 1840s, it belonged to Rufus Greene, a shipping merchant on South Main Street, who owned it as an investment. He sold it to John W. Greene in 1866 for $6,000, and it remained in the Greene family until 1927.

*372 **George A. Jenks House (ca. 1845):** A well-preserved and typical, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with paneled corner pilasters. Jenks was a prosperous machinist whose family occupied this house into the 20th century.

*377 **Stanton B. Champlin House (1869):** A 2½-story, bell-cast mansard-roof house with a

handsome modillion cornice and an unusual, 3-tiered bay window. Champlin was a provisions merchant when he moved into this fine house from Stewart Street. Later he became a successful jewelry manufacturer and moved to 36 Parkis Avenue (q.v.) in 1888.

*378 **William H. Dyer House (1842):** A 2½-story, pedimented-end-gable-roof, 3-bay facade Greek Revival house notable for its detailing, elaborate by Providence standards for Greek Revival dwellings. The 1-story, Ionic entrance porch is particularly fine, and the original front door, ornamented with carved anthemion, remains. The windows are capped with low pediments, an unusual treatment. The pedimented attic story is finished with flushboard, a common treatment for Greek Revival houses in much of New England, but seldom seen in Providence. This elaboration is not surprising, for Dyer was a housewright; he built this and others on speculation and sold this one to his brother George in 1857.

*389-391 **William H. Dyer Houses (ca. 1860):** A pair of 3-story Italianate townhouses with wide, bracketed eaves and console-supported door hoods. Built as investment property by Dyer, a housewright, these were among several he built and owned in the area (see 378 Pine Street and 60 Maple Street).

*392 **Charles W. Holbrook House (1869):** A 3-story, flat-roof Italianate house with corner tower and wide, bracketed eaves. Built by a manufacturer of textile machinery and leather goods, it is one of the few, fine, towered Italianate houses in Providence.

*413-417 **John B. Wood House (1857):** A 3-story, brick Italianate double house notable for its monumental bracketed porticoes with imaginative, almost Egyptoid, acanthus capitals. It was the most expensive house in the neighborhood when erected, valued at over $13,000. Wood was a jewelry manufacturer.

*427-431 **D. Russell Brown Houses (1880):** A matched pair of 2½-story, mansard-roof houses: number 427 is closest to original condition and has paneled walls, coved cornices, pedimented windows, and ornate porches; these are among the most elaborate houses of their period in Providence. Brown, a partner of Brown Brothers & Co., a machinery and mill-supply firm, served as governor of Rhode Island from 1892 to 1895. He built these houses on speculation while a Providence city councilman; in the 1890s, he was involved in the development of Washington Park as a principal in the Home Investment Co.

*428 **Thompson-Hawes House (ca. 1863):** A 3-story, hip-roof Italianate house notable for its rich detail. George S. Thompson, who built the house, was an ornamental carpenter who lavished his skill on his own house before selling it to Amos B. Hawes, a Providence dentist, in 1869. This well-preserved house has bold corner quoins, heavy, molded caps over the windows, and broad, bracketed eaves.

*430 **George Bourne House I (1859):** A 3-story, flat roof Italianate house with wide, bracketed eaves and a hood over the center entrance surmounted by an oriel window. Bourn was a grocer at Richmond and Ship Streets; he occupied this house until 1888, when he moved next door to number 434 (q.v.) and rented out this building.

*433 **Esek Tallman House (1864):** An end-gable-roof Greek Revival cottage with dentil trim, this house is interesting both as a late example of the Greek Revival and for its three, large chimneys along the west side. Tallman, a carpenter-builder, built this house as his residence and sold it to Mary S. Cole, a widow, in 1877.

*434 **George Bourn House II (1859?, 1888):** A 2½-story Queen Anne house with a corner turret and an Italianate entrance. This appears to be an earlier house, heavily modified. Bourn, who had lived next door at number 430 since 1859, moved here in 1888. Although its original use is not known, this building has always been connected by a wing with number 430. Bourn occupied number 434 until his death about 1900.

*442 **Caleb C. Greene House (ca. 1859):** A typical, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with paneled corner pilasters and a heavy molded cap supported by consoles over the entrance. Greene, a grocer at Hospital and South Streets, first occupied the house in 1860; his family remained here until the end of the century.

*446 **John Congdon House (ca. 1852):** A typical, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house notable for its Gothick rear porch and its carriage house with cupola. Congdon, a carpenter, occupied the house until 1857, when he sold it to Joshua Gray, a watchmaker and jeweler, who lived here until the 1890s.

*477 **William H. Crins House (ca. 1850):** A typical, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house. This was occupied by Crins, president of Gorham Manufacturing Co., before he built 24 Linden Street (q.v.) in 1882. He subsequently rented out number 477 until the early 20th century, when it was converted into a 2-family house, and the current pair of doors replaced the original single entrance.

498-502 **Harold Gordon Service Station (1926):** A single-story, brick-and-stone-sheathed service station with a 2-story, conical-roof, hexagonal corner tower. This unusual building is important as an example of individualized service-station design; major oil companies had begun to use standardized plans by this time.

PITMAN STREET

55 **James Coats House (1880):** Stone & Carpenter, architects. An unusual, mansard-roof cottage with flaring eaves, shed window hoods, and shed dormers. Coats, principal in the major thread-manufacturing firm Coats & Clark, lived at 77 Williams Street (q.v.) and built this as an investment.

68 **Henry Childs House (1858):** Henry Childs, architect. A small, cross-gable-roof, L-plan, vaguely Gothic *cottage orné* with all of its original features including a scroll-saw-ornamented front veranda, 6-over-6 sash, exterior blinds, and elaborate scroll saw bargeboards in the gable. An altered board-and-batten barn still stands behind the house on Gano Street; it is a rare survivor of a once-common type, as is the picket fence which surrounds the property. Childs (1823-1882), a principal in Carpenter & Childs, was an important builder-architect in Providence: he was involved in the construction — and possibly the design — of the Henry Lippitt House II at 199 Hope Street (q.v.), built while Childs lived here, and he served on the professional advisory committee for the selection of the design for the new City Hall (see 25 Dorrance Street). His career deserves further study. Childs moved to 21 Planet Street in 1865.

76 **John D. Willey House (ca. 1845):** A typical, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house. It is a well-preserved example of the standard Greek Revival Providence house. The earliest known owner was John D. Willey, a stucco worker, who owned the house in 1854.

*210 **Constance Witherby Park (1929):** A small, informally landscaped park containing a bronze statue on a stone plinth, the *Spirit of Youth* (1933; Gail Sherman Corbett, sculptor). Mr. and Mrs. S. Foster Hunt gave the park to the city in 1929 in memory of Mrs. Hunt's daughter, Constance Witherby (1913-1929).

PLAIN STREET

111 **Fifth District Police Headquarters (1886):** A plain, 3½-story, brick-and-granite, hip-roof building now used for offices. It housed the South Providence precinct police station until 1947.

PLAINFIELD STREET

474 **Plainfield Street Fire Station (ca. 1885):** A 2-story, low-hip-roof, Queen Anne style building with long, narrow windows ornamented with multi-paned transom lights. Handsome decorative features include the shingle band between the first and second floors and the octagonal corner turret surmounted by an open, spindlework, conical-roof belfry. The building was deaccessioned by the city in 1950 and converted to commercial use.

569 **Alverson Farm (ca. 1810):** A 2½-story, 5-bay-facade, center-hall-plan Federal house with 2 end-wall chimneys. The large, 2-story ell at the rear is probably a later addition. The portico, front door, and central window on the 2nd floor are 20th century alterations. A standard early 19th-century house, this farmhouse stood on a large parcel extending north from Plainfield Street.

PLEASANT STREET

38 **John J. Brennan House (1851-52):** A typical pedimented-end-gable-roof, side-hall-plan

Greek Revival cottage. The front bay window replacing two sash windows was probably added in the late 19th century. Brennan was an engraver.

44 **Thomas Goodrum House (1846-47):** A large, 2½-story, pedimented-end-gable-roof, 3-bay-facade, Greek Revival house with an Italianate entrance hood borne by elaborate consoles. Goodrum was employed at the Allen Print Works (see 27 Dryden Lane).

74 **Patrick Prior House (ca. 1887):** A 2½-story, end-gable-roof, 2-family house with patterned gable shingling; the house is notable for its almost-Moorish front porch with horseshoe arches and circles beneath a spindlework frieze. Prior owned a saloon on North Main Street.

171 **McIntosh-Tattersall House (1873):** A 2½-story, mansard-roof house with an elaborate porch and window trim. Duncan D. McIntosh, a carpenter, sold this house (probably unfinished) in 1873 to John Tattersall, a boot and shoe dealer. McIntosh probably had to sell this property to liquidate his assets as a result of the Panic of 1873. Tattersall did not live here until 1876.

PLEASANT VALLEY PARKWAY

Created just after the turn of the 20th century when civic improvements of the "City Beautiful" movement guided Providence's planning and landscaping, Pleasant Valley Parkway was conceived as a rambling, picturesque boulevard — similar to the recently completed Blackstone Boulevard (q.v.) — with a roadway on either side of a stream that flowed southwest from Academy Avenue to Promenade Street and into the Woonasquatucket River. As realized, the boulevard portion extends from Academy Avenue only to Convent Street, though the name serves for a longer road.

95 **Coca Cola Bottling Company Plant (1939):** Designed by the Atlanta architectural firm of Robert and Company — retained by Coca Cola for its bottling plants — this brick-sheathed, steel-frame building replaced an earlier wood-frame facility at 477 Smith Street (q.v.). A 2-story block at the front of the structure contains office space; the bottling facilities and warehouse occupy the remaining interior space. The office block has a 3-bay facade with a center entrance and fenestration connected vertically by concrete spandrels decorated with stylized versions of Coke bottles. Horizontal bands of casement windows illuminate the manufacturing areas. Contemporary with this structure, Coca Cola also built a handsome pier-and-spandrel, reinforced concrete, Art Deco-influenced garage nearby on Valley Street and a reinforced concrete, horizontally banded garage (built in 1941) on Westpark Street. This plant, with others like it constructed between 1927 and 1949, was built from one of a series of plans sanctioned by the company's committee on standards, which approved designs of all Coca Cola products, including its buildings.

665 **Anthony Gizzarelli House (1947-48):** D. Thomas Russillo, architect. A brick, 2-story, hip-roof neo-Georgian house with a pilastered exterior chimney, a bowed entrance porch, and a large, multiple-pane bow window. It is typical of the larger single-family houses built in this neighborhood after World War II. Gizzarelli, a plumber, was president of the Commercial Finding and Slitting Co. Inc.

PLENTY STREET

80 **Dyer-Bourn House (ca. 1800; remodeled ca. 1854 and 1863):** A square, 2½-story, mansard-roof dwelling with a bracketed, full-width front porch. Built as a summer house by Benjamin Dyer after his 1797 purchase of a large tract of land, the structure served as the residence of Providence merchant and cotton manufacturer William Valentine from 1832 to 1837. The next owner, David Sisson, sold the estate to the manufacturing jeweler Christopher C. Potter in 1854. Potter probably added the front veranda before losing the house through a foreclosure action. The next resident, Augustus O. Bourn, was a rubber goods manufacturer who took over his father's business in 1859, the same year he moved here. In 1864, Bourn founded the National Rubber Company in Bristol, and in 1874 he moved there; he later served as governor of the state (1883-1885). A mansard roof and new exterior and interior trim, designed by Providence architect Clifton A. Hall, were added after an 1863 fire. The house originally stood in the center of a large estate located on Elmwood Avenue between Peace and Plenty Streets; it was moved to its present site between 1908 and 1918.

POCASSET AVENUE

33 **William Randall House (ca. 1855):** A plain, center chimney, flank-gable-roof, 5-bay-facade, center-hall-plan, Greek Revival cottage. This handsome, well-preserved house (with a later side porch) is typical of the modest, mid-century houses built in this area near Olneyville when it was first settled. Built by William Randall, the dwelling remained in his family until 1899.

79 **Jacob Mott House (ca. 1876):** A long, narrow, 2½-story, deck-on-hip roof, Italianate house with bracketed eaves, a modillion entrance porch, gabled dormers, and a tripartite, pedimented window on the 1st floor facade. In the late 1880s and early '90s, this tall, elegant, elaborately detailed house was the suburban residence of Lewis J. Pierce, a jewelry manufacturer who died in 1895.

84 **Edward L. Angell House (ca. 1880):** A steep-pitched-gable-roof, 3-bay-facade cottage with a high eaves line, tall windows with caps, and elaborate, gabled, modern Gothic vestibule.

92 **A.B. Irons House (ca. 1860):** A 2½-story, end-gable-roof, 3-bay-facade, side-hall-plan Italianate house with bracketed eaves, window caps, round-arch gable-end windows, and a deeply recessed door with transom light under a bracketed hood on elaborate consoles. The side porch and the shingle cladding are later additions.

POINT STREET

Point Street Bridge (1926-27): Boston Bridge Works, builders. A bridge replacing ferry boats was first built across the Providence River at this site in 1872. In 1907, a new and wider bridge took the place of the original one and this, in turn, was replaced by the present structure. Now a fixed span, this 1,200 ton, 284-foot-long, 60-foot-wide bridge was erected as an electrically-driven, steel-truss, swing bridge. It was built by the Boston Bridge Works with steel rolled at the Phoenix Ironworks, Pottstown, Pennsylvania. The bridge cost over $550,000.

*69 **Davol Rubber Company Complex, now Davol Square (1880, 1884-89, et seq.; 1980-82):** A 6-building industrial complex comprising 2-, 3-, and 4-story buildings with flat roofs. The earliest of these, the 4-story Simmons Building, was erected at the southwest corner of Eddy and Point Streets in 1880 to house the rubber manufacturing company established as the Davol Manufacturing Company in 1878. Although the manufacture of rubber goods such as boots and shoes was well established in this country by that time and there were several such manufacturers in Providence, Davol introduced new processes for the production of drug and surgical supplies. By 1884, the firm was the international leader in the field. The main complex — at the northeast corner of Point and Eddy Streets — was built during the last 20 years of the 19th century. The 1884-89 group facing Point Street presents a symmetrical facade. The company expanded considerably in the 20th century and reorganized as Davol, Incorporated in 1932. It built an additional plant in Cranston in 1977 and moved this plant's operations to a modern factory in North Carolina the same year. The complex was rehabilitated by Robert P. Freeman of the Marathon Development Corporation in 1980-82 on a limited-partnership basis; architects for the project were Beckman, Blydenburgh & Associates. This mixed-use complex opened in 1982 and includes retail shopping, restaurants, and professional offices.

118 **Barstow Stove Company (1849 et seq.):** A 3½-story, monitor-roof, brick building with granite window lintels and a corbel brick cornice. Amos Chafee Barstow established the Barstow Stove Company in 1836 for the production of coal and wood stoves. The company complex expanded considerably during the 1850s and 1860s, but only a 4½-story brick building with a jerkinhead-gable roof (ca. 1855) and a later, 3-story, brick, flat-roof structure now remain in addition to the original structure. The company incorporated in 1859, when it employed 200 workers and produced 50 different kinds of stoves and furnaces. Under the leadership of Amos C. Barstow, Jr., the company acquired the Spicer Stove Company, a local competitor, making Barstow the only stove foundry in Providence and the largest in New England. The company manufactured gas stoves exclusively by the 1920s and went out of business in 1930.

†167 **Coro Company Building (1929, 1947):** Frank

S. Perry, architect. Set on a high basement, the original section of this complex is a 3-story, reinforced-concrete, pier-and-spandrel structure with expansive metal-frame windows, a decorated parapet, and a flat roof. This building has a U plan and sits well back from Point Street behind an iron picket fence; the main entrance is within a court formed by the arms of the "U." The addition, to the northwest of the original block, is a 4- and 5-story pier-and-spandrel block similar in form to but simpler in detail than the original block. The Coro Company, founded as Cohn and Rosenburger in New York, established a Providence branch at 32 Chestnut Street (q.v.) in 1911. Having outgrown its rented quarters, the company moved to its newly completed plant in 1929. The firm was the largest Providence manufacturer of costume jewelry in the 1950s and 1960s and by 1964 operated two additional plants, in Olneyville and Bristol. The company became a subsidiary of Richton International Corporation in 1970, and in 1979 Richton closed this plant.

297 **John Freeborn House (ca. 1882):** A shingle-and-clapboard, 2½-story, mansard-roof house with an Eastlake-derived porch, patterned wall shingling, diagonally oriented corner bay window, patterned-slate roof, dentil cornices, and belt courses. This massive, square house is highly picturesque, incorporating elements of several styles current in the early 1880s. Although Freeborn, a mason, owned this house until 1905, he lived primarily in Newport.

309 **Benjamin Bogman House (1854):** A 2½-story, end-gable-roof, Greek Revival house with a deep entablature, corner pilasters, and Italianate door hood. Bogman was a surveyor of lumber when he built this house.

PONAGANSETT AVENUE

18 **John Waterman House, later Merino Mill Superintendent's House (ca. 1796, extensively altered ca. 1930):** A large, 2½-story, gambrel-roof, 5-bay-facade, stuccoed-fieldstone dwelling. Very little original exterior detailing survives, and the four end-wall chimneys have been removed above the roofline. It was probably built by John Waterman, who erected the nearby Merino Mills in 1812. In the 1850s, this house was occupied by C.H. Franklin of the Franklin Manufacturing Co., then-owner of the Merino plant. In the late 19th and early 20th centuries, the house was used as the residence for the superintendent of the Joslin Mfg. Co., then operating the mill.

†61 **Merino Mills (1851 et seq.):** The 1851 building is a 3-story, T-shape, cross-gable-roof, stuccoed stone building with regularly spaced fenestration and a wooden belfry at the roof crossing. Later additions are also stuccoed stone, but have mansard roofs. One of the earliest mills in or near Olneyville, the Merino Mill was established in 1812 by John Waterman to produce merino cloth, fine woolen goods from the wool of merino sheep. The original mill burned in 1841 and was rebuilt in 1851 by the Franklin Manufacturing Company to produce cotton cloth. Franklin Manufacturing operated the mill for over 40 years; then the Joslin Manufacturing Company purchased the facility and produced laces and braids here. William Joslin owned four other mills, including the Dyerville Mill at 610 Manton Avenue (q.v.), and continued operations at Merino into the 1930s. The 2½-story, wooden dwellings across the street were built as mill housing in the late 19th century.

POTTERS AVENUE

174 **Ansel L. Sweet House (1879):** A 1½-story, cross-gable-roof house with a modillion cornice and bay windows flanking the entrance with ornate hood on scrolled consoles. Sweet was a partner in Sweet, Fletcher & Co., jewelry manufacturers.

272-303 **Powder House Plat Houses (1888-89):** See 13-53 Gladstone Street. George A. Youlden Plat Number Two Houses (1894): See 12-52 Glenham Street.

450 **Elmwood Garage (1907):** Adolph Suck & Co. (Boston), engineers and architects. Notable as one of the first commercial garages in Providence, this broad-fronted, reinforced-concrete structure is a large, 1-story garage fronted by a 2-story office block. Advertised at the time of its opening as Rhode Island's first fireproof garage, it was designed by the Boston firm of Adolph Suck (Adolph Suck, engineer, and Henry Suck, Jr., architect), one of the pioneers of reinforced-concrete design in New England. Constructed for the Crane Automobile & Garage Co. — a partnership formed by William J. Braitsch and Harold C. Crane — the building was designed for automobile storage, rental, and repair, and also contained the exclusive Rhode Island dealership for the Atlas Motor Car. The structure is now used by Specialty Pipe and Fitting, Inc.

542 **Church of the Epiphany (1879-81):** Designed by Stephen C. Earle, this unpretentious, parish-church-type, modern Gothic edifice (now clad in aluminum siding) was built for an Episcopal church founded in 1875 as an outgrowth of a mission dating to 1868. An organ alcove was erected on the east side in 1885, parish rooms were added on the west in 1886, and the church was extended toward the street in 1889-90. The interior was entirely refurnished in 1939-40, but the original scissors-truss-with-wing-post roof construction and dark-stained, narrow-board ceiling remain. In 1912-13, a stone parish house designed by J. Howard Adams of Providence was constructed behind the church proper.

552 **Thomas Hope House (ca. 1860):** One of the better of Elmwood's end-gable-roof Greek Revival houses, this vernacular cottage with cornice returns is nevertheless modest in size. Its unusually wide cornerboards and plain-framed, recessed doorway are merely suggestive of the pilaster and entablature treatment seen in more fully developed examples. The house stands on property given by Anson Potter in 1859 to his daughter Elizabeth, wife of manufacturing jeweler Thomas Hope.

572 **James M. Johnson House (ca. 1861):** A modest, 2-story, L-plan Italianate dwelling with a low hip roof, wide, projecting eaves, and a delicate porch with openwork supports. Johnson was a stair builder.

626 **Parish School, Church of the Assumption (1925-26):** A 2-story, brick structure typical of parish schools built by the Roman Catholic Church in the 1920s. The church is located nearby — but not adjacent — at 805-807 Potters Avenue (q.v.).

805-807 **Church of the Assumption of the Blessed Virgin Mary (1910-12):** Murphy, Hindle & Wright, architects. A twin-towered, yellow brick structure built in the style of English Perpendicular Gothic. The church was the home for a largely Irish-immigrant parish established in 1871. Until the completion of this building, services were held in a clapboard, Gothic Revival building erected at the time the parish was organized. Murphy, Hindle & Wright designed most of the Roman Catholic churches in the city in the late 19th and early 20th centuries. Other buildings in the area associated with this parish church include a convent at 527 Dexter Street (q.v.) and the school at 626 Potters Avenue (q.v.).

819 **Henry B. Bennett House (ca. 1872-75):** An end-gable-roof, bracketed cottage with a hooded entrance and bay window on the facade; its narrow bargeboards are intricately cut. Bennett, a contractor, built this as an investment; he never lived here.

POWER STREET

Like Meeting Street (q.v.) to the north, Power Street was one of the original roads in Roger Williams's settlement. It was established in 1638 to connect The Towne Street — now South Main Street — with Hope Street to the east. After revisions to its boundaries in 1738, it became known as Power's Land, named after the family whose original house lot bounded it to the south. By 1823, the street had been extended east to Governor Street, and by 1850 it ran as far east as the Seekonk River.

*33 **Marsden Perry Carriage House (ca. 1902):** Stone, Carpenter & Willson, architects. Set into the hillside on a cobblestone courtyard surrounded by massive brownstone walls topped by a handsome fence, this large, 1½-story, brick, building has a prominent cupola atop the roof. Built in the Colonial Revival style for Perry, who lived nearby at 52 Power Street (q.v.), the building has been converted to residential use.

*52 **John Brown House (1786-88, 1902):** Joseph Brown, architect; Stone, Carpenter & Willson, architects for alterations. Architecturally and historically one of the state's outstanding buildings (and now maintained as a museum by the Rhode Island Historical Society), the John Brown House is a large, square, 3-story, brick house with brownstone trim and a balustraded deck-on-hip roof. The 5-bay facade has a slightly projected, pedimented entrance pavilion; belt courses separate each of the stories, and a boldly scaled modillion cornice accents the

roofline. The entrance, rebuilt in the Colonial Revival style, is sheltered by a Doric porch with an elaborate balustrade; a Palladian window set within a segmental relieving arch is centered above the entrance. The sides of the main block are 4 bays deep; on the west side, a secondary — and original — entrance is placed between the 2nd and 3rd bays of the 1st story. A large ell addition is on the north side of the house. In the interior, a broad central hallway flanked by two rooms on each side runs the depth of the main block; a 2-run staircase ascends from the rear of the hall. The magnificent interior woodwork is intact. Furnishings include important examples of 18th- and early 19th-century pieces, including a number made in Providence and Newport. The house sits on a terrace overlooking extensive grounds surrounded by a handsome fence; an imposing brownstone gate opposite the front door provides entrance to the property. The first of the large, 3-story Federal mansions built in the area (see also 357 Benefit Street, 66 Power Street, and 66 Williams Street), the John Brown House is stylistically a mid-Georgian design related to the work of James Gibbs and other mid-18th-century English architects. The house was built for the most commercially aggressive of the four famous Brown brothers, John Brown (1736-1803), an ardent patriot involved in the Gaspee Affair, which drew the first blood in the American Revolution. Following the Revolution, Brown entered the East India trade, and his ship, the *George Washington*, was one of the first American vessels to sail Chinese waters. Described by John Quincy Adams as "the most magnificent and elegant private mansion I have ever seen on this continent," the house came down in the Brown, Ives, and Gammell families until 1902, when Marsden J. Perry (1850-1935) bought it. Perry, who owned the Narragansett Electric Co. and the city's trolley system, had previously lived at 2 George Street (q.v.). Perry commissioned Stone, Carpenter & Willson (who had just completed the Union Trust Company Building at 62 Dorrance Street [q.v.] for Perry) to remodel the house: these alterations include the entrance, decorative plaster ceilings, replacement of the mantel and other trim in the northwest room, removal of the short hall from the main hall to the garden entrance on the west side, and the installation of handsome, elaborately tiled bathrooms. Since 1941, the building has been the home of the Rhode Island Historical Society (see 68 Waterman Street), a gift to the Society from John Brown's great-great-grandnephew John Nicholas Brown (1900-79), who had abiding interests in architectural history and historic preservation.

*55 **Rush Sturges House, now the President's House, Brown University (1922):** William T. Aldrich, architect. A very sophisticated, flemish-bond-brick, Georgian Revival house with a 3-story, 3-bay main block flanked by 2-story, 2-bay wings; all 3 units have buff stone cornices and parapets concealing flat roofs. The main block has a center entrance with an elaborate fanlight doorway. Sturges (1879-1967) was a lawyer with the firm Rush, Allen, Tillinghast & Phillips; active in the Republican party, he served as city councilman and alderman. In 1949, the Sturgeses transferred to Brown this property, involving a substantial donation, in memory of Mrs. Sturges's father, Rowland Gibson Hazard, class of 1876. They then moved to 47 Manning Street (q.v.).

*66 **Thomas Poynton Ives House (1806):** Caleb Ormsbee, builder. Set on a terrace behind a high retaining wall and fence, this is a large, square, 3-story, brick Federal house with a low hip roof, eaves balustrade, and modillion cornice. The 5-bay facade has a Corinthian semicircular-plan porch and center entrance with a Colonial Revival elliptical-fanlight doorway. A large, semicircular bay on the east side of the building, originally only 1 story high, now extends the full height of the building. The house has a center-hall, 4-room plan, and the particularly fine curving staircase at the rear of the hall rises freestanding between the 2nd and 3rd stories. Similar in format to the John Brown House at 52 Power Street (q.v.), the Ives House clearly shows the emergence of the Federal style in the 20 years following the construction of the more robustly detailed Brown House: the wall surface is flatter, with belt courses and the central pedimented pavilion eliminated here; the detail is more delicate; and trim is marble rather than brownstone. It calls to mind some of the contemporary dwellings of Salem, Massachusetts, though family tradition maintains that the plans were sent from England. Ives (1769-1835), born in Revere, Massachusetts, came to Providence as a youth and apprenticed to Nicholas Brown. In 1792, he married Brown's daughter Hope; he subsequently became a partner in his father-in-law's firm, later to become Brown & Ives, a firm still in existence in 1985. The house descended through the Ives and Goddard families.

*80 **John Calder House (ca. 1827):** A 2½-story Federal house with end-wall chimneys and a 4-bay facade. The pedimented doorway with a transom light and pilasters came from the Tillinghast House (1767) at 403 South Main Street. Calder was a pewterer and coppersmith. This house was moved from Charles Field Street in 1949 at the time of the construction of Brown University's Wriston Quadrangle (q.v.); its ample front yard is atypical, a 20th-century aesthetic notion: these modest Federal houses were usually built at the sidewalk line.

*81 **Caleb Earle House (1808):** A 2½-story Federal house with a center chimney and 4-bay facade. The pedimented doorway has a semicircular fanlight and pilasters. Earle, a lumberman, sat in the General Assembly and served as lieutenant governor of Rhode Island (1821-24). This house was moved from 31 Benevolent Street.

*127 **Townsend-Cady House (1839):** A standard, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with an Ionic entrance portico and a thermal window in the gable end. This window, the narrow frieze, the banded treatment of the window architraves, and the trap-door monitor windows in the attic are all characteristic of early Greek Revival work, and 1839 is the beginning of the broad popularity of the style in Providence. A 2-story, flat-roof, library wing with a large, semi-octagonal bay window was added to the east side of the house in the later 19th century. John A. Townsend, a painter, moved to 133 Power Street (q.v.) after Schubael Cady, a sea captain and ship owner, bought the house in 1847. He left it to his son, John Hamlin Cady. J.H. Cady's three sons included John Hutchins Cady (1881-1967), an architect important for his restoration activities and long involvement in city planning issues. He was also a historian and author of *The Civic and Architectural Development of Providence* (1957). The house remained in Cady family ownership until 1974.

*133 **John A. Townsend House (1848):** A typical, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with an Ionic entrance porch. Townsend, a painter, lived here from 1848 until 1853, when he moved to John Street.

*135 **Samuel Billings House (1826):** A smaller-than-average, 3-bay-facade, 2½-story, monitor-on-hip-roof late Federal house with a side-hall entrance under a leaded transom light and trabeated cap on small consoles. Extensive additions stand on the east and south. Billings was a tobacconist.

*140 **Thomas Aldrich House (1800-05):** An asymmetrical, 4-bay-facade, 2½-story Federal house with a large central brick chimney. The off-center, pedimented entrance has a semicircular fanlight and pilasters. Aldrich, a painter, sold this house soon after its completion. Sarah Helen Whitman was among the mid-19th-century residents here (see 88 Benefit Street). This house was moved here from 39 Benevolent Street in 1950, at the time of the construction of Brown University's Wriston Quadrangle (q.v.).

*144 **Henry Tingley House (ca. 1840):** A typical, 2½-story, pedimented-end-gable-roof, 3-bay-facade, Greek Revival house with a recessed entrance. Built by a member of Providence's prominent early 19th-century stone-carving family, this house originally stood at 44 Benevolent Street; it was moved to this location in 1950 at the time of the construction of Brown University's Wriston Quadrangle (q.v.) by George E. Downing, professor of art history at Brown, and his wife, Antoinette F. Downing, an authority on Rhode Island architecture and a local, state, and national leader of the historic preservation movement.

*154 **Greene-Fenner-Dyer House (1822):** John Holden Greene, architect. An unusual 2½-story late Federal house with a monitor-on-hip roof surmounted by a large, square cupola. Originally, the roof and monitor were capped with balustrades. The 3-bay facade is framed by heavy quoins and has a center entrance with an elliptical fanlight,

sidelights, and pilasters set within a full-width, 1-story porch. All windows on the facade are tripartite, similar in form to the lower part of a Palladian window. Erected by noted architect/builder John Holden Greene as his residence — he moved here from 33 Thayer Street (q.v.) — the house was later the home of James Fenner, governor of Rhode Island (1807-11, 1824-31, 1843-45). Elisha Dyer, governor of Rhode Island from 1857 to 1859, and Elisha Dyer, Jr., governor from 1897 to 1900, later lived here. It originally stood one lot to the east; Bryant College moved the house to its present location in the 1950s to build the brick dormitory that stands on the house's original site.

*151 **John Ormsbee House (ca. 1874):** A 2½-story house with a 3-bay facade and a high hip roof with cross gables; an elaborate pierced-work bargeboard trims the facade's cross gable. The side-hall entrance has a columned exterior vestibule. Ormsbee was a coal merchant.

*155 **John O. Potter House (1840):** A 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with a handsome later porch across the front with pierced-work, trellis-like supports. Potter was a jeweler.

*160 **James Burrough House (1818):** A fine, 2½-story, monitor-on-hip-roof, 3-bay-facade Federal house with a large lateral ell with a porch and secondary entrance. The main entrance has a trabeated, console-supported molded architrave and a leaded "Gothick" transom light. The house is unusual in that its roof monitor is quite low and the house has a central chimney stack rather than end-wall chimneys like most houses of this type. Burrough was an officer at the Custom House; his family owned several houses nearby: 110 Benevolent, 6 Cooke, and 184 Power Streets (q.v.). Members of the family lived here until 1922.

*163-165 **Gideon Gurnett House (1856):** A 3-story Italianate house with a low hip roof and wide eaves. The 3-bay facade is framed with quoins, and the windows have molded caps; the side-hall entrance is a small, pilaster-framed vestibule. A porch runs along the west side of the house. Gurnett was a merchant tailor.

*167 **John B. Earle and Josiah Simmons House (1841):** A 2½-story, late Federal house with a 5-bay facade and center entrance with a Tuscan-column portico. Earle and Simmons were masons and evidently built this dwelling on speculation; upon completing the construction, Earle sold his interest in the property to Simmons. The house changed hands several times in the 1840s; from 1849 to 1897 it was the home of Benjamin N. Lapham, an attorney; his heirs built the Lapham Building at 158-172 Mathewson Street (q.v.).

*169 **Samuel Gerald House II (ca. 1844):** A 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with bracketed cornice trim, probably a later addition, and an Ionic portico. Gerald was a house carpenter; he built this house in about 1844 and moved here from his previous residence next door (see number 171).

*171 **Samuel Gerald House I (1828):** A 2½-story late Federal house with a 4-bay facade; the entrance is sheltered by a simple portico with turned posts. Gerald, a carpenter, later built and moved to the Greek Revival house next door at 169 Power (q.v.).

*184 **George A. Burrough House (ca. 1833):** An early, pedimented-end-gable-roof, 2½-story, 3-bay-facade house with a Doric portico. The lack of an entablature and the closeness of the tops of the 2nd-story windows to the base of the gable pediment are indicators of its early date. Burrough was a merchant.

225 **William H. Pope House (ca. 1770):** A 1½-story, gambrel-roof 18th-century dwelling with later fenestration and a door hood. Pope, a cotton manufacturer who lived at 11 Young Orchard Avenue (q.v.), moved this house here in 1883 as an investment property.

PRAIRIE AVENUE

281 **Oscar N. Bender House (1889):** A 2-story, clapboard-and-shingle, cross-gable-roof Queen Anne house notable for a handsome spindlework veranda, gable timbering, and copper roof-cresting. This small but handsome dwelling was built by a manufacturer of cable supports and hangers.

364 **St. Paul's Methodist-Episcopal Church, The Sons of Abraham Synagogue, now Mt. Calvary Church (1888, 1938, 1967):** A red-brick, High Victorian Gothic church built in 1888 and remodeled as a synagogue to its present neoclassical appearance by Dmitri & Dmitri, architects. Since 1967 it has housed a black Protestant congregation, the Mt. Calvary Church of the Deliverance. The various components of this building reflect the changes in South Providence's ethnic composition.

445 **South Providence Branch, Providence Public Library (1930):** Howe & Church, architects. A 1-story, brick, Georgian Revival structure set on a high basement and turned gable end to the street. The Palladian-motif entrance is within a projecting, gabled pavilion on the long, flank side of the building. This was built as part of a campaign begun in the mid-1920s to build branch libraries around the city in addition to the central library at 150 Empire Street (q.v.). Others stand at 31 Candace Street, 708 Hope Street, and 233 Veazie Street (q.v.).

546 **United Electric Railways Car Barn (ca. 1900):** A 1-story brick building with pier-and-panel walls, corbel cornice, and a flat roof. Built for the servicing and storage of trolley cars, this building replaced the original South Providence car barns, established on this site in 1865. That structure was identical to one built at the same time at 333 Bucklin Street (q.v.). This building provided larger and more modern facilities for the trolleys following their electrification.

PRATT STREET

*15-17 **Albert G. Angell House (1852):** This 2½-story Italianate house has boldly scaled detail, most notably a heavy, console-supported and finial-trimmed pedimented entrance hood and oversize front windows. Angell was a clerk at the Eagle Screw Co. nearby (see 530 North Main Street).

*30 **Stephen R. Weeden House (ca. 1845):** A 5-bay-facade, Greek Revival cottage with trabeated entrance architrave; it exemplifies a type built commonly in villages and on farms but seldom in Providence. Weeden owned a stationery and bookstore on Westminster Street.

PRESIDENT AVENUE

99 **Donald E. Jackson House (1912):** A large, 2½-story, shingle, flank-gambrel-roof house with two levels of shed dormers in the 2-story gambrel roof and a wide entrance sheltered by a flat-roof porch with exposed rafters supported on Tuscan columns. Jackson was a real estate developer who owned a large number of apartment buildings and 2-family houses on the East Side in the early 20th century. In 1935, he moved his family to 66 Cooke Street (q.v.).

166 **Joseph B. McIntyre House (1912):** A large and elaborate 2½-story, brick, gabled-hip-roof, Colonial Revival house with splayed lintels; two barrel-roof, dormers connected by a shed-roof dormer, all with ornamental upper sash and foliated plaster relief; and monumental Ionic portico surmounted by a semicircular bay window at the 2nd floor. McIntyre (1873-1943) was employed at J.P. Coats & Co. when he built this house; he later served as president of the Hope Webbing Co.

234-242 **O'Connor Apartments (1917):** Martin & Hall, architects. A large, rambling, 3½-story, brick, hip-and-gable-roof, Georgian Revival apartment house with modillion cornices and pediments with bull's-eye windows. Elizabeth O'Connor built this as an investment.

272 **Jesse W. Coleman House (1894):** Edward I. Nickerson, architect. A small, well-detailed, clapboard-and-shingle, end-gable-roof Queen Anne cottage with elaborate gable shingling, a conical-roof dormer, and handsome spindlework front porch. Coleman was a clerk in the Department of Public Works.

PRESTON STREET

81 **Ellery Millard House (ca. 1861):** A 2½-story, end-gable-roof, 3-bay-facade, side-hall-plan house with late Greek Revival detail. This is a good unaltered example of typical mid-19th-century working-class housing. Fox Point was an Irish neighborhood when this and other houses on Preston Street were built; the rest have been altered. Millard, a mason, lived on Williams Street and rented out this house for several years. His son William Ellery Millard, who was also a mason and had been living at home, moved here in 1865.

PRINCETON AVENUE

Princeton Avenue was platted in two sections: the eastern block in 1857 by Walter S. Burges and Walter W. Updike; the western, in 1866 as part of the Eagle Nursery Plat. The first house on the street, number 27, appeared about 1858, but it stood in isolation until after 1875. Rapid development occurred between 1885 and 1905, lining the street with some of the finest Queen Anne and Colonial Revival houses in the city.

*1 **Charles L. Kettlety House (ca. 1895):** A large, 2½-story, Queen Anne/Colonial Revival house with a high hip roof, large gabled dormers, and a prominent, octagonal corner tower. Kettlety was a principal in the jewelry manufacturing firm Marden & Kettelty. Both partners built new houses in this neighborhood at the same time, and they shared a carriage house at 45½ Marlborough Avenue. Marden's house stands at 677 Broad Street.

*35 **Anthony B. Day House (ca. 1885):** A fine and handsome Queen Anne house 2½-stories high with an L plan and cross-gable roof. The first owner was a partner in Thurber & Burns, a jewelry manufacturing concern on Eddy Street.

*49 **Joseph G. Birch House (ca. 1885):** An elaborate, 2½-story, hip-roof Queen Anne dwelling with abundant detail, including an ornate, turned-column, 1st-floor side porch; recessed, 2nd-story, front porch framed by an arched opening; and large dormers with restrained gable ornaments. Birch was a partner with T.C. Leavens in Leavens & Birch, a hats, coats, and furnishings store on Westminster Street.

*63 **Henry C. Ballou House (1894):** A wide, 2½-story, 2-family, hip-roof, vaguely Colonial Revival structure, set narrow end to the street. The 1st story walls are clad in clapboard; the upper story, in slate shingles. Ballou was a partner in Ballou, Johnson, & Nichols, wholesale dealers in woodenware, crockery, and glassware at 128 Dorrance Street (q.v.).

*67 **Isaac Liscomb House (ca. 1884):** A narrow and deep, 2½-story, cross-gable-roof. Queen Anne dwelling with a 1st-story bay window and handsomely detailed entrance porch. The wall surfaces are horizontal bands of clapboard and shingle. Liscomb was a member of T.F. Pierce & Company, dealers in boots and shoes in the Arcade.

*71 **Henry E. Nickerson House (ca. 1903):** Norman M. Isham, architect. A 2-story Colonial Revival dwelling, whose square shape and hip roof crowned with a balustrade are suggestive of elaborate 18th-century New England houses. It was built for the secretary and vice president of the Congdon & Carpenter Company, dealers in iron and steel supplies for contractors and carriage makers (see 405 Promenade Street).

*77 **Smith-Malmstead House (ca. 1905):** This square, 2½-story, hip-roof structure has a heavy, colonnaded front porch and an exterior clad in brick to the sills of the 2nd-story windows, and stuccoed above. This simply massed dwelling is an early example of the 20th-century reaction to Queen Anne picturesqueness and Beaux Arts complexity: its design combines the reform spirit of the Arts & Crafts movement, a touch of the Prairie School, and a detail or two borrowed from the Mission Style — most obviously the quatrefoil, Spanish Colonial-inspired central 2nd-story window. George H. Smith was a partner in the Beaman & Smith Machine Shop (see 20 Gordon Avenue); he moved here from 603 Broad Street. Gustav T. Malmstead, owner of the Providence Public Market, the city's first supermarket, bought the house in 1915.

*104 **Webster Knight Carriage House (ca. 1897):** Angell & Swift, architects. This large, 1½-story, cross-gambrel-roof structure has Colonial Revival details matching those of the Knight House next door (see 118 Princeton Avenue).

*109 **Robert Grieve House (1899):** Martin & Hall, architects. A simple, 2½-story, end-gable-roof Colonial Revival house with an inappropriately altered front porch. Grieve (1855-1924), a printer and reporter, came to the United States from Scotland in 1866 and is known as an early historian of the textile industry in Rhode Island. His publications include *The Cotton Centennial, 1790-1890; An Illustrated History of Pawtucket;* and *The Commercial Opportunities and Possibilities of Providence.*

*118 **Webster Knight House (ca. 1897):** Angell & Swift, architects. An early and one of the finest high-style Colonial Revival residences in Providence, this imposing 2½-story, flank-gambrel-roof structure, with symmetrical front and central-hall-plan arrangement, is reminiscent of some of the larger mid-18th-century houses of New England. It has a fanlight-and-sidelight front entrance; a semicircular, Corinthian-column front porch; and an Ionic-column side porch with an ornate, Chippendale-inspired upper railing. Webster Knight (1854-1933) son of Robert Knight, one of the founders of the B.B. & R. Knight cotton manufacturing empire, assumed major management responsibilities in the B.B. & R. Knight firm in 1898 and became senior partner in 1912. He was a benefactor of The Knight Memorial Library at 271 Elmwood Avenue (q.v.).

*125 **George Sharpe Smith House (ca. 1897):** Typical of late Queen Anne houses in its union of Colonial Revival detailing with a rambling, asymmetrical form, this 2½-story, hip-roof structure contrasts sharply with the severely rectangular, symmetrical-front Knight mansion — its contemporary — across the street. Its facade, with a broad semicircular projection to the left of the entrance, is fronted by an Ionic-column veranda. The house was built by the owner of the George S. Smith Engraving Company.

*127 129 **John A. Skerry House (ca. 1914):** A handsome, steep-roof cross-gabled, clapboard-and-shingle structure with a wide, Colonial Revival front porch and a column-screened, recessed, front gable window. Skerry was an inspector at Builders Iron Foundry.

PRISCILLA AVENUE

99 **William Greaves House (1901):** A cross-gable-roof, clapboard-and-shingle, Queen Anne cottage with projecting gables, bargeboards, and a spindlework porch across the front. Greaves (1837-1909) built this after his retirement as a mill superintendent.

PROMENADE STREET

199 **Rhode Island Normal School, now the Family Court Building (1898):** Martin & Hall, architects. A 3-story, Roman-brick, terra cotta-trimmed, American Renaissance structure set on a high terrace. The building has a 5-part composition, with a prominent central block flanked by smaller end blocks connected with hyphens. The facade is highly articulated, with banded windows, heavy stringcourses, and a modillion cornice. Built on the site of the state prison (built in 1845 and vacant between 1878 and the time this building was erected), this was the first structure erected specifically to house Rhode Island's only teacher-training institution. The Normal School had been chartered by the General Assembly in 1854 and occupied rented quarters in Downtown Providence and Bristol before moving to the old Providence High School building on Benefit Street in 1871. Later known as the Rhode Island College of Education (after 1920) and now Rhode Island College, the school remained here until moving to its new campus at 600 Mount Pleasant Avenue (q.v.) in the late 1950s; since then, this has been the home of the family court and other state offices.

199 **Henry Barnard School, Rhode Island College of Education, now the University of Rhode Island Extension Division (1926):** William R. Walker & Son, architects. Sited at a right angle to the Normal School building next door, the Barnard School building is a 3-story, yellow brick structure with a flat roof. Exterior articulation of the facade is a simplified version of the Normal School's format, with the scale reduced and the wall surface unadorned. Now rehabilitated to continue its use as an educational center, the Barnard School building was erected to provide additional space for the rapidly growing teacher-training college.

*235 **Brown & Sharpe Manufacturing Company (1870-1926):** Frederick W. Howe, designer of early buildings. A large complex of 4-, 5-, and 6-story, stone-trimmed, brick industrial buildings covering a 12-acre hillside site overlooking the Woonasquatucket River. The whole is of national — if not international — significance historically and architecturally. The earliest extant building is "Building No. 1," originally a 3-story brick structure 295 feet long and 51 feet deep; prominent piers define the 36-bay facade with large, 20-over-20 sash windows set in segmental arches, and a corbel cornice. A 4th story, similar in articulation, was later added to this structure. The foundry, located directly west of "Building No. 1" and built at the

same time, has been demolished — the only loss in this complex. The plant expanded north and west of the original buildings in a series of hollow squares and eventually covered several blocks. These squares were connected by above-the-street passages; the most striking of these is a 3-story, copper-clad connector over Holden Street. The latest group of buildings — at the northeast corner of the complex and eminently visible from I-95 — are a group of 5- and 6-story buildings with curved-edge piers, granite lintels, and cyclopean granite cornices. These buildings, in particular, have — in the words of Henry-Russell Hitchcock — "a grandiose dignity and almost Richardsonian finish." The company, founded as David Brown & Son in 1833, became J.R. Brown & Sharpe in 1853 and moved to this site from much smaller quarters on South Main Street in 1872. Organized to make and repair clocks and watches and to do light precision mechanical work, Brown & Sharpe played a major role in industrialization through its development and production of machine tools. These include the automatic linear dividing machine (1850), the precision gear cutter (1855), the universal milling machine (1861), and the universal grinding machine (1876). The range of functions performed by the milling and grinding machines made the name of Brown & Sharpe familiar in workrooms and toolrooms of the world. The standard for precision that the firm established was critical to the development of the automobile and aviation industries and to the emergence of the United States as the leader in manufacturing. In addition to Joseph R. Brown, the company profited from associations with Frederick W. Howe, who helped in the development of the milling machine, and Henry M. Leland, founder of both Cadillac and Lincoln automobile companies. The company moved its operations to North Kingstown in 1964; this complex is now used by several state agencies and private businesses.

405 **Congdon & Carpenter (1930):** Jenks & Ballou, consulting engineers; C.E. McGuire, contractor. This building's format is typical of many mid- and late 20th-century industrial buildings: a relatively small office "frontispiece" with a large, 1-story, high-ceiling, steel-frame, shed warehouse/production area behind. This office, however, is of unusual design quality: the reinforced-concrete structure with sash windows has stripped-classical Art Deco detailing. Founded in 1792, Congdon & Carpenter housed its metal-supply business in two locations on Canal Street (see 3 Steeple Street) before moving to this location. The Congdon family retained control of this steel- and aluminum-products company until 1977.

PROSPECT STREET

*10 **John D. Rockefeller, Jr. Library (1926-64):** Warner, Burns, Toan & Lund, architects. A 7-story structure (with 3 levels below grade) of pre-cast concrete finished with granite, aggregate, and plate glass. The 1st story, reached by broad steps and platform across the steeply declining hill, is cantilevered out beyond the level below it; with far more glass than the upper stories, the basement (known as A Level) and the 1st and 2nd stories give the building a strange, floating quality. Named after a distinguished alumnus (class of 1897) and generous benefactor of the university, this modern building shares similarities with other contemporary government structures in the same abstract, formal mode, including the United States embassies in New Delhi, London, Athens, and Accra, Ghana.

*36 **John Hay Library (1910):** Shepley, Rutan & Coolidge, architects. A pristine, white-marble-clad, 2-story structure in the English Renaissance style, 7 bays wide and 6 bays deep, set on a high podium with balustraded, smooth rusticated retaining walls. The facade is defined by Ionic pilasters, doubled at the corners and on either side of the slightly projecting center entrance pavilion. On the interior, the 2-story principal reading room, occupying the south side of the building, is also within the English Renaissance mode. The selection of the English Renaissance as a source for this building is particularly apt; it specifically alludes to stylish English architecture of the late 17th and early 18th centuries and complements the provincial/vernacular English Renaissance architecture of University Hall, in the original (q.v.), or Caswell Hall (1902; Hoppin & Ely, architects), in the revival mode. These two strains of revivalism defined Brown's campus development in the early 20th century. By the turn of the century, Brown needed yet a larger library to replace the one built in the late 1870s (see 64 Waterman Street), and this new structure was built on the site of the President's House (ca. 1770). The new library was named for a distinguished alumnus (1838-1905, class of 1858), scholar, writer, President Lincoln's private secretary, and secretary of state under Presidents McKinley and Theodore Roosevelt. Now the rare-book and archival repository for the university, the John Hay underwent a sensitive renovation in 1981. Shepley, Bulfinch, Richardson & Abbott, successors to the firm which originally designed the building, oversaw the renovations.

*45 **George Corliss House, now the Admissions Office, Brown University (1878):** An imposing, brick Italianate villa 3 stories high with a large, 4-story corner tower; low hip roof with balustrade and dentil-and-modillion cornice; and balustraded Tuscan portico set into the recessed central section of the facade. The house is dramatically sited on a high granite terrace at the intersection of Prospect and Angell Streets; facing west, it overlooks downtown at the foot of College Hill. Corliss (1817-88), inventor of the world-renowned Corliss stationary steam engine, revolutionized industry with engines capable of running for long periods of time, and the Corliss engine powered mills and factories across the country, including the machinery at the Centennial Exhibition in 1876. Corliss also designed and engineered this house, equipped with radiant heat thermostatically controlled, hydraulic elevator, and concealed, sliding, insect screens for the windows. Brown University renovated the building in 1973 for use as its admissions office.

*59 **George Nightingale House (ca. 1854):** An asymmetrical, stuccoed, 2½-story Italianate villa with a cross-gable roof, modillion cornice, and square, 3-story, hip-roof corner tower on the southeast. A 2½-story, gable-roof pavilion is set perpendicular to the main block on the northwest. Fenestration includes paired, triple, and bay windows. The entrance is in an Ionic porch on the south side between the main block and the tower. The exterior stucco is not original. Nightingale was a textile merchant, allied in business with Sullivan Dorr (see 109 Benefit Street) and Crawford Allen.

*62 **Woods-Gerry House (1860-63):** Richard Upjohn, architect. A handsome and sophisticated 3-story, brick Italianate house with a low-hip roof, wide eaves, and a bracket cornice. This is an understated, almost-square townhouse with segmental-arch French windows, a 3-story curved bay centered on the street front, a porte-cochere on the south, and a Renaissance-inspired triple-arcaded loggia almost the full width of the western garden-front facade. Dr. Marshall Woods (1824-99), a physician by training, married into the Brown family, taking as his wife Anne Brown Francis, daughter of Governor John Brown Francis; he devoted much of his life to the service of Brown University, his alma mater, as a member of the corporation (1855-99), and as treasurer (1866-82). His son, John Carter Brown Woods, occupied the house after 1899. In 1931, it became the home of Peter Goelet Gerry (1879-1957), great-grandson of Elbridge Gerry and U.S. representative and U.S. senator (1917-29, 1935-47) from Rhode Island. After Gerry's death, the house long remained vacant. It was purchased by the Rhode Island School of Design, which planned to demolish the building but was prevented from doing so by the Providence Historic District Commission. Later, R.I.S.D. faculty and students convinced the administration to restore the building, and today it houses the administrative offices of the School of Design as well as galleries for faculty and student exhibitions.

*65 **Mumford-Lovecraft House (ca. 1825):** A characteristic and well-preserved Providence late Federal style dwelling, this is a 2½-story, monitor-on-hip-roof structure with a 1½-story rear ell, 3-bay facade, and blind elliptical-fan entrance with Gothick colonnettes. The house was built by commercial merchant Samuel Mumford and stood at 66 College Street until moved to this site in 1959. In the early 20th century, the Mumford House belonged to an aunt of the renowned writer of Gothic horror stories, Howard Phillips Lovecraft, and Lovecraft lived and worked here for several years.

*71 **First Church of Christ Scientist (1906-13):** Hoppin & Field, architects. A large, square, buff brick building with a pedimented cross-gable roof and a large, copper-clad dome atop a high, arcaded drum. The entrance is set in a colossal Ionic tetrastyle portico on the facade. Based on 16th-century Italian ecclesiastical architecture, it is stylistically related to The Mother Church at Massachusetts and Huntington Avenues in Boston.

Christian Scientists in Providence began to hold informal services in 1889 and received a charter from the state legislature in 1895. Their first building was located at 250 Bowen Street in 1896 and was used until the present edifice was opened in January 1913. Well sited at the top of College Hill, it stands on the site of the beacon erected during the Revolution. Its handsome dome is a conspicuous landmark on the skyline of the East Side.

*72 **William Binney House (1859):** Alpheus Morse architect. A 3-story, brownstone-trimmed-brick, Italianate palazzo-type dwelling with a low hip roof, L plan, and 3-bay facade. The windows have typical, Renaissance-inspired molded lintels. The central entrance has a balustraded, Tuscan-column portico. Binney, a founder of the Rhode Island Hospital Trust Company, was married to Charlotte Hope Goddard, and this house was the first of several commissions Morse received from the Goddard, Ives, and Brown families in the 1860s.

*75 **Sampson and Eliza Almy House (1859):** A 2½-story, L-plan, Italianate house with Second Empire overtones. The exterior has flushboard siding, a concave mansard roof with small dormers and a bracketed cornice, single and paired windows (round-arch on the 2nd story and trabeated on the 1st), a portico set in the angle of the "L," and 1-story bay window on the north. This house is not only handsome but important as a very early mansard-roof dwelling. Although its architect is as yet unknown, in form and detail it calls to mind the work of Thomas Tefft (1833-1859). Almy, a manufacturer, lived here with his sister.

*79 **Smith Owen House (1861):** Alpheus Morse, architect. This 3-bay-by-3-bay, brownstone-trimmed, brick house has a hip roof, mutule-block cornice, heavy window caps on the first two stories and smaller, square windows on the 3rd story, and a central Doric portico sheltering the fanlight entrance. It is a handsome counterpart to the Binney House down the street. Owen owned a jewelry company on Broad Street and the Owen Building at 101 Dyer Street (q.v.).

*84 **Henry D. Sharpe House (1928):** Parker, Thomas & Rice, architects. A large, 2½-story, brick dwelling built in the French 18th-century style, with a balustraded hip roof. The symmetrical facade has projecting pavilions at each end and a central entrance under a segmental arch supported on pink marble columns. The house is surrounded by a handsome brick wall and set behind a small courtyard. Sharpe was the treasurer of Brown & Sharpe (see 235 Promenade Street), a community leader, and a benefactor of Rhode Island School of Design and Brown University. Mrs. Sharpe was a leader in city landscaping, establishing a fund for street trees and overseeing the landscaping of India Point Park (q.v.).

*87 **Ellen Dexter Sharpe House (1912, 1975):** Parker, Thomas & Rice, architects; Steven L. Lerner, architect for addition. A 2½-story, brick Elizabethan Revival house with a long gable roof set end to the street and punctuated by major cross gables and tall, pilastered chimney stacks. Set back from the street behind a brick wall, the house faces an entrance court on the north side of the lot; the recessed entrance is under a segmental-arch portico with a carved tympanum. Stylistically quite different from the same firm's later work for Miss Sharpe's brother at 84 Prospect Street (q.v.), this house is testimony to the virtuosity of an accomplished early 20th-century revivalist firm. Now a dormitory for Brown University, the house has an extensive masonry wing at the rear, a handsome addition.

*91 **Richard E. Edwards House (1981-82):** Howes & St. Florian, architects. A large, 2-story dwelling with a symmetrical 5-bay facade, hip roof, and overscale monitor. Providence's first "post-modern" dwelling, this house draws on local building tradition; it reinterprets in somewhat overblown fashion the characteristic John Holden Greene-type Federal dwelling (c.f. 42 College Street).

*100 **Henry Sprague House (1902-05):** A 2½-story Colonial Revival house with a brick 1st story and shingle above; gambrel roof with 3 pedimented dormers and dentil cornice; 3-bay facade with 2-story Ionic pilasters flanking the central bay, which includes a 1-story Ionic entrance porch. Sprague was a partner in Sprague, Cook & Co., grain dealers.

*101 **Henry A. Dike House (1850-52):** An elaborate, 2½-story Italianate house with a hip roof, dormers, and an octagonal cupola. The south-facing main block of the house, set end to the street, has a 3-bay facade with a projecting, pedimented center pavilion with a round-arch, Palladian-type window at the 2nd-story level. Balustraded bay windows flank the entrance, with trabeated tripartite windows above. An ell is at the northeast. A handsome, elaborate, wooden fence, appropriate to the design and period of the house, closes off a neo-Victorian garden. Dike, a shoe manufacturer, lived here only briefly. In the late 19th century, it was the home of Brown professor Albert Harkness. For most of the 20th century, this was the home of Dr. and Mrs. Murray S. Danforth. Mrs. Danforth, the daughter of S.O. Metcalf, who lived around the corner at 132 Bowen Street (q.v.), was a major benefactor and long-time president of the Rhode Island School of Design (see 11 Waterman Street).

*102 **H.A. Whitmarsh House (1903):** Clarke & Howe, architects. A clapboard (now aluminum-sided), 2½-story house with a high, decked-hip roof with balustrade, broken-scroll-pediment dormers, and dentil cornice. Ionic corner pilasters frame the 5-bay facade which has a central, segmental-arch pedimented portico. Whitmarsh was a physician, an early practitioner of homeopathic medicine.

*103 **William F. Sayles House (1878):** Alpheus Morse, architect (?). A large and formal, 2½-story Second Empire house with a mansard roof and semi-octagonal pavilion on the south side. The 3-bay facade has a projecting center pavilion with a Tuscan-column portico; a marble-parquet terrace extends the width of the facade. Sayles, a Pawtucket native, founded the Moshassuck Bleachery and the village of Saylesville, both in Lincoln. In 1863, the Moshassuck Bleachery was the largest in the world. He served as state senator from Pawtucket in 1875 and 1876. Following the death of his son William Clark Sayles, he gave Sayles Hall to Brown University (q.v.).

*104 **John P. Farnsworth House (1912):** Jackson, Robertson & Adams, architects. A 2½-story, high-hip-roof, brick, Georgian Revival house with a rectangular main block flanked by set-back wings to the north and south. The main block has a 5-bay facade with a central entrance portico. Farnsworth (1860-1919) lived previously on the west side of Providence, serving on the City Council for the 9th Ward (1898-99) and a member of St. James's Episcopal Church (see 402 Broadway); at the time he built this house he was president of the Providence Dyeing, Bleaching & Calendaring Co. at 50 Valley Street (q.v.).

*106 **John S. Holbrook House (1912):** Jackson, Robertson & Adams, architects. A 2½-story, hip-roof, brick, Georgian Revival house with a 5-bay facade and balustraded central entrance portico. Holbrook (1875-1928) was trained in Paris as a landscape gardener and designed a number of gardens in New York and on Long Island; when he built this house, he was a vice-president of Gorham Mfg. Co. at 333 Adelaide Avenue (q.v.). At the time of his death, he was serving on the building committee for the new Industrial Bank Building (see 55 Kennedy Plaza).

*108 **James M. Kimball House (1873):** Alpheus Morse, architect (?). A 2½-story, brick Italianate house with a dormered hip roof, elaborate cornice, and windows derived from Renaissance prototypes. The 3-bay facade has a slightly recessed central entrance bay; in recent years this entrance was eliminated and replaced with a large, bow-front window. The main entrance is now in what was the subsidiary entrance in the porte-cochere on the north side. A 2-story stable stands at rear. Kimball was a cotton manufacturer and president of the Second National Bank of Providence.

*112 **Charles Matteson House (1882):** A somewhat altered, 2½-story Queen Anne dwelling with a high hip roof intersected by several prominent cross gables. Matteson was chief justice of the Rhode Island Supreme Court.

*120 **James N. Byers, III House (1973):** William D. Warner, architect. A 1½-story house with a high, gable-on-hip roof. This simple house is one of the more handsome new dwellings built in Providence during the 1970s. Byers was president of Microfin, Inc.

*130 **Burgess-Nightingale House (1852):** A fine, 2½-story, pedimented-end-gable-roof, 3-bay-facade, Greek Revival/bracketed dwell-

ing; it adheres to standard Greek Revival format but is overlaid with bracketed elaborations. The acanthus-leaf-capital columns on the portico — not truly Corinthian — are typical of the period. Mrs. Thomas Burgess built this house on land inherited from her family, and records show that her grandson Horatio R. Nightingale and his family lived here from the 1850s to the late 1890s. Nightingale was a partner in the iron-and-steel firm Cornett & Nightingale.

*140 **Thomas Lloyd Halsey House (ca. 1800, ca. 1825):** A 2½-story, brick Federal house with a decked, low-hip roof with a balustrade and pedimented dormers. The 5-bay facade has a Roman Doric center-entrance balustraded portico below a Palladian window; elliptical projecting bays flank the entrance, and the 2nd-story windows have iron balconies. The 1814 Federal Direct Tax describes this house as having two ends of brick and front and back sides of wood; the brick front was added ca. 1825. Few Federal houses in Providence incorporate into their plans the more elaborate geometrical forms used by Adam and Bulfinch; this is the most prominent extant example of a dwelling with projecting, curved bays. This elaborate dwelling was the home of one of Providence's most prominent and prosperous 19th-century merchants: Halsey (1751-1838) amassed a large fortune through shipping.

*141 **James Burdick House (1876):** An asymmetrical, 1½-story Second Empire house with a mansard roof and pedimented dormers. The hip-roof entrance porch is supported on clustered columns, and a balustraded veranda partially covered by a shed roof is on the southwest corner. Burdick was a partner in the Burdick Brothers Co., which specialized in plumbing and the manufacture of hot-air furnaces.

*164 **Charles H. Jefferds House (1887):** A 2½-story, clapboard-and-shingle, Queen Anne house with a cross-gable hip roof, pilastered chimneys, and iron cresting. The asymmetrically massed building is punctuated with paired windows, and an elaborate, turned-spindle porch dominates the facade's 1st story. Jefferds owned a meat and provisions company.

*165 **John H. Cole House (1857):** A square-plan, 3-story Italianate house with a low hip roof, wide bracketed eaves, and 5-bay facade. The center entrance is within a closed porch which supports a bay window on the 2nd-story. Cole was a pattern maker.

*167 **George W. Thayer House (1858):** A 3-story Italianate house with a low hip roof and modillion-and-dentil cornice. The windows on the 3-bay facade are paired, and the off-center entrance is under a bracketed porch. Thayer was a partner in the contracting firm Budlong & Thayer. This house seems to have been used throughout its history as a multiple-family dwelling.

PROVIDENCE RIVER

Fox Point Hurricane Barrier (1966): Built by the United States Army Corps of Engineers. The first of its kind in the country, this barrier is 3,000 feet long and consists of rock-and-earth dikes an average of 12 feet high with steel gates to close off South Main and Benefit Streets and Allens Avenue, which pierce the east and west flanks of the barrier. The key element of the design is a system of 3 steel gates which can be lowered into place to close the Providence River, thereby preventing flood surges from coming up into Downtown Providence. A system of hydraulic pumps can then be set in action to pump water out of the river and into the bay beyond the barrier. Designed against disasters like the hurricanes that ravaged central Providence in 1815, 1938, 1944, and 1954, the Fox Point Hurricane Barrier is capable of protecting 280 acres of Providence from floods.

PUBLIC STREET

252 **Public Street Grammar School (1908):** A 3-story, brick, rectangular-plan school building with arcaded fenestration, massive, quoined, round-arch window, modillion cornice, and classical entrance motif. In the 1920s, this grammar school (somewhat correspondent in educational level with today's junior high school) became a primary school. The building later became known as the Temple Street School and was most recently used as a Project Head Start facility. It is one of the few old school buildings in South Providence today.

*263 **David Sprague House (ca. 1840):** A handsome and typical rural farm dwelling of a sort once common in the Providence hinterland: a 5-bay-facade, center-chimney cottage with a sidelight center entrance. Built in what indeed was Providence's rural periphery in the middle of the 19th century, this house is probably the oldest indigenous building in South Providence. It was built by a meat dealer, who probably worked in the slaughterhouses nearby on Willard Avenue. His daughter continued to occupy the house until 1932.

347 **Ephraim Richmond House (ca. 1865):** A plain, 2½-story, end-gable-roof house with a vestigial Greek Revival entablature and corner boards. The door hood, supported on elaborately scrolled consoles, may be a later addition. Richmond, a grocer, sold this house and the adjacent lot to Charles S. Randall, who subsequently built number 355 and continued to own both properties into the 20th century.

355 **Charles S. Randall House (ca. 1870):** A 1½-story, cross-gable-roof cottage with a dentil cornice, a trelliswork side porch, and an elaborate scroll-saw-ornamented door hood. Randall was a carpenter.

356 **William H. Luther Hook & Ladder Company Number Five (1885):** A 2-story, brick firehouse with an elaborate parapet and bracketed cornice. This, the oldest surviving fire station in South Providence, was named in honor of a neighborhood jewelry manufacturer who donated the fire fighting equipment (see 212-216 Oxford Street).

421 423 **James J. Harden House (1904):** An elaborate, 3½-story, cross-gable-roof, Queen Anne three-decker with a spindlework porch and patterned gable ornaments. It was built by Harden, a watchman and laborer.

437 **Walter H. Johnson House (1884):** A 2½-story, clapboard-and-shingle, 2-family house notable for its variety of wall surface treatments, elaborately detailed porch, sash bordered with small multi-color panes, and jerkinhead-gable roof. Johnson, a pattern maker dealing in office furniture, worked on Pine Street; he bought this newly built house as a rental property (see 1002 Eddy Street).

481-501 **George A. Youlden Plat Number Three (1896-1897):** See 12-52 Glenham Street.

565-567 **Alfred Barth House (ca. 1894):** E.I. Nickerson, architect. A picturesque, 2-story, end-gable-roof, clapboard-and-shingle dwelling. It once formed a mirror-image pair with the much-altered building at 561-563. The front has a 1-story, Tuscan-column porch and a projecting gable supported by a bay window and a shingled bracket. The house was located next door to Barth's pharmacy.

649 **John Bezely House (ca. 1847):** This 5-bay-facade, flank-gable-roof cottage is one of the oldest suburban houses in Elmwood. The shingle siding and flat-roof entrance porch are early 20th-century additions.

669 **Miles B. Lawson House (ca. 1856):** One of three octagonal houses in Elmwood, this modest, 2-story, low-roofed, bracketed structure, with its center chimney and hooded doorway, originally belonged to a house painter. Its walls are now clad in asbestos-shingling. Other remaining octagonal houses in the city are located at 36 Crescent Street and 63 Elmwood Avenue (q.v.).

PUTNAM STREET

106 **Amherst Street Fire Station (1878):** A 2-story, red-brick, hip-roof Romanesque building with a tall campanile — now shorn of its top section — and elaborate detailing including corbeling and round-arch windows with stone voussoirs. This building remained in original use for over 70 years: in 1920 it was Engine Co. No. 14, and by 1935 it had become Hose Co. No. 14. Like other older stations still in use after World War II, it was replaced by a new building and deaccessioned in 1950. It now stands abandoned.

RANKIN AVENUE

35-63 **Dominic Annotti Houses (1924):** A row of eight, identical, end-gable-roof cottages with full-width front porches. These plain, boxy houses were built on speculation by Annotti, a real estate investor.

RESERVOIR AVENUE

†400 **California Artificial Flower Company (1939):** Albert Harkness, architect. Long known as Cal-Art, this company was founded in 1922 by Michael D'Agnillo, an Italian immigrant, who turned his hobby of making paper and cloth flowers into a means of sup-

port. D'Agnillo operated his factory in leased space at 263 Weybosset Street (q.v.). The flowers were first used by stores in window displays, but their acceptance for domestic use soon grew with the general public. The company expanded considerably in the 1930s and established sales offices across the country. To house this growing enterprise, the company constructed this 3-story brick structure with banded casement windows. Its most distinctive feature is the tall, octagonal tower and the stainless steel marquee at the center entrance. The entrance hall has a typically 1930s moderne feel, with geometric-pattern floor tiles and "artistic" lighting fixtures designed by Harkness himself.

[401] **Jewish Cemetery (1849 et seq.):** In 1849, Solomon Pareira, a clothing merchant, purchased a small lot on what was then known as the New London Turnpike. In 1856, he presented the land for use as a cemetery by the recently organized Congregation of the Sons of Israel (see 688 Broad Street), of which he was then president. The cemetery has expanded considerably since its founding and is the final resting place for a number of prominent members of the Providence Jewish community.

RHODES STREET

*221-223 **Patrick Gaffney House (1894):** A 2½-story, end-gable-roof Queen Anne 2-family house notable for its handsome wood detailing, coved cornice, and paneled gable treatment. Gaffney was retail liquor dealer with his shop at 495 Eddy Street.

*231 **William C. Rhodes House (ca. 1860):** A 2½-story, Italianate house with a dormered-low-hip roof. This house is notable for its extraordinarily rich decorative treatment, including quoined corners, bracketed cornice, handsome Palladian window, elaborate hooded entrance, and round-arch dormers. The house was constructed on the Caroline Rhodes Estate at the southeast corner of Eddy and Rhodes Streets about 1860 and was moved to this lot about 1889 by William C. Rhodes. At that time its original site was subdivided. Rhodes lived at 200 Hope Street and rented this house to Henry J. Alfreds, a registered pharmacist dealing in drugs, medicines, chemicals and paints at 811 Eddy Street.

*236 **Asahel Herrick House (ca. 1855):** A 2½-story, cross-gable-roof bracketed Italianate house, somewhat unusual because of its long rectangular shape and cross-gable roof. The door hood and cupola are handsome features, and the house originally had quoined corners. Asahel Herrick was a machinist. When he built his large house about 1855, Rhodes Street was part of Cranston. Asahel lived in the house with his family, one of whom was George L. Herrick, a musician with his office at 87 Westminster Street, who acquired the house and occupied it into the 20th century. George, however, must not have been so successful as Asahel because throughout the late 19th century, he took in ever-increasing numbers of boarders, at times as many as fourteen.

*251 **Alpheus B. Slater House (1882-1889):** A handsome, 2½-story, brick-and-shingle Queen Anne house set on well landscaped grounds. The house, which replaced Slater's earlier house on this site, is a fine example of the Queen Anne style. Slater, treasurer of the Providence Gas Company with offices in the What Cheer Building (demolished) near Market Square, moved to Rhodes Street in 1865 and built a low-hip-roof, 2-story dwelling with bay windows and Italianate detailing. Between 1882 and 1889, probably closer to the latter date, he built this lavish new house on the site of his earlier one. It was not unusual in the 19th century for a successful man to build a new house at the time of his retirement from business, and shortly after the house's completion, Slater retired from his position with the Providence Gas Company.

*252 **John Smith House (ca. 1868):** A 2½-story, cross-gable-roof, bracketed house with Italianate detailing. This house has been little altered and is a fine example of a middle-income suburban house in the Italianate bracketed style. Smith was a partner in William Smith & Co., jewelry manufacturers at 118 Dorrance Street, when he moved to Rhodes Street and built this house.

RICHLAND STREET

12 **House (ca. 1845):** A modest, 1½-story, flank-gable-roof, 5-bay-facade farmhouse with a shallow entablature and a late 19th-century porch across the front.

RICHTER STREET

Three Deckers (ca. 1925): A block-long street lined with 16 almost identical 3-deckers. Variation in exterior articulation is confined to the porch treatment. All the even-numbered houses (and those opposite at 27-29, 31-33, and 35-37) have bay windows and full-width porches the height of the facade; other houses on the street integrate the front porch into the mass of the building, and the gable end of the roof extends over the porches. Except for numbers 39-41 (ca. 1927) and 41-43, all were built by Max J. Richter, who himself lived in a triple decker at 60 Eaton Street. Richter sold dairy products until the mid-1920s, when he turned his attention full-time to building contracting. Among the other buildings he erected are the Colonial Apartments at 173 Benefit Street (q.v.) and several houses on nearby Sparrow Street (q.v.).

RIVER AVENUE

[601] **Providence College (1917 et. seq.):** Founded through the efforts of Bishop Harkins of the Roman Catholic Diocese of Rhode Island, this Dominican Order college — the only in the United States — purchased an 18-acre tract at the corner of River Avenue and Eaton Street. The first academic building erected on the new campus was Bishop Harkins Hall (1919), an ornate, 4-story, brick-and-limestone, Tudor Revival building with a crescent plan and an elaborate, 6-story Perpendicular-Gothic tower at the center of the building; Matthew Sullivan was the architect, and John W. Donahue (Springfield) designed the later addition. Providence College maintained a certain stylistic uniformity through the continuation of gothicizing details on later buildings, like Aquinas Hall (1939; Oresto di Saia, architect) before abandoning historicism — as did most schools — after World War II. The campus was expanded in the 1920s with the acquisition of the Bailey and Bradley Houses (see 235 Eaton Street). Following the closing of Elmhurst Academy on Smith Street, the City of Providence and the Diocese of Rhode Island exchanged property, and Providence College added the buildings and grounds of the Chapin Hospital (see [151] Eaton Street) to its campus. Established and long maintained as a men's school, Providence College became co-educational in 1971.

ROANOKE STREET

95 **George J. West House (1889):** Frederick E. Field, architect. A 2½-story, high-hip-roof, Colonial Revival house with gabled dormers, modillion cornice with a frieze of swags, corner pilasters, and a carriage house at rear. West was a lawyer.

ROBINSON STREET

120 **Matthew Lynch House (ca. 1770):** A gambrel-roof cottage moved to South Providence ca. 1865 by Irish-immigrant Matthew Lynch. The house originally stood downtown, probably on Westminster Street near Grace Church; Robinson Street was developing at this time as the Irish-immigrant neighborhood known as Dogtown, and the house was moved to this site when commercial development pressures necessitated the removal or demolition of dwellings downtown.

ROCHAMBEAU AVENUE

100 **Temple Beth Shalom (1947-64):** Ira Rakatansky, architect. A 2-story, flat-roof, steel-frame, asymmetrical structure finished with brick and ceramic tile. The congregation was founded in 1905 and met for 44 years in the former Fourth Baptist Church at Howell and Scott Streets (demolished). In 1947, Ira Rakatansky designed this structure, and it was partially completed when the congregation moved here from its previous home in 1949. The entire building was not completed and dedicated until 1964.

267 **Christopher O'Brien Farmhouse (1848-49):** An L-plan, 5-bay-facade, center-entrance, Greek Revival/Italianate cottage with narrow cornerboards, floor-length windows on the facade, and a scroll-saw-bracketed veranda. O'Brien was a farmer.

270 **Rochambeau Avenue Fire Station (1929):** A 1½-story, brick-and-half-timber, Tudor Revival fire station with a high cross-gable roof. Although larger in scale, the Rochambeau Avenue station is aesthetically related to the residential neighborhood growing up around it in the early 20th century.

317 **Morris Brown House (1793, 1931):** Norman M. Isham, restoration architect. A small, gambrel-roof, center-chimney cottage with

an asymmetrical 4-bay facade and later additions to the rear. An ell and garage were added during the restoration of 1931, and another large wing was built to the east in 1950. Morris Brown inherited his 15-acre farm from his parents, Phineas and Phoebe Brown, whose house was nearby. The house is typical of the modest dwellings of small-scale farmers of the period.

397 **Arthur M. Molter House (1932):** A 2-story, brick-and-half-timber, gabled-hip-roof Tudor Revival house with quoined corners, stone door and window surrounds, and a projecting half-timbered gable in the front overhanging a large range of casement windows. Molter was a silk manufacturer.

460 **William E. Brigham House (1915):** Eleazor B. Homer, architect. A large, 2½-story, stucco, tile-hip-roof house in the Spanish/Mediterranean style of the early 20th century. It was built for Brigham, an instructor at the Rhode Island School of Design.

RUGGLES STREET

110 **Ruggles Street Primary School, now the Smith Hill Center (1896):** This rather simple, 2½-story, cross-gable-roof, stone-trimmed, modified-cruciform-plan brick building is typical of Providence public schools of the 1890s. Built to relieve the enrollment pressure on the Smith Street Primary School (see 396 Smith Street), the Ruggles Street School was replaced by a new facility on Camden Street in the late 1950s. The Ruggles Street building has been recycled to serve Smith Hill as a neighborhood center.

SABIN STREET

*1-27 **Bonanza Bus Terminal (1963 et seq.):** Philemon E. Sturges, III, architect. A 1- and 2-story brick building with flat roofs. The exterior is articulated by semicircular end walls repeated throughout the buildings of the complex. Built as a recommendation of the 1959 Master Plan, *Downtown Providence 1970*, the bus terminal is one of the most handsome complexes erected as part of the urban renewal in the 1960s; it is particularly well suited to its site and lends an urbane note to the streetscape. Located near the railroad station and the intra-city bus terminal at Kennedy Plaza, the bus terminal provides a significant transportation link in Downtown Providence.

SACKETT STREET

20 **George W. Miller House (ca. 1870):** A square, 2½-story, Second Empire dwelling whose symmetrical facade displays prominent bay window units and a centrally positioned, triple-window, Italianate dormer. Miller was a safe manufacturer.

SARATOGA STREET

212-234 even **Soren & Kelman Three-deckers (1914):** A row of six, identical, clapboard-and-shingle, gable-roof 3-deckers with double, Tuscan-column porches and stained-glass transom lights in the bay windows. This row of six houses, built by Harry Soren and Abraham Kelman, occupies an entire side of Saratoga Street and is one of the best preserved three-decker groups in the area. Soren and Kelman were Swedes who moved to South Providence when the area was developing a concentration of Swedish immigrants. In 1913, they established a carpentering firm quartered at 110 Willard Avenue. By 1915, they had completed this row of houses; Soren was living at 230 and Kelman at 232 with their business located at 230. By 1921, Soren and Kelman had moved to Elmwood, where land was still available for development.

SESSIONS STREET

101 **Nathan Bishop Junior High School (1929):** Office of the Commissioner of Public Buildings, architects. A 3-story, brick-and-limestone, flat-roof Georgian Revival school with stripped classical detailing. This school was built just as this northern part of the East Side underwent its most intensive development.

SHARON STREET

134 **House (ca. 1780):** A 2½-story, shingle, gambrel-roof Colonial farmhouse with a 20th-century porch across the front. This house stood on River Avenue at Whitford Street until around 1923, when it was moved and the present porch added. The house was originally a typical 5-bay, center-chimney, 5-room-plan colonial house, but a 2-room section was added to the north in the 19th century, the center chimney was demolished (probably when the house was moved), the fireplaces were removed, and two interior brick stove flues were added.

371 **Stephen B. Swan Farmhouse (ca. 1850):** This modest, center-chimney cottage has a 5-bay facade with a center entrance and a 1-story lateral wing. Rudimentary Greek Revival trim probably existed before the house was shingled. The farm that originally surrounded this house was carved from a portion of the old Winsor Farm in the early 19th century (see 416 Eaton Street).

SHELDON STREET

*20 **Asa and Jonathan Pike and Abraham and Isaac Wilkinson House (ca. 1825):** A 2½-story, 3-bay-facade, side-hall-plan late Federal house on a high, stone-block-faced foundation. The blind elliptical-fan doorway is flanked by sidelights and reached by a double flight of stone steps. The Pikes and the Wilkinsons owned this 2-family house under the firm name Fox Point Union Co.; the Pikes bought the Wilkinsons' share in 1829 and lived here until 1832.

*21 **Nicholas Sheldon House (ca. 1806):** A small, wood-frame house with brick ends, 2 end-wall chimneys, and an unusually broad, 3-bay facade; the fanlight, pedimented center entrance is a restoration based on types common in the first decade of the 19th century. Sheldon drew this lot when the family land was divided in 1798, and the house was standing by the time Sheldon took out an insurance policy in 1806. The Stillwell family lived here in the house's early years; Stillwell was a hardware merchant. Benjamin Smith, an oysterman, bought the house in 1828.

*24 **Abraham Studley House (ca. 1810):** A small, 2½-story, side-hall-plan Federal house with a restored doorway with a trabeated entablature on consoles and a transom light, reached by a flight of wooden steps.

*46 **William G. Budlong House (1828):** A small, 2½-story, side-hall-plan Federal house with a 3-bay facade and fanlight doorway; now shingled, it was no doubt covered with clapboard originally. Budlong was a house carpenter.

*50 **David Hall House (1828):** William G. Budlong, builder. A small, 2½-story Federal house with a gable roof set end to the street; 3-bay facade with central, capped doorway flanked by sidelights and reached by a double flight of stone stairs; and later, 3-part windows on the facade. Hall, a mariner, was the brother of Abner Hall (see 116 Hope Street).

*107 **Thomas A. Watson House (1846):** A Greek Revival cottage with a gable roof set end to the street and a 5-bay facade with a central entrance. Watson was an engineer.

*117 **Joseph G. Matthews House (1873):** A mansard-roof Second Empire cottage with dormers, a wide parapet-like skirting, and wide, bracketed cornice. A large semi-octagonal bay window flanks the hooded entrance. Matthews sold fish and oysters.

*131 **Edwin Shaw House (1863):** A 2½-story Italianate house with a steep hip roof, dormers, a large hexagonal cupola, and modillion cornice. The 5-bay facade has heavy window caps, quoining, and a central doorway under a bracketed hood reached by a flight of stone steps. Shaw worked for the India Rubber Works.

SHILOH STREET

* **Wanskuck Company Row (1862-64):** Two long, rows of 12 attached, 2-story, 3-bay, side-hall-plan brick row houses with paired entrances. These plain workers' houses, seemingly modeled after English prototypes, were erected by the Wanskuck Company in conjunction with its woolen mill built at the same time (see Winchester Street, 725 and 754 Branch Avenue).

SHIP STREET

†70 **Doran-Speidel Building (1912):** Monk & Johnson, architects. Built by James Doran & Sons (see 150 Chestnut) as an investment property to house jewelry manufacturing firms, this 5-story structure has reinforced-concrete pier-and-spandrel walls, large industrial sash windows, and a decorated parapet. The interior mushroom columns are similar to those at the A.T. Wall Building (see 162 Clifford). The 5-story addition on Bassett Street was built in 1965. One of the early tenants of this jewelry manufacturing building was the Speidel Chain Co., run by German-immigrant Albert Speidel. The firm manufactured pocket-watch chains around the time of World War I, but shifted its pro-

duction after 1930 to the increasingly popular expandable-bracelet watchband designed by Speidel's brother Edwin. This bracelet was manufactured by Automatic Chain Co. (the successor to the Speidel Chain Co.) until 1935, when Edwin formed his own company, the Speidel Corporation. In 1951, Edwin Speidel set aside part of this building, by then owned by the Speidel Corporation, for the manufacture of Desitin ointment. The Desitin Chemical Co. occupied part of the Speidel factory until 1963. In 1965, Textron, Inc. bought the Speidel Corporation and continues to manufacture watch bracelets at the Ship Street factory.

SLATER AVENUE

66 **Max Nathanson House (1915):** A 2-story, stuccoed, bungalow-like house with a tiled hip roof, exposed rafter ends, and a front porch hood supported on massive brackets resting on the bay windows flanking the entrance. Nathanson was manager of the Modern Theatre.

315 **William Beresford Carriage House (ca. 1909):** Clarke, Howe & Homer, architects. A 1½-story, gable-and-hip-roof, stuccoed carriage house with servants' quarters in the attic story. Designed in the English cottage mode of the early 20th century, it was later converted to a 1-family residence (see 288 Blackstone Boulevard).

SLOCUM STREET

*8 **Mary B. Jones Carriage House (ca. 1883):** A 2-story, Queen Anne carriage house with a slate hip roof, cupola, dormers, and a corner turret. Nothing is known about the owner or the users of this handsome outbuilding; preliminary research shows no apparent connection between this structure and the large houses at its rear facing Westminster Street (e.g. number 1447).

SMITH STREET

*90 **Rhode Island State House (1891-1904):** McKim, Mead & White, architects. Sited on an expansive, balustraded, marble terrace atop the crest of Smith Hill overlooking Downtown Providence, the State House is one of Rhode Island's finest and most prominent buildings. The cruciform-plan building rises a full 3 stories above the terrace and culminates in a structural-stone hemispherical dome on a high colonnaded drum surrounded by 4 colonnaded tourelles. Low saucer domes — one above each legislative chamber — flank the central dome. The principal entrances to the building are in the projecting pavilions on the north and south sides: the pavilion on the south side has a balcony at the 2nd-story level framed by colossal Composite columns *in antis;* the north pavilion encloses a porte-cochere. The wings on either side of the central pavilion are connected by 1-bay, recessed hyphens. The wings are 7 bays wide and 8 bays deep; their rusticated 1st stories are arcaded, and colossal Composite engaged columns and pilasters frame the central 3 bays of the north and south elevations and the central 4 bays of the east and west elevations. On the interior, trapezoidal-plan entrance halls lead to the principal stairs, located under the central dome. All major public rooms are on the 2nd floor: the reception room, in a gilded, Baroque finish, on the south side; the Renaissance-inspired state library, on the north side; the semicircular-plan senate chamber, with a coffered, half-dome ceiling, on the east: and the large chamber for the House of Representatives, with a Doric arcade on its upper level and handsome Baumgarten & Co. tapesties, on the west. Much of the original furniture remains, and original paint colors are gradually being restored to the public spaces. This is the 8th state house built in Rhode Island; it superseded the Newport Colony House, used only ceremonially by the 1890s, and the Old State House in Providence (see 150 Benefit Street), where most of the day-to-day business of the state was conducted. This building was the product of a two-tier, national competition among architects held in 1891; the McKim, Mead & White firm was selected in early 1892, and design refinement took an additional two years. Construction, carried out by Norcross Brothers of Worcester, Massachusetts, began in 1895. The state first occupied the building in 1900 and took official possession in 1904. One of the key buildings of the American Renaissance, the Rhode Island State House had an immediate and important effect on American architecture, with specific influence on a number of state capitols built in the 1890s and early 1900s. It stands, eminently visible from many parts of the city as well as to the motorists on I-95, as a fitting symbol for what was at the time of its construction one of the most prosperous and wealthiest states in the country.

133 **State Office Building (1928, 1935):** Jackson, Robertson & Adams, designers of a number of stone-trimmed, red-brick Georgian Revival structures in Providence, were the architects for this 3-story building based on late 18th-century models. An engaged colonnade embellishes the first two stories of the facade, and a parapet along the edge of the flat roof partially screens the set-back third story. Enlarged in 1935, the building is basically square in plan with a hollow core. In contrast to its pretentious exterior, the State Office Building's interiors are extremely utilitarian, except for the vaguely Adamesque foyer. Built to relieve the State House of the pressure of an expanding bureaucracy, the State Office Building replaced the finest Federal mansion on Smith Hill, the Colonel Henry Smith House (1800).

147 **Goff's Grocery Block (1873):** This mansard-roof, 2½-story commercial/residential building has an irregular pentagonal plan to accommodate it to its site at the corner of Smith and Jefferson Streets. While the original storefronts are now somewhat altered, the block retains much of its original appearance. This type of structure, once quite common on major thoroughfares through Providence's later 19th-century neighborhoods, is now relatively rare, though a number of buildings have been raised or altered to achieve the same end.

194 **Charles S. Cleveland House (1871):** Two-and-a-half stories high with a high hip-roof and gable dormers above a broad entablature and modillion cornice, this house has a 2-bay facade with a bracketed hood over the entrance and a flanking 2-story bay window. Following the division of the Holden Estate, Cleveland built this substantial dwelling just west of the Holden Homestead (now the site of I-95). Cleveland, with his brother David, who lived nearby at 111 Park Street (q.v.), was a partner in Cleveland Brothers Furniture Co. on North Main Street.

200 206 **Jonathan Tucker Houses (ca. 1851):** Both of these similar, 3-bay-facade, 2½-story houses with pedimented-end-gable roofs were built by Tucker, a deputy sheriff, soon after the Holden Estate Plat was opened for development in 1850. 206 Smith Street shows the hallmarks of the Greek Revival style in its plan and its handsome Ionic entrance portico, while 200 Smith Street has Italianate detailing, including a bracketed hood over the entrance, round-arch windows in the attic story, and modillion raking and eaves cornice.

221 **Sterling Service Oil Company Station (ca. 1925):** This 1-story stucco structure with large, multiple-pane windows and pantile roof is typical of the early gasoline stations built to service the rapidly proliferating automobile in the 1920s. As early as 1908, Smith Street was shown in the Automobile Club of Rhode Island's *Red Book* as the major northwest route out of Providence to Putnam, Connecticut and Springfield, Massachusetts; as a major artery it was ideal for service stations and garages. Unfortunately, many of them clustered at major intersections, occupying key corner sites and diminishing the visual quality of the area.

244 **St. Patrick's School (1928):** John F. Hogan, architect. By the 1920s, the school facilities at St. Patrick's Church at 83 Smith Street (q.v.) had become too cramped for the large parish, and in 1927 the cornerstone of this 2-story, steel-frame, brick structure was laid. The symmetrical building has a central entrance with a broken-scroll pediment flanked by banks of sash windows; the surfaces of the projecting end pavilions are unarticulated. St. Patrick's was established in the early 1840s as the 2nd Roman Catholic parish in the city. The location of the church for this largely Irish parish was of great importance for the development of Smith Hill. The original building, designed by Russell Warren and completed in 1842, was located on State Street, near Smith Street; it was replaced by a large stone structure (Murphy, Hindle & Wright, architects), completed in 1916. Structural weakness led to the demolition of this building in 1979. Like most Roman Catholic parish churches in Rhode Island, St. Patrick's had associated with it schools, a rectory, and a convent and it sponsored activities for a wide spectrum of ages and interests among its parishioners. Following the demolition of the church building, the parish has consolidated its activities in this school building and abandoned the few remaining buildings of the original complex.

326 **Allen B. Smith House (1864):** A modest, 2-story house with a flank-gable roof, 5-bay facade and center entrance with side- and transom lights, this dwelling was erected in one of the earlier western subdivisions opened on Smith Street. Smith was listed as a pattern maker in the 1860s, but by 1875 he was running a saloon at the back of his property, on Orms Street.

334 **Sheffield Smith House (1855):** This 2½-story dwelling is distinguished by the almost whimsical use of Italianate detailing wedded to Greek Revival form. The 5-bay, center-entrance facade is articulated into a narrow entrance bay (containing the hooded entrance and a tall, round-arch window above) and two larger flanking bays (containing sash windows with heavy lintels). Colossal pilasters, with clustered brackets serving as capitals, define the bay divisions. Smith, a quarryman, built the first house in the area on the 1854 Hawes Plat. While the central round-arch window — once the center of an even more elaborate window complex — has been altered and the cupola removed, the house still retains much of its original character.

*396 **Smith Street Primary School (1885):** William R. Walker, architect. A handsome example of the Queen Anne style; the picturesqueness of the 2½-story brick structure is enhanced by its contrived siting: the irregularly massed building is turned at an angle to Smith Street, and one corner of the basement is cut along a 45-degree angle at the sidewalk line; above the basement, the wall is corbelled out to form a right angle. Although the steeple has been removed from the tower, the building retains much of its original detailing, including floriated terra cotta trim. Replaced as a public school by the Camden Street Elementary School, the Smith Street Primary School is still used by the city as offices for adult education, senior citizen, and school health departments.

409 **John Healy House (ca. 1900):** A large late Queen Anne house, 2½-stories high with a cross-gable roof, semi-octagonal corner turret, and irregular fenestration. The Healy House, an elaborate multiple-family dwelling, was built by a machinist who lived here with his family and rented the rest of the units.

477 **Coca-Cola Bottling Plant (ca. 1920):** The first Coca-Cola plant in Providence, this frame, monitor-on-hip-roof structure with wood, brick, and aluminum siding was built by the company and used between 1920 and completion of the present plant on Pleasant Valley Parkway (q.v.) in 1939.

488 **Olivo's Diner, now Joy Village Restaurant (ca. 1949):** One story high with a flat roof and "log-cabin" sheathing, this building has a center entrance flanked by tripartite plate glass windows on its facade below an applied, hipped hood. Built as Olivo's Diner in 1949, the building has housed Chinese restaurants since 1953; it is a fine example of what contemporary architectural critic Robert Venturi has termed the "decorated shed' — a common form of commercial architecture. Now common throughout the United States and epitomized in Las Vegas, the type is defined by the application of often elaborate ornamentation to the facade of an otherwise anonymous structure to connote the use of the building or simply to serve as an eye-catching advertisement. Changing use of the building can produce a contradictory complexity which further enlivens such an amusing approach to architecture.

506 **Alfred J. Richardson House (1888):** A 2½-story, Queen Anne dwelling with irregular fenestration, jerkinhead-gable roof, and an octagonal corner turret. It is one of the more elaborate 2-family houses on Smith Hill.

530 **United Baptist Church (1894):** This modest structure, with simple gable roof, low hip-roof, corner tower, ogival-arch windows, and vestigial buttressing, is a typical vernacular Gothic Revival church.

558 **Elmhurst Garage (1931):** One story high with a flat roof behind the parapet on the facade, this brick, pier-and-spandrel garage has a 3-bay facade with a center automobile entrance flanked by large plate glass windows. As automobile ownership increased rapidly following the First World War, the need for neighborhood repair shops was met by structures such as this one, which provided more complete automobile repair facilities than gasoline stations.

*581 **Charles Dowler House II (1872):** This elaborately decked out, L-plan, mansard-roof cottage, prominently sited at the corner of Smith Street and Oakland Avenue, has richly detailed exterior articulation, including fish-scale shingling on the roof, incised Eastlake detailing on the dormers, an oculus window in the mansard, imaginative Corinthian colonnettes on the porch, and several bay windows. Dowler, who came to this country from England in the early 1860s to produce arms for the Civil War, first lived at 83 Camden Avenue (q.v.) until building this more elaborate dwelling. After the Civil War, Dowler turned to sculpture, designing the Collyer Monument in Pawtucket and the John Sparks Monument in Bristol. By the turn of the century, he listed himself in Providence directories as a designer of interior and exterior decorations, models for monumental work, and patterns for jewelry. After his retirement in 1919 — at 78 — he took up painting; he died here in 1931. Dowler's home, with all the whimsical charm of a holiday-time gingerbread house, epitomizes what, in the popular imagination, is thought of as the quintessential Victorian dwelling.

1010 **LaSalle Academy (1925 et seq.):** John W. Donahue, architect. A 3-story, brick-and-limestone, flat-roof Jacobean Revival school building with long ranges of windows divided by projecting turrets with iron-railed balconies at the 2nd-story level and a projecting central entrance pavilion reached by elaborately terraced flights of stairs with balustrades. The oldest Roman Catholic high school in the state, LaSalle was founded in 1871 by the Brothers of Christian Schools. The school was originally located at what is now LaSalle Square in Downtown Providence in a large, brick, 3-story structure. The school abandoned its downtown site to move to this spacious 43-acre campus, which includes extensive playing fields, important for a school that has long been known for its fine athletic programs and winning teams. LaSalle Academy educated many of the city's 20th-century political and business leaders. The school was exclusively male until a consolidation of several regional schools in the fall of 1984 made it coeducational.

735 **William Cook House (1886):** A large, cross-gable-roof Queen Anne cottage with a distinctive, 3-story, octagonal, ogee-dome tower rising from the corner of the roof and a large porch wrapping around the south and west sides. This elaborate dwelling with many additions has lost more of its architectural detail to recent modernization. Cook owned a grocery store on Westminster Street.

805 **Edwin B. Gates House (1907):** A boxy, 2½-story, gable-and-hip-roof Colonial Revival house with a Palladian window in the gable, a porch across the front with ramped railings and paired Tuscan columns, and an off-center front door with sidelights. This asymmetrical house is typical of the substantial dwellings built on Smith Street at the turn of the century when Mount Pleasant was developing into a middle-income, suburban residential area. Gates was a grocer.

1076 **Powder Mill Turnpike Toll House (ca. 1816):** A plain, 1½-story, end-chimney, flank-gable-roof, 3-bay-facade, side-hall-plan, structure with a 2-bay wing on the south side. This building is the only surviving one of three toll houses built on this private turnpike which connected Providence with Harmony. The turnpike, constructed in 1815, was finally deeded to the city in 1873 when it became upper Smith Street.

1093 **Zachariah Allen House (ca. 1789):** A 2½-story, center-chimney, flank-gable-roof, 5-bay-facade late Georgian house with quoined corners, splayed lintels with carved keystones over the 1st-story windows, and a projecting, pedimented vestibule with an Ionic pilaster-enframed door. The off-center 2nd-story window in the middle bay may be the result of 20th-century alterations. This elaborate house was built for retired shipowner Zachariah Allen by his housewright brother Amos. Zachariah Allen's children were prominent in 19th-century industrial, commercial, and civic circles as well as important patrons of architect John Holden Greene (see 109 Benefit Street, 12 Benevolent Street, 27 Dryden Lane, 1 Megee Street, and 196 Nelson Street).

SNOW STREET

*15-25 **Columbia Building (1897):** Frederick E. Field, architect. A characteristic and handsome 4-story, brick commercial block with copper trim, mid-20th-century storefronts, 4-bay articulation of the 2nd and 3rd stories

with 2-story bay windows, a boxed cornice with elaborate frieze and balustrade, and a flat roof. The Columbia Building continues in its original use as a commercial block. Since the early 1970s, it has housed the On Leong Chinese Merchants Association.

SOMERSET STREET

8 **Frederick I. Marcy House (1875):** A 2½-story, mansard-roof house with elaborate bay windows and wrought iron roof cresting. The well-kept lawn is surrounded by a wrought iron picket fence. Marcy was a partner in Sturdy & Marcy, jewelry manufacturers at 95 Pine Street when he built this large dwelling near Broad Street.

SOUTH STREET

54 **William Ham House (ca. 1800):** A 2½-story, Federal house with splayed lintel blocks. This simple house, now artificially sided, has been converted to a bar with an addition on the Richmond Street side. The earliest known owner of the house was a ship's carpenter who lived here in the 1820s.

123 **Phenix Iron Foundry (ca. 1870):** A 2-story, brick, industrial building with a gable roof. This building was part of a larger complex (see 110 Elm Street).

SOUTH ANGELL STREET

90 **Humphrey Almy House (1870):** A large, 2½-story, cross-gable-roof, L-plan Italianate house with bracketed trim and a bay window. The unusual keyhole-arch front porch was probably added in the late 1880s to designs by Almy's son Arthur, a little-known Providence architect who apprenticed with Alpheus C. Morse and practiced into the early years of the 20th century.

SOUTH COURT STREET

*17-23 **Golden Ball Inn Ell (1784 et seq.):** A staggered, 2-story frame building ascending the hill on the south side of the street, this is the rear ell to the Golden Ball Inn, a large 4-story frame building with a double balcony along the front. The inn was originally operated by Henry Rice and often provided lodging for visitors to Providence who had business at the State House at 150 Benefit Street (q.v.); with the State House and the stable across the street (see 160 Benefit Street), it formed an important civic node in 19th-century Providence. Early distinguished guests included the Marquis de Lafayette, Mrs. John Adams, and Thomas Jefferson. The building was extensively altered throughout its life, and the main portion was demolished in 1941.

SOUTH MAIN STREET

Beginning at its intersection with College Street at Market Square (q.v.), this is the southern part of The Towne Street. Established in 1638 as the principal street of Roger Williams's original settlement, The Towne Street paralleled the eastern edge of the Providence River and extended from Wickenden Street to Olney Street. From the mid-18th to the mid-19th century, the northern stretch of South Main Street was the commercial center of Providence. A major conflagration in early 1801 destroyed buildings on both sides of the street for 500 feet south of Planet Street; the fire presaged the decline of the street as the town's principal commercial thoroughfare. However, the street did remain an important transportation link through the 19th century, and its width was increased and regularized to 60 feet between 1902 and 1905. The street had fallen on hard times by the mid-20th century — particularly its southern portion — and was designated an urban renewal project area by the Providence Redevelopment Agency in the early 1960s. The Providence Preservation Society joined forces with the New York real estate firm Nassoit-Sulzberger & Co. (later Sulzberger-Rolfe), and as co-developers they proposed a $10,000,000 plan for redevelopment of the area on a mixed-use basis and included both rehabilitation and new construction. This collaboration turned the formerly blighted area around, and investment by 1981 had reached over $11,000,000.

*1-19 **Jackson/Gardner Park (1951, 1964):** A small, wooded park opposite the Providence County Court House (see 250 Benefit Street) bisected by a wide, brick sidewalk, in the center of which is a marble monument. The park was dedicated to the memory of F. Ellis Jackson (1879-1950), architect of the Court House, and Henry B. Gardner, Jr. (ca. 1908-45), lawyer and naval officer killed during World War II. The landscaping of oak trees was privately funded under the direction of Mrs. Henry D. Sharpe (see 84 Prospect Street): In 1968, a marble monument carved in Florence by Bino Bini was installed in the center of the park — a memorial to Giovanni da Verrazzano (1485?-1527), one of the early European explorers of Narragansett Bay; the monument was the gift of two Italian towns, Carrara and Creva, Verrazzano's birthplace.

31 **Old Stone Square (1982-85):** Edward Larrabee Barnes, architect. An 11-story, steel-frame office building asymmetrically massed with a large, recessed entrance porch on the northeast and a large terrace carved out of the upper stories on the northwest. The building is sheathed in 2 shades and textures of granite arranged in a checkerboard pattern — a variation of the Old Stone Bank's logo — and tinted glass. Developed principally by Old Stone Bank and Dimeo Construction Company, this building sparked a community-wide controversy because of its scale and design; originally conceived as two, stepped-back, mirror-image buildings facing each other across a plaza centered on the Old Stone Bank at 86 South Main Street (q.v.), the scheme was revised by a committee organized by Major Vincent A. Cianci, Jr. and including the architect, the developers, and several local experts on design. The second scheme, brick-clad like the first, was abandoned after litigation threatened timely completion. As part of the compromise reached among the involved litigants, the developers abandoned building on the northern part of the parcel — thereby preserving something of the vista of historic buildings on South Main Street — in exchange for complete control over the design of the building. This, the product of that compromise, is in some ways an interesting building, the only one in the state by this nationally prominent architect. It is nevertheless vastly different in scale, proportion, and massing from nearby structures — including the large, Georgian Revival courthouse.

*50 **Joseph Brown House (1774):** Joseph Brown, architect. A handsome, unique, brick building 2½-stories high above a full basement story faced with brownstone and now containing an Ionic-pilaster entrance. The original entrance was at what would now be considered the 2nd story; that doorway and its double flight of steps were removed when this building became the headquarters of the Providence Bank, and the street-level entrance was required for commercial use. The most famous feature of the Joseph Brown house is its very baroque ogee gable, a bit of unheard-of architectural exuberance in American domestic architecture and best explained as the first North American example of an architect's house; the form derives from a garden pavilion published earlier in the eighteenth century in one of the pattern books Brown is known to have owned. Joseph Brown (1733-85), one of the four famous Brown brothers, taught mathematics and astronomy at Brown University and was an amateur architect and a very capable one, though of fairly conservative bent. But in designing his own home, like so many 19th- and 20th-century architects, he incorporated something extraordinary that really set him apart: the ogee gable did just that, and it has been copied repeatedly in 19th- and 20th-century buildings, especially in Rhode Island, becoming a sort of local icon of the "Colonial." The house remained in the Brown family after Joseph's death, and it was here that his brothers John and Moses founded the Providence Bank in 1791. The building served as the bank's headquarters until construction of new quarters at 100 Westminster Street (q.v.) in the 20th century. The building is still used by Brown heirs as the headquarters of the family's financial operations.

*66-72 **Mauran-Balch Block (1846):** A 4½-story, brick commercial block with flank-gable roof, stone trim, and fine cast-iron storefronts. Built by Joseph Mauran and Joseph Balch, merchants, this mid-19th-century commercial block is one of the few of its kind remaining in the city.

*86 **Old Stone Bank (1854, 1898):** C.G. & J.R. Hall, architects, 1854; Stone, Carpenter & Willson, architects, 1898. The Providence Institution for Savings (incorporated 1819) erected the northernmost portion of this structure as its headquarters in 1854: the original structure, built of granite, was 1-story high with a pedimented gable roof set end to the street and a 3-bay facade with a pedimented center entrance flanked by trabeated windows. In 1898, the bank incorporated this portion into the present structure, a suave, grey-granite, American Renaissance structure with a colossal Corinthian portico centered on the 3-bay facade. A low, gold-leaf-and-copper dome sits atop a low octagonal drum with parapet, centered on

the low-hip roof. The building is set back slightly from the street behind a handsome, turned-balustrade, granite fence — an expansion of the 1854 original — and a splayed perron. The interior banking hall is particularly handsome: located under the dome and circular in plan, it has a richly ornamented, highly articulated coffered ceiling. Finished with brass and marble and surrounded by paneled offices, this banking room, hung with portraits, is one of the most beautiful and best preserved in the country.

*110 **Benoni Cooke House (1828):** John Holden Greene, architect. A 2½-story, brick Federal house with a monitor-on-hip roof (now minus its original balustrades). The structure has a handsome, arcaded basement on the street elevation, and the main entrance, located one story above and centered in the 5-bay north elevation, is set at right angles to the street and has an Ionic portico reached by a long flight of stone steps. A modified Palladian window, characteristic of Greene, is positioned above the main entrance. This house is the survivor of a pair that originally faced each other across a private drive and shared a common mews; the Rufus Green House (1828; John Holden Greene, architect) was demolished in 1895 to clear the site for the expansion of the Old Stone Bank at 86 South Main Street (q.v.). The surviving house today contains Old Stone Bank offices.

*161 **Roitman's: See 160 South Water Street.**

*201 **George Corliss House (1746-50):** A 2½-story, gambrel-roof, 5-bay-facade, mid-18th-century house with rare, attic-story, end-gable overhangs and a reproduction pedimented center entrance. George Corliss, who built this house, was a merchant and mariner. John Corliss inherited the house, and later built the original portion of the Carrington House at 66 Williams Street (q.v.). In 1801, a fire broke out in the rear of this house and destroyed many commercial buildings along South Main Street, then the commercial center of Providence. This building survived, however, and was long a commercial structure. In the late 19th century, it was raised from its foundations and a new 1st story was inserted beneath the old building. When Gower & Co. substantially rehabilitated the building in 1977, the late 19th-century 1st floor was removed and the old building brought down to its foundations again. While the exterior is a fine representation of mid-18th-century houses — now quite rare in Providence — the interior is wholely new retail and office space.

*220 **Joseph Peck House (1805):** A square, 2-story, brick Federal house with low hip roof. Set on a high basement, it has a south-facing, 5-bay facade turned at right angles to the street. The tall chimneys here are placed on the facade, a position relatively little used in Providence. This house was built to replace a mid-18th-century house on the site, destroyed in the fire of 1801 (see South Main Street). Joshua Hacker's house was standing here soon after mid-century, and by the 1760s was known as Hacker's Hall, a popular place of assembly from the 1760s into the 1790s. Peck married Hacker's daughter, and the couple made their home in her family's house until the fire. Peck, "engaged in trade," lived here in the new house for a time before selling it to Seth Adams (see 47-49 George Street).

*231 **Fall River Iron Works Building, now the Bayard Ewing Building, Rhode Island School of Design (1848, 1978):** A large, rectangular, 3½-story, brick Greek Revival industrial structure with a pedimented-end-gable roof. The facade has a trabeated storefront of granite monoliths. The company was founded in Fall River, Massachusetts (then a part of Rhode Island) in 1822 to manufacture nails. It owned and occupied this building from its construction until 1881. In the late 19th and early 20th centuries, Rumford Chemical Works occupied the structure as its main office. In 1927, The Phillips Lead Company, a plumbing supply house, purchased the property and continued to use it until 1973. Taken over by the city urban renewal authority as part of the large South Main Street project, it was rehabilitated and reopened in 1978 by Rhode Island School of Design as the headquarters for the school's Division of Architecture (Irving B. Haynes & Associates, architects).

*245-257 **Clarke and Nightingale Block (1815-25):** A much reworked, 3½-story, brick-and-stone, Federal block with a low hip roof. Probably built and first used as residential row houses, this block was erected by one of the leading mercantile firms of the period; the principals in the firm lived just up College Hill at 383 and 357 Benefit Street (q.v.). The block was gutted and thoroughly rehabilitated as part of the South Main Street urban renewal project in the early 1970s.

*263-273 **Comstock Block (1824):** John Holden Greene, architect. A much reworked, 3½-story, brick, Federal block. Like the adjacent Clarke and Nightingale Block, the Comstock Block was originally residential. Joseph and William Comstock built the block. William was a mariner and captain of neighbor Moses Eddy's (see 283-297 South Main) ship *Fulton*, a packet between Providence and New York; on this line, he was "long and favorably known to the public as a navigator of Long Island Sound." William lived here in the mid-1820s. This block too was acquired, gutted, and rehabilitated as part of the South Main Street urban renewal project in the early 1970s.

*283-297 **Eddy Block (1812): A much reworked,** 3½-story, brick, Federal block with a low hip roof. One of the oldest row houses in the city, it was built by Moses Eddy (1766-1823), a merchant and owner of a fleet of packet ships operating between Providence and New York. It was acquired, gutted, and rehabilitated as part of the South Main Street urban renewal project in the early 1970s.

*303 **Engine Co. No. 2 (1892):** Stone, Carpenter, and Willson, architects. A 2-story, Richardsonian Romanesque fire station built of brick with a pair of round-arch carriage entrances in the carved-stone 1st story, round-arch windows at the 2nd-story level, a corbel cornice, and a flat roof. This building was acquired, gutted, and rehabilitated for commercial use as part of the South Main Street urban renewal project.

*312 **Rebekah and Peleg Williams House (ca. 1770):** This fine and imposing 2½-story brick dwelling is set on a street-level basement and turned with its facade facing south; the entrance is reached by a long flight of brownstone steps. The 5-bay facade has a center entrance and stringcourses between stories. The mansard roof is a later addition, but the ell on the east side probably is original. The Williams House allegedly was the Providence residence of the Marquis de Chastellux during the Revolutionary War. Toward the end of the 18th century, the Williamses deeded the house to the Thayers, sons of Mrs. Williams, and the house remained in that family until 1915. More recently, the house is identified with the "Battle of South Main Street," so called because of the objections of the owner to the area's rehabilitation and the displacement problems thereby engendered.

*321 **Heritage Building (1966-67):** Fenton Keyes Associates, architects. A 4-story, brick-faced, steel-frame office building with a flat roof. The exterior is articulated by heavy brick piers with brick spandrels. Though larger than many surrounding buildings on South Main Street, this redevelopment project echoes somewhat the scale and massing of area industrial buildings.

*369-371 **George and Oliver Earle Warehouse (ca. 1820):** A 3½-story, random ashlar building set gable end to the street with a late 19th-century storefront — now somewhat remodeled — and loading bays on each floor on the south side of the building. Built as a warehouse when this was an active part of the Port of Providence, this building was remodeled as office space during the redevelopment of South Main Street in the 1970s.

*385-395 **Earles Block (ca. 1872): A brick, 3-story** Italianate commercial building with wide eaves, paired windows, and a rehabilitated storefront. George B. Earle built this as commercial space.

*403 **Captain Joseph Tillinghast House (ca. 1770):** A 2½-story, 5-bay-facade, center-hall-plan house with 2 interior brick chimney stacks and a central, pedimented entrance with paneled pilasters. Tillinghast was the owner of a line of packet boats operating between Providence and Newport. He built his house on land claimed by his great-grandfather Pardon Tillinghast in 1645, the site of Providence's first wharf and warehouse. Joseph Tillinghast commanded one of the boats involved in the burning of the British revenue schooner *Gaspee* in 1772.

*614 **Hicks Boiler Works (1870):** A fairly small, 2½-story, brick, mansard-roof, industrial building with a large central entrance crowned with a console-supported entablature. Established by George Hicks in 1861, the company occupied several small, frame structures on the site before the completion

of this building. Hicks specialized in the manufacture of stationary and marine boilers and dealt with shipbuilders and owners in the surrounding waterfront area. The firm remained in family hands until 1920. Foundry work continued here until the mid-1970s.

SOUTH WATER STREET

*160 **Oakdale Manufacturing Co., now Roitman's Furniture Co. (1854, 1895):** A 4-story, brick-and-stone structure built by William Butler at the corner of South Water and Packett Streets and used as a warehouse for almost 35 years. The Oakdale Mfg. Co., a margarine producer, purchased the building in 1891 and fitted it out for manufacturing. In 1894, the company bought the lot to the south and constructed a 6-story brick building with granite trim and a flat roof; the original structure was raised 2 stories at that time. Oakdale remained in business until 1916, when the butter lobby succeeded in procuring a stiff tax on the color additive to margarine, eventually compromising the financial success of many margarine manufacturers. The complex housed a tin-can manufactory until the early 1930s. Since 1939, it has housed Roitman's and the entrance is now through a modern doorway on South Main Street.

*516-528 **Providence Steam Engine Company (1834-1918):** A complex of adjacent, stone-and-brick, industrial buildings dating from various periods in the long history of this important steam-engine manufacturing company. The first building of the complex was the stuccoed stone building, surviving at the rear of the complex, erected between 1834 and 1844 by John Babcock, Willard Fairbanks, and R.L. Thurston. Babcock had established the company in 1821. Incorporated in 1863, the firm immediately enlarged its plant by adding a brick building, with round-arched fenestration, on South Main Street. In the 1890s the company greatly expanded the factory by adding the brick machine shop on South Water Street in 1894, and rebuilding and extending the 1863 wing in 1893-94 to its present appearance as a long, brick, 2-story building. Between 1908 and 1918 the company filled the interior courtyard with a brick building. The company was a major producer of boilers and steam engines and at one time had over 250 employees.

SPARROW STREET

*11-13, 15-17, 16-18, 19-21, 20-22 These five identical 3-deckers were constructed in 1925: the three on the north side of the street by Max J. Richter, the developer of Richter Street (q.v.), and the two on the south side by the Volpe family. Typical examples of 1920s 3-deckers, these buildings have full-facade-width front porches and wide-eaves end-gable roofs. The only difference between the two groups is the use of paired columns on the porches of the Richter buildings.

SPRAGUE STREET

11 **The Reverend John A. Perry House (ca. 1867):** A fine, 2-story, frame, end-gable-roof dwelling whose cornice, front door, and window-hood bracketing all terminate in pendants. It was built for one of the founders and pastor of the nearby Greenwich Street Free Baptist Church.

13 **Ezra Harrington House (ca. 1865):** A modest, end-gable-roof cottage with dentil cornices, cornice returns, and a possibly original bracketed door hood. It was built for Harrington, a carpenter.

STANWOOD STREET

192 **Hoel-Taylor House (ca. 1851):** A modest, end-gable-roof, plain-trimmed Greek Revival cottage, one of the oldest houses in Elmwood. The original clapboard walls are now shingled over. The Hoels sold this house in 1853; it changed hands several times before Henry Taylor bought it in 1856, and he lived here until 1897.

STATION PLACE

Providence Railroad Station (1981-86): Skidmore Owens Merrill, architects; Gilbane Building Co., builders. A 1-story, reinforced-concrete structure, trapezoidal in plan, with a low saucer dome centered over the mass of the building and a prominent clock tower on the southwest corner. It supersedes Union Station (see 4 Exchange Place). The building, atop a large deck system set over the tracks of the northeast corridor, is the first building within the Capitol Center project, a far-reaching development plan to bridge what has been a "no man's land" since the completion of the 1898 Union Station with its viaducts and freight yards separating Downtown Providence from the State House at 90 Smith Street (q.v.). The grade of the area is being radically changed, with the railroad tracks moved several hundred feet north and located at the existing grade; through decking, the slope south from the State House lawn has been lessened and the tracks become, in effect, below visible grade. First proposed by the Providence Foundation in the late 1970s, the project was seen as a 20-year development project and is guided by the Capitol Center Commission to ensure design and use control. The station itself was designed to harmonize with the State House without being too assertive.

STEEPLE STREET

*3 **Congdon & Carpenter Co. Building (ca. 1793):** By 1790, Joseph Congdon was offering "lately come to hand and now for sale, A Quantity of Iron-Stock, for the Use of Forges, amongst which is a large Proportion suitable for Blacksmiths' Business." A considerable market awaited, for in addition to a steady demand for tools, firearms, maritime instruments, and farming implements made of iron, the incipient industries of Providence, Pawtucket, and the hinterland increasingly required Congdon's wares. His move to this 3-story, hip-roof, brick structure in 1793 implies early success and expansion. The imported iron bars that formed his usual stock (domestic iron was rare until the second quarter of the 19th century) were stored in a small warehouse on the north side of the structure. During its 75-year tenancy of this building, the company expanded into retail sales of hardware, horse supplies, and coach equipment. With the outbreak of the Civil War, orders from Rhode Island manufacturers poured in for all kinds of flat, round, and square iron; spring steel; horseshoes and horseshoe nails; hoops and bands; and caulking steel. Hurried orders to organize and equip an army placed heavy demands on textile and machine manufacturers, who in turn relied on Congdon & Carpenter to supply their needs. By the end of the war, the company's activities required more space, and Congdon & Carpenter moved one block north to a new structure at the corner of Canal and Elizabeth Streets, since demolished. The company moved to 405 Promenade Street (q.v.) in 1930. This structure is the oldest industrial building in the city and, after Pawtucket's Slater Mill, the oldest in the state.

*9 **George and Smith Owen Building (ca. 1847):** A handsome, mid-19th-century commercial building, 3½-stories high, built of brick with stone trim and a gable roof with clerestory monitor. The Owen brothers were jewelry manufacturers; their business along with those of several other small jewelry producers located here. They later built a business block at 101 Dyer Street (q.v.).

STEWART STREET

107 **The Electric Building (1890):** A 4-story, granite-trimmed, brick industrial building erected for the manufacture of electric engines. This unusually handsome factory, with its bands of windows unified by granite stringcourses, still maintains architectural interest though much of its cornice and its original windows have been removed. It housed the American Electrical Works Company until 1894, when that firm moved to Phillipsdale.

STIMSON AVENUE

* Stimson Avenue and Diman Place (q.v.) comprise a uniquely well preserved late 19th-century residential enclave very much off the beaten path yet in the heart of the East Side; the area is noteworthy for its ambiance and the unusual concentration of large, fine, architect-designed dwellings built over a relatively short period of time. Bounded by the high stone walls of Dexter Asylum (now Brown University's Aldrich-Dexter Field at 225-235 Hope Street [q.v.]) on the north and east, Hope Street on the west, and Angell Street on the south, this area was once part of Ebenezer Knight Dexter's extensive land holdings (see 300-302 Angell Street); in 1824 he left much of the land to the city. By mid-century, part of Stimson Avenue and all of Diman Place were still part of the Knight farm property and owned by John J. Stimson; the rest belonged to Truman Beckwith, whose son built a house here in 1861 (see 2 Stimson Avenue). The land was platted for residential development in 1882, and the area was substantially filled by 1900.

*2 **Amos N. Beckwith House (ca. 1861, 1867):** Alpheus Morse, architect; Alfred Stone,

architect for alterations. A 2½-story, hip-roof, asymmetrical, suburban villa in the Italianate style and dominated by a 4-story entrance tower. The house was considerably expanded in 1867 at a cost of $10,000. Located at the corner of Hope Street and Stimson Avenue, this house relates historically to the development of Hope Street, which saw increased development after mid-century (see, for example, 190, 193, 198-200, 199 Hope Street). Beckwith, the son of Truman Beckwith (see 42 College Street), was active in his family's cotton-brokerage business; his heirs platted this land, originally owned by his father, in the late 19th century to create half of the residential enclave on Stimson Avenue.

*8 **B. Thomas Potter House, now International House (1897):** Edward I. Nickerson, architect. A long and narrow, 2½-story, yellow Roman-brick dwelling with a high slate roof, large gabled dormers, and extensive copper trim, appearing even on the columns for the inset corner entrance porch. This elaborate, eclectic house is a typical example of Nickerson's work in the 1890s. Potter was a real estate and insurance broker with offices in the Banigan Building (see 10 Weybosset Street); between 1909 and 1921, this was the home of Miss Rebecca O. Sheldon, and the Potters lived on Arlington Avenue. The Potter family lived here again from 1921 until 1940, when they moved to Edgewood.

*9 **Harry A. Waldron House (1893):** Hoppin, Read & Hoppin, architects. A handsome and characteristically eclectic Queen Anne dwelling built of grey Roman brick, wood, and slate. A gambrel roof dominates here, covering both the 2nd story and the attic, a favorite motif in turn-of-the-century Queen Anne/Colonial Revival houses; this cottage-like effect of the gambrel roof disappears on the rear to reveal a full 2 stories — a sort of salt-box in reverse. A semi-octagonal tower is centered on the facade, adjacent to an intricately paneled asymmetrical entrance. Waldron was an agent at Henry W. Cooke, "real-estate and insurance auctioneers."

*16 **Dart House (1893):** Stone, Carpenter & Willson, architects. A shingled, Queen Anne/Colonial Revival dwelling with a dominant, 2-story gambrel roof set end to the street: the roof covers the 2nd story and the attic, with generous overhangs at each level. The entrance porch is set within the block of the house at one corner. George H. Dart (1845-97) was treasurer of the Household Sewing Machine Co. and trustee of the estate of William J. King. He lived here with his wife, his brother William B. Dart (1838-97), who was treasurer of Rhode Island Tool Co. (see 148 West River Street), and his nephew William C. Dart. Following the deaths of his father and his uncle, William Dart became president of Rhode Island Tool Co. and continued to live here.

*19 **Joseph E. Fletcher House (1890, 1911):** Stone, Carpenter & Willson, architects. One of the really great late 19th-century houses in Providence, the Fletcher House is a large and imposing late Queen Anne dwelling of brick with a brownstone basement and slate-hung 2nd story. The materials and individual details are inherently picturesque, but here they are organized into a symmetrical, almost severe design on a monumental scale. The center entrance is balanced by flanking bay windows, rising the height of the facade and culminating in balconies for the large dormers. Heavy carved brackets support a wide overhang above the 1st story. The carriage house, at the rear of the lot and highly visible, is a reduced version of the main house, with a high, jerkinhead-gable roof with a cupola and cross gables. The house is sited on a double lot and set end to the street, facing a broad lawn. Because of its scale and siting, the house dominates Stimson Avenue and contributes significantly to the ambiance of the neighborhood. Charles Fletcher, president of the Providence Worsted Mills, built this house for his son Joseph. The Fletcher family remained here for twenty years. Grace M. Reynolds bought the house in 1911 and added the large wing on the southwest corner to accommodate a larger kitchen and more bedrooms. The house remained in the Reynolds family until 1978, when it passed to Central Congregational Church (see 296 Angell Street), which sold it. The house remains a single-family dwelling.

*20 **Condit-Benedict House (1884):** A simple Queen Anne, clapboard-and-shingle dwelling 2½-stories high with a cross-gable roof and turned-spindle porch. Frederick Condit built this house as an investment and sold it soon after completion to William Benedict, owner of Wm. C. Benedict & Co., oil dealers at 31 South Water Street.

*24 **Newton D. Arnold House (1888):** Edward I. Nickerson, architect. An elaborate late Queen Anne house, 2½-stories high with a complex, slate-clad, cross-gable roof with a 3-story, octagonal corner tower. The elaborately articulated walls are covered with shingle and clapboard. At the time this house was built Arnold was the treasurer of the Rumford Chemical Works, located in the Fall River Iron Works Building, 231 South Main Street (q.v.).

*30 **Thurston-Gladding House (1886):** Gould & Angell, architects. A handsome and unusual Queen Anne dwelling, with a broad veranda, squat towers, and a sprawling L-plan; 2½-stories high, it is covered with brick and clapboard and has a complex, slate-clad, cross-gable roof. Benjamin Thurston, an attorney who lived at 150 Waterman Street (q.v.), built this as an investment; John R. Gladding, paymaster for the New York, Providence & Boston Railroad, was its first resident.

*33 **William P. Goodwin House (1885):** J.B. Goodwin, architect. A 2½-story, shingled Queen Anne house with a cross-gable roof and small, somewhat altered entrance porch. Goodwin was secretary of the Merchants Insurance Co.

*36 **John A. Cross House (1887):** Gould & Angell, architects. A 2½-story, brick-and-shingle-clad Queen Anne house with a high hip roof, octagonal, conical-roof, corner tower on the west side, and recessed entrance porch. Cross, an alumnus of Brown University, was secretary of the Valley Worsted Mill at 45 Eagle Street (q.v.).

*40 **Edward Clark House (ca. 1891):** A 2½-story, end-gable-roof, vaguely Tudoresque, late Queen Anne dwelling with a brick 1st story and a 2nd story clad in banded shingles. The 2-story, semi-octagonal corner bay window on the southwest balances the late Gothic, gabled entrance porch. Clark was secretary and vice-president of the Rhode Island Hospital Trust Co.

*44 **Charles H. Sprague House (1894):** Edward I. Nickerson, architect. The high cross-gable roof, slate-and-brick cladding, and asymmetrical massing of this 2½-story house are typically Queen Anne, but surface embellishment is largely derived from a Colonial vocabulary, including the bow-fronted Ionic entrance porch, molded window caps, quoins, and Palladian window in the front gable. Sprague was partner in S.S. Sprague & Co., grain dealers; he moved here from 17 Arch Street (q.v.).

*50 **Calder-Robertson House (1892):** William Chamberlain (Boston), architect. A fine example of the Colonial Revival at its most imaginative, this 2½-story, clapboard house has a gambrel roof that sweeps down unbroken in front to the 1st-story Ionic-column porch, set within the block of the house, giving the building a salt-box configuration. Three elaborate, pedimented dormers dominate the roof on the facade, and the lattice-work porch has a large Palladian-window motif at its southern end. Albert Calder, who owned an apothecary on North Main Street, built this house for his daughter, Mary Calder Robertson, and son-in-law, R. Austin Robertson, treasurer of the Builders Iron Foundry. In 1912, the building was extended to the north in the same style, and the northernmost dormer was added at that time.

*60 **Louis E. Robertson House (1892):** Gould & Angell, architects. A 2½-story Colonial Revival house with a gambrel roof brought down to the top of the 1st story. A 2-story, semi-octagonal bay window on the northwest corner dominates the street elevation. The building is turned with its end toward the street, and the center-entrance facade is on the south side. This format was one repeated by Gould & Angell throughout the 1890s. Robertson was a broker of "sea island cotton" with offices at 4 Market Square.

*67 **Charles H. Baker House (1898):** A 2½-story, brick-, clapboard-, and-shingle Queen Anne house with a cross-gable, high hip roof and complex massing. The facade, with an arcaded entrance porch, is dominated by the brick-faced, stepped, Dutch cross gable. Baker was superintendent of the Gorham Mfg. Co. at 333 Adelaide Avenue (q.v.); he died in 1899, soon after moving into his new house.

*70 **Stephen Waterman House (1887-88):** Stone, Carpenter & Willson, architects. A 2½-story,

cross-gable-roof house with banded shingles; its arcaded porch is set within the northwest corner of the block of the building. This handsome, simple, "shingle-style" house is typical of the architects' work in the late 1880s. Waterman (1863-1944), an industrialist and architect, was a partner in the tool-manufacturing firm Nicholas & Waterman, at the corner of Beverly and Mason Streets.

*80 **James C. Greenough House (1882):** A square, 2½-story, hip-roof, shingle-clad house with a 3-story, hip-roof tower on the southeast side and ample use of fan-pattern panels for trim. The entrance is within a porch on the 3-bay facade. Greenough, principal of the State Normal School (see 199 Promenade Street), erected this simple house as an investment property; it was the first dwelling built on the newly platted Stimson estate.

SUMMER STREET

109-111 **Burdon Seamless Filled Wire Co. (1888):** A handsomely detailed, 4-story brick factory with a corbel cornice and hoodmolds. Founded by Levi Burdon, this company is reputed to have been the first to manufacture seamless gold- and silver-plated tubing used in jewelry manufacture. Burdon designed the machinery for this process; it was installed in this building on its completion. The company, which merged with a Pawtucket firm in 1902, continued to operate at this location until 1918.

SUMMIT AVENUE

At Brewster St. **Rochambeau Encampment Marker (1907):** The bronze plaque affixed to a rough-hewn block of granite was erected by the Rhode Island Society of the Sons of the Revolution to mark the site where Rochambeau's troops camped in 1782 on the Dexter Farm (see 957 North Main Street).

[140] **Summit Avenue School (1924):** Office of the Commissioner of Public Buildings, architects. Set on a high basement, a 3-story, stone-trim, brick school with a low hip roof, wide frieze beneath a dentil cornice, long ranges of windows with metal spandrel panels, and pedimented doorways at either end, one for boys and one for girls. This school was built to serve the growing population of the former farmlands north of Rochambeau Avenue, platted in the early 20th century.

164 **Jewish Orphanage, now Miriam Hospital (1921, 1950-52, 1964-67, 1975):** Barker & Turoff, architects. A complex of 2- to 4-story, brick and concrete, flat-roof, simple, modernist buildings. An outgrowth of Miriam Lodge Number 13, Order of Brith Abraham, the Miriam Hospital Association was established in 1907 "for the purpose of building, maintaining, and operating a Hebrew Hospital." The Association's efforts at fundraising reached fruition in November 1925 with the purchase of a brick row house at 31-41 Parade Street (q.v.). By the mid-1940s, the Parade Street building proved too small for the growing hospital, and in 1945 the hospital bought the no-longer-used Jewish Orphanage on this 2½-acre parcel. The abandoned building was remodeled and expanded with a large wing built between 1950 and 1952, when the hospital moved to this location. The hospital expanded with the construction of a large addition in the 1960s, and a new Intensive Care Unit was completed in the 1970s. Since 1969, Miriam has been associated with the medical program at Brown University. Still sponsored by individuals and organizations in the greater Providence Jewish community, Miriam Hospital is open to all.

SUMTER STREET

89-91 **Martin J. Crofwel House (1911):** A clapboard-and-shingle 2-family dwelling with a steep cross-gable roof, paired-column porch, and large tripartite windows. Crofwel was a compositor for the *Providence Daily Journal*, and his wife, Agnes, taught at the Temple Street School.

169 **Harry Goldenberg House (ca. 1939):** A 2½-story, cross-gable-roof, brick, stucco, and half-timber dwelling with cast-iron trim. Built for the president and treasurer of the Paramount Cornice Company, it is typical of the 1920s and '30s Tudor Revival houses, common in suburban developments. Although at least three were built in Elmwood and a number on the East Side, the Tudor Revival never approached the popularity of the Colonial Revival.

SUPERIOR STREET

105 **Nathan B. Goff House (ca. 1863):** A handsome *cottage orné* with a steep end-gable roof; elaborate bracketed eaves, door hood, and window caps; and an exterior now faced with brick-pattern asphalt siding. Goff was a mason.

112 **The Hooker House (ca. 1860):** A broad, 2-story Italianate house with a low hip roof, full-width front porch, and simple trim. This house appears to be a derivative of Design 8, a "Suburban Cottage" in Andrew Jackson Downing's *Architecture of Country Houses* (1850). John Hooker, a Hartford lawyer, built the house and owned it until 1875, when he sold it to his brother Edward, a career Navy officer and compiler of the Hooker family genealogy; he owned it until his death in 1908. Both brothers owned this house as an investment.

SUTTON STREET

*159 **Barnaby Carriage House (1875):** Stone & Carpenter, architects. A large and elaborate, 1½-story, brick-and-stone, mansard-roof carriage house with a Moorish-inspired facade with horseshoe-arch fenestration flanking the central carriage entrance surmounted by a projecting clock tower with a large, tile-enframed round window with circle-motif tracery. The upper part of the spire and the clock have been removed. This was originally part of the adjacent Barnaby estate at 299 Broadway (q.v.). It is now divided into flats.

TABER AVENUE

20 **Fletcher Mason House (1889):** Gould & Angell, architects. A 2½-story, hip-roof, shingle house with a round, conical-roof corner tower balancing a semicircular, conical-roof front porch. Fletcher Mason was a broker and worked at 50 South Main Street (q.v.); in his later years he lived at the Minden, 123 Waterman Street (q.v.).

26 **Helen K. Potter House (1888):** Gould & Angell, architects. A large, 2½-story, clapboard-and-shingle, end-gable-roof house with a large, stuccoed, projecting front gable with inset windows; a pair of oriel windows on the 2nd story sheltered by the gable overhang; and a shallow bay window balanced by a circular, conical-roof, parapet-rail corner porch with clustered colonnette supports on the first floor. All of the windows in this asymmetrical house have ornamental, small-paned upper sash. Mrs. Potter's husband, Edward, was a jewelry manufacturer.

86 **John E. Hill House (1902):** Norman M. Isham, architect. A tall, narrow, deep, 2½-story shingle house with steep, pinnacled cross-gable roof, a large oriel window on the north side, and oriel and Palladian windows on the street elevation. This fine, eclectic house was designed for a professor of engineering at Brown University (q.v.).

100 **Frank P. Bourne House (1890):** A 2½-story, cross-gable-roof, shingle Queen Anne house with a deep Colonial Revival front porch surmounted by a parapet balustrade with urn finials and an inset, lattice-frame loggia sheltered by the gable. The handsome front porch may have been a later addition to this picturesque Queen Anne house. Bourne was a civil engineer who worked for the City.

271 **Harry M. Horton House (1930):** A large, 2½-story, hip-roof neo-Colonial brick house with a small Corinthian portico surmounted by a round-arch window on the 2nd story and flanked by large and unusual round-arch tripartite Palladianesque windows on the 1st story. Horton built this house the year he retired as vice-president of the Queen Dyeing Co. at 325 Valley Street (q.v.).

TECUMSEH STREET

20 **Owen Rice House (ca. 1845):** A 5-bay facade, center-hall-plan Greek Revival cottage with a wide plank entablature, paneled corner pilasters, and a characteristic entrance with sidelights. This cottage, probably the main house for a large farm, was moved here by Rice in 1893; he continued to live in a large house on Grandview Street and rented this small house, first in that year to John Goulding, a fireman.

THAYER STREET

*1 **William Church House (ca. 1829):** A 2½-story Federal house with a 4-bay facade and center chimney. The doorway has a simple transom light below a molded cap supported on consoles. Church was a merchant who worked on South Main Street.

*17 **Hiram S. Read House (1853):** A 3-story Italianate house with a low hip roof, bracket-and-dentil cornice, heavy window caps, and

a recessed entrance with a bracketed hood with pendants. Read (1818-91) was a builder who erected his house on land inherited from his wife's family, the Northups, whose house is on an adjacent lot at the rear of this one. Read began his career as a mason, and by 1885 advertised himself as a contractor, mason, and licensed drain layer. The Read family owned the house until 1954.

*24 **William Greenman House (1824):** A typical Providence 2½-story, monitor-on-hip roof, 3-bay-facade late Federal house with rear ell; 4-bay side elevation with 2 end-wall interior chimneys; quoined corners; and a quoined, blind-elliptical-fan entrance. Greenman was a mariner.

*26 **Third District School House, later St. Stephen's Chapel (ca. 1800, 1838, 1852 et seq.):** This very plain, small, 2-story, end-gable-roof structure was erected pursuant to the public school act of 1800 to serve the Fox Point neighborhood; in 1838 it was acquired by St. Stephen's Episcopal Church and moved to its present location. By 1852, it housed a drugstore owned by Benjamin D. Bailey; he lived next door at 28 Thayer Street and built the now-closed connecting link between the two buildings.

*29 **Robert S. Burrough House (1806):** A 2½-story Federal house with brick end walls and clapboard on the front and rear. The 4-bay facade has splayed lintels over the 1st-story windows and an elliptical-fanlight doorway with small Ionic pilasters; the doorway is almost identical to that on the house next door at 33 Thayer Street, built by John Holden Greene, who may well have built this as well. Burrough was a customs officer and later moved to 6 Cooke Street (q.v.).

*33 **John Holden Greene House I (1806):** Built by Providence's early 19th-century master builder-architect for his family, the Greene House probably stood 2-stories high with a 5-bay facade until the later part of the 19th century, when a 3rd story, the bracketed cornice, and the 1-bay addition on the south were built. The facade is rusticated, an unusual feature for early 19th-century Providence (the other noteworthy example of this type is at 49 Benefit Street, q.v.). The entrance has an elliptical-fanlight doorway with Ionic pilasters. Greene later lived at 154 Power Street (q.v.).

*43-49 **Lucius Horton House (1881):** A large, symmetrical, 2½-story, cross-gable-roof, double house. Horton was a grocer with a shop around the corner at 34 John Street; he lived next door to his shop, at 32 John Street, until moving here.

*51 **Greene-Potter House (1813):** A small, 2½-story, 3-bay-facade, end-gable-roof Federal house with a pedimented entrance (probably a replacement of an earlier, simpler treatment). John Holden Greene and Russell Potter, both builders, erected this dwelling as an investment property and first rented it, in 1813, to Carlo and Joshua Mauran, members of the prominent maritime family.

*55 **Greene-Potter House (1817):** A small and somewhat altered Federal cottage with a 3-bay facade and a gable roof set end to the street. The treatment of the entrance does not appear to be original. Like 51 Thayer next door, this was built as an investment.

*135 **Langrock Brown Building, now Hillhouse Ltd. (ca. 1930):** Jacob Weinstein, architect (?). A 2½-story, masonry-and-half-timbered Tudor Revival structure with a steep cross-gable roof. While Brown University took its cue architecturally from Harvard, purveyors to its students looked elsewhere, as seen here. David T. Langrock, who already had shops near Yale and Princeton, took his cue from the "collegiate gothic" of those two institutions; Jacob Weinstein designed the 1927 structure at 268 York Street in New Haven (with the blessing of James Gamble Rogers, architect and planner of the Yale campus at the time) and may well be responsible for this design. Though Langrock retains only its Princeton store, this building continues to house an "Ivy League" clothing store, Hillhouse, here since 1950.

*151 **Nancy K. Bishop House (1894):** An ample, 2½-story Colonial Revival house with a gambrel roof. The 5-bay facade has a pedimented central section flanked by Ionic pilasters which frame an arched recessed entry (now glazed in) with a fanlight doorway. Mrs. Bishop, the sister of Mrs. Ambrose Burnside, came to Providence as a widow after the Civil War. She built this house quite late in life, and lived here only briefly before her death. The William A. Viall family lived here for nearly 50 years, and it was converted in the late 1970s to department use by Brown University, with a large addition erected in 1981-82.

*153-155 **William A. Hoppin House (1892):** Hoppin, Read & Hoppin, architects. A 2½-story Colonial Revival double house with cross-gable-high-hip roof and complex but bilaterally symmetrical massing. Hoppin was treasurer of the Providence Institution for Savings (see 86 South Main Street); he lived at 153 and rented 155 to relatives.

*175 **Richardson Hall (1900):** Stone, Carpenter & Willson, architects. Four stories high above a high basement, this brick dormitory has a flat roof and an elaborate modillion-and-dentil cornice. Belt courses separate the stories, and the center entrance is framed with heavy rustication. Mr. and Mrs. A.C. Walworth built this as a private dormitory for Brown University students; at the turn of the century, private, off-campus quarters were fashionable for well-to-do students, and buildings like this rose near most of the Ivy League schools. Brown bought the building in 1920 and has used it since for both dormitory and office space.

*197 **Sciences Library, Brown University (1967-71):** Warner, Burns, Toan & Lund, architects. This 14-story, reinforced-concrete structure has massive corner piers with concrete spandrels at each floor level and large plate glass windows on all sides. Its presence on the Brown campus reflects the university's increasingly important role as a scientific and — more significantly — medical center in the 1970s. This large monolith somewhat dwarfs its neighbors, even other Brown buildings. It was, however, well received in the professional press as a pioneering high-rise library. Its forecourt at the corner of Thayer and Manning Streets is similar to those erected in front of high-rise corporate headquarters at the same time (c.f. 25 Westminster Street) intended to mitigate the sheer vertical mass of the structure.

*214-218 **Medical Arts Building (1938):** B.S.D. Martin, architect. A 2-story, flat-roof Modernistic commercial block, sheathed in limestone, with a curved corner, banded windows, and ribbed vertical pilaster strips separating the windows. Robert and Margaret Sullivan, descendants of Joseph Banigan (see 10 Weybosset Street), and James E. Sullivan (see 259 Wayland Avenue) built this as an investment.

*260 **Toy Theatre, now the Avon Cinema (1915, 1938):** William R. Walker & Son, architects. A small neighborhood theatre with a tall, narrow entrance pavilion with an arched opening, low pedimented parapet supported by paired consoles, and a marquee. Built for "moving pictures and lectures or concerts," the Toy Theatre was one of the earliest neighborhood theatres in the city. By 1937 it was used as a garage, but in the following year it was renovated and became the Avon Cinema, owned by Louis Gordon Theatres. The sparsely detailed "pastry-chef moderne" interior dates from that time.

*300 **New Pembroke Dormitory (1974-75):** Lyndon Associates, architects. Built at the edge of the Pembroke Campus and at the intersection of a major commercial thoroughfare (Thayer Street) and a residential street (Bowen Street), this dormitory complex serves both masters well. The Thayer Street elevation — with well-designed shop fronts — makes a subtle transition from the bustle of the southern section of the commercial strip to the residential area to the north; the Bowen Street elevation evokes elements of the 19th-century dwellings opposite the complex. The interior courtyard is a private, almost intimate space, highly designed and embellished with sculpture by Alice Lyndon. 3 and 4 stories high and built of polychrome brick — some of it glazed — the complex is a handsome "post-modern" monument. Unlike many 20th-century structures, the New Pembroke Dormitory both respects its environment and maintains (albeit self-consciously) a uniqueness which sets it apart. The design won accolades from *Progressive Architecture*, the prestigious architectural magazine, in 1976.

*311-315 **The Cushing Apartments (1902):** A 3½-story, U-plan, brick-faced, Colonial Revival apartment building. Opened in September 1902, this was the first large, modern apartment building in Providence. Its owner, Stephen Cushing Harris, was a real estate developer.

*328 **William and Thomas Gilbane House (1900):** A sophisticated Colonial Revival resi-

dence with a gambrel roof with round-arch dormers and a balustrade with urn finials. An elaborate Palladian window is centered above the entrance. The Gilbane brothers, principals in their family's construction firm, built this house on speculation and sold it soon after completion to Daniel L.D. Granger, the city treasurer. The Gilbanes lived in a pair of Colonial Revival houses at 443 and 453 Hope Street (q.v.).

*368-370 **Allen and Forrest Greene House (1878):** A 2½-story double house with a mansard roof. Two-story bay windows flank the center, double-entrance porch, and large gable ends with bargeboard trim cap the bay windows. Greene owned the Allen Greene & Sons carriage-building firm on Benefit Street and erected this house for his son, Forrest.

THOMAS STREET

*7 **Fleur-de-lys Studio (1885):** Stone, Carpenter & Willson, architects. Edmund R. Willson collaborated with Sidney Burleigh (1853-1931), a prominent local artist, in the design of Burleigh's studio. Well within the mainstream of medieval-inspired studios for London artists involved in the contemporary Aesthetic Movement (as well as being correspondent with several equally avant-garde American examples), this elaborate, 3½-story structure has a stucco-and-half-timbered facade and an overhanging gable roof set end to the street. The handsome molded-and-painted stucco decoration as well as the carved woodwork were done by Burleigh and fellow artists in his studio. The year after this studio was completed, the newly-formed Providence Art Club moved to the nearby Seril Dodge House at 11 Thomas Street (q.v.), establishing this area as a center for Providence's artistic community; in 1892, the Rhode Island School of Design moved its headquarters to Waterman Street just opposite, and the area has housed a number of arts-related organizations, art-supply stores, and studios since. The Fleur-de-lys Studio now belongs to the Providence Art Club and continues in use as a studio.

*10 **Seril Dodge House I (1786-89, 1906, 1983-84):** Originally a typical, 2½-story Federal house with a 5-bay facade and central, pedimented Ionic entrance, this house was raised in 1906 to its present height when the Colonial Revival storefront was inserted. Dodge (1759-1802) was a clock maker and silversmith who came to Providence from Norwich, Connecticut in 1784 and set up shop on North Main Street. He purchased the property the house sits on from Moses Brown. In 1791 he sold the house to Moses and Nicholas Brown and moved next door to number 11 (q.v.). It then became the home of Avis Brown, Nicholas's widow, and here their daughter became the wife of Thomas Poynton Ives (see 66 Power Street). For much of the 20th century, the building has belonged to the Providence Art Club and been used as studio space; an art-supply store long occupied the storefront. In 1983-84, the building was renovated, and the storefront was converted to additional gallery space by Geoffrey Palmer, principal in Kite Palmer Associates.

*11 **Seril Dodge House II, now the Providence Art Club (1791, 1886):** A 3-story, brick Federal house with a monitor-on-hip roof and tall chimney stacks. The 4-bay facade has belt courses between the stories and splayed wooden lintels with carved keystone blocks above the windows; the entrance, with its broad, paneled door and picturesque wrought iron sign, dates from the conversion of the building into the Art Club. Likewise an addition is the 2-story wing on the west side, joining this building to number 10 next door; it has a broad, segmental-arch carriageway surmounted by a handsome Palladian window within a distinctive cross-gable. Dodge leased this house in the early 19th century to his nephew Nehemiah, who perfected the gold-plating of common metals and is therefore regarded as the founder of the costume-jewelry industry. The Providence Art Club, founded in 1880, first occupied quarters at 35 North Main Street. The club counted 250 members by 1882 and moved into this building in 1887. The major remodeling of the building at that time — overseen by club members Isaac Bates, architect E.I. Nickerson, and painter Sidney Burleigh — produced one of the most handsome Queen Anne interiors in Providence, with wainscoted dining rooms embellished with silhouettes of club members and a broad staircase leading to the 2-story gallery upstairs. The small parlor at the southeast corner is paneled in old shutters in "Colonial" style. The building has been gradually expanded throughout the 20th century and underwent major structural repairs in 1981-82, overseen by architects Irving B. Haynes & Associates.

THOMAS OLNEY COMMON

1 **University Heights (1962-68):** See 525 North Main Street.

THURBERS AVENUE

198 **Roger Williams Housing Project (1942-44):** Maximilian Untersee (Brookline, Massachusetts), consulting architect. Twenty-eight 3-story, brick-clad, flat-roof apartment buildings with simple detail including banded brick and semicircular-plan corner porches. The 744 units were built by the Housing Authority of Providence to house low-income families. It enjoyed a brief heyday during World War II and immediately after, but soon fell into a long decline. The grounds include a day-care center (ca. 1970) and an administration building (1942). The regimented blocks of buildings on pleasantly landscaped grounds were an early experiment in garden apartment planning in Providence (see Chad Brown Street).

278 **Roger Williams Middle School (1932):** Office of the Commissioner of Public Buildings, architects. A 4-story, brick-and-limestone, flat-roof, Georgian Revival school building with a colossal portico.

TOBEY STREET

*83-85 **George W. Prentice House (1883):** A 2½-story, multi-gable-roof, Queen Anne double house with paired, recessed center entries and varied shingle and clapboard wall cladding set off by nailing-board trim and applied turned-and-carved wood ornament. Prentice, who was the treasurer of the Heaton Button Company, lived at 514 Broadway (q.v.); he built this double house as an investment.

TRANSIT STREET

*53 **Daniel Pearce House (1781, ca. 1850):** Originally a 1½-story, gambrel-roof dwelling, this house was converted to its present appearance ca. 1850 when the extremely steep, 2-story roof was added. This eccentric, high-pitched roof form is locally known as a lightning splitter. Pearce was a tailor.

*68 **Jeremiah Tillinghast House (ca. 1820):** A 2½-story Federal house set gable end to the street with the center entrance in the 5-bay western facade. The entrance has sidelights and a console entablature. The Tillinghast family had held the land on which this house stands for some years before it was built, a contemporary Tillinghast house stands next door at 401 Benefit Street (q.v.), and the Tillinghast burial lot remains nearby at [398] Benefit Street (q.v.). Tillinghast was a sailmaker with his shop on South Water Street.

*73 **John Truman House (1802):** A 2½-story Federal house with a 5-bay facade. The handsome pedimented doorway was added in the mid-20th century to replace a mid-19th-century alteration. Truman was a housewright and son-in-law of Caleb Ormsbee, a major architect/builder in late 18th- and early 19th-century Providence; Ormsbee's house stands around the corner at 407-409 Benefit Street (q.v.).

*120 **Isaac Peck House (1809-25):** A 2½-story Federal house with a 4-bay facade; the transom-light entrance has lost some of its trim. Peck was a teamster.

*127 **Calvin Kent House (1836-41):** An atypical Greek Revival cottage with a pedimented gable roof set end to the street and a 4-bay facade. The simple, typical Greek Revival doorway has sidelights and a transom light. The small thermal window, centered in the pediment, is an unusual feature. Kent was a house carpenter.

*131 **Nathan Kent House (1840):** A 2½-story late Federal house with a 4-bay facade. The classical-frame doorway with sidelights and a transom light is Greek Revival and may be a slightly later addition. Kent was a shoemaker.

*132 **Isaac Peck House (1825):** A 2½-story Federal house with a 4-bay facade. The doorway has a blind elliptical fanlight and glazed sidelights. Peck built this house about the same time he built his own house nearby at 120 Transit Street (q.v.); John S. Hammond, a printer, was the first occupant.

*135 **William J. Tilley House (1840):** A typical 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with a Doric portico. Tilley was a merchant tailor.

*136 **William Mason House (1812):** A 3½-story,

brick Federal house with a 5-bay facade. The center entrance has a simple, elliptical fanlight set into a stone frame. Mason was a mason and probably lived here until he erected his later house at 123 Transit Street.

*177 **Charles Lake House (1854):** A 2½-story, pedimented-end-gable-roof, 3-bay-facade late Greek Revival house with a pedimented and recessed entrance with sidelights and a transom light. Lake was a machinist at R.L. Thurston's Steam Engine Co., which later became the Providence Steam Engine Co. (see 516-528 South Water Street).

*201 **Paul Capen House (1843):** A 2½-story, 5-bay-facade Greek Revival House. Capen was a mariner.

TRASK STREET

15 **Wood-Burgess House (1856):** This transitional Greek Revival/Italianate cottage is notable for its fine exterior trim. The builder, William H. Wood, a woodworker at the Providence Machine Co. on Eddy Street, lavished his skill on the detailing. Wood sold the house in 1858 to David J. Burgess, a clerk; in 1861, Burgess opened a restaurant at 5 Canal Street.

TRAVERSE STREET

*21 **Holy Rosary Church (1905):** Murphy, Hindle & Wright, architects. A random-ashlar Gothic church with twin crenellated towers framing the facade. Fox Point had a small but significant Portuguese population before 1870, brought here largely as a function of the whaling industry at mid-century. These immigrants worshiped at St. Joseph's Church (see 86 Hope Street) until this parish was set off in 1885; Holy Rosary is the third oldest Portuguese parish in the country. The church has always been a focal point of community activity in Fox Point, and its festivals remain one of the more significant ethnic cultural events in the city. The external decoration of the building with lights during these events transforms it by outlining its architectural features.

TRENTON STREET

69 **Catherine Flanley House (ca. 1835):** A simple, 2½-story, 5-bay-facade, center-hall-plan house with a recessed entrance with a Greek Revival frame (possibly not original). This fairly well preserved dwelling was built when India Point was a thriving maritime trade center. Other houses on the street were built about the same time as this, and were moved here by Flanley in 1855.

UNION AVENUE

†433 **Edward N. Cook House (ca. 1890):** A 2½-story, hip-and-gable-roof, Queen Anne house with a large front porch with ramped railings. This large, irregularly massed dwelling retains its large landscaped lot and cross-gable-roof carriage house. Cook was a gold plater.

UNION STREET

*112 **Providence Telephone Company Building (1893, 1906):** Stone, Carpenter & Willson, architects; Norcross Brothers (Worcester) builders. A handsome, 6-story, brick-and-terra-cotta-sheathed block with a restored — and slightly modified — storefront. The upper stories are resolved into 3 large and 2 narrow bays dominated by colossal Corinthian pilasters and a highly plastic, Renaissance-inspired decorative scheme. Probably the earliest executed commercial example in Providence of the fully developed American Renaissance, the Telephone Building was illustrated in the prestigious trade journal *American Architect and Building News* on 16 September 1893. Evidence indicates that only the first 3 stories were completed in 1893, the rest added in 1906. The Providence Telephone Company, established here in 1879, grew rapidly. This building was obsolete within 20 years, and the company moved to its present headquarters at 234 Washington Street (q.v.) — now doubled in size — in 1917. The Union Street building, now handsomely renovated, is a handsome yet little-known and undervalued example of the virtuosity of the Stone, Carpenter & Willson firm.

VALLEY STREET

50-54 **Providence Dyeing, Bleaching and Calendering Company (1846 et seq.):** A complex of 1-, 2-, 3-, and 4-story, flat-roof, brick and stone mill buildings with segmental-arch windows used almost throughout. Founded in 1814 as the Patent Calender Company, the firm was the first to use steam power for finishing cloth and the earliest user of a differential-gear calender (a machine which presses cloth between rollers or plates to give the cloth a glazed finish). The company built its first plant at the corner of Mathewson and Sabin Streets and operated exclusively at this location until 1843. At that time, the firm incorporated as the Providence Dyeing, Bleaching and Calendering Company, and the land for this complex was purchased. In 1883, the Sabin Street plant was closed and all operations took place on Valley Street. The dyeing process was abandoned at this time. The plant throve, and production grew from four tons of finished goods a week in 1885 to 20 tons a week in 1905. The company continued to operate here until it closed in 1952. Since that time, the complex has housed a number of small industries.

166 **Providence & National Worsted Mills (ca. 1887):** A large complex of 6 similar, 4-story, brick, pier-and-spandrel-construction mills with slightly pitched roofs. The mill office is a square, 1½-story, brick structure with a mansard roof, granite lintels, a deep corbel cornice, and closely spaced hip-roof dormers. Charles Fletcher, an Englishman who had acquired knowledge of worsted production in the well-known worsted mills of Bradford, founded the Providence Worsted Mill in 1867 to produce worsted mohair. The complex burned in 1885, and was replaced with the present group of buildings. By 1893, the mill produced nearly 1 million yards of worsted goods annually. In 1899, Fletcher sold the mills to the American Woolen company, a wool-and-worsted combine Fletcher had co-founded with William Wood of Lawrence, Massachusetts. The American Woolen Company also operated the Manton Mill, the Valley Worsted Mill, and the Riverside Mill at 50 Aleppo Street (q.v.), as well as other mills in Rhode Island and Massachusetts. As the success of the textile industry began to wane in the 1920s, the American Woolen Company began to liquidate its holdings and continued selling off mills into the 1950s, when the company sold the Providence & National Worsted Mills, shortly before absorption into Textron, Incorporated.

325 **Woonasquatucket Print Works (1848, 1892):** A large complex of 2-, 3-, and 4-story brick, flat-roof mill buildings with large, segmental-arch windows. Founded in 1848 by G.M. Richmond and Victor Carr, the Woonasquatucket Print Works specialized in calico printing. The company grew quickly and soon occupied six buildings on this site, employing nearly 300 workers and producing over 10 million yards of cloth annually. After Carr's departure from the business, the company was incorporated as the Richmond Manufacturing Company. In 1892, the Queen Dyeing Company bought the plant and replaced the original stone and wood buildings with the present structures for the production of analine-black cloth, used primarily in women's petticoats. The U.S. Finishing Company bought the plant in 1909, adding to the eight other plants it owned, including the Silver Spring Bleaching and Dyeing Company at 387 Charles Street (q.v.). This plant was a major producer of khaki during the First World War, and continued to produce rayon and cotton products until 1952.

VEAZIE STREET

233 **Wanskuck Branch, Providence Public Library (1926-28):** Clarke & Howe, architects. A low, compact, 1-story, brick-clad Georgian Revival building with large chimneys at each end of the gable roof, a dentil cornice, and a 5-bay facade with a projecting, gabled entrance porch decorated with neo-Federal detail. This was the first branch library built by the Providence Public Library (see 150 Empire Street) to replace rented quarters. This building uses the prototypical design that Wallis E. Howe developed to be used by all branches; however, Howe eventually modified his design for each site, and Albert Harkness was given the commissions for the last two branches, Smith Hill and Mount Pleasant. Other similar branch libraries stand at 31 Candace Street, 708 Hope Street, and 445 Prairie Avenue (q.v.).

VERMONT AVENUE

255 **William Randall House (ca. 1893):** A clapboard-and-shingle, cross-gable-roof Queen Anne cottage with patterned trim, trellis-work veranda, and turned posts on the porch. This is one of a group of similar cottages built as investments by real estate brokers at about the same time. Randall sold this house to Harry S. Friend, an engraver (see 309 Vermont, 259 Ohio, and 309 Ohio).

309 **Alexander and Rachel Spence House (ca. 1893):** A cross-gable-roof Queen Anne cottage with patterned trim, paired windows, and a spindlework porch. This is a variation of the basic Queen Anne cottage erected in Providence at the end of the 19th century. The Home Investment Company (see 303 Washington Avenue) sold this house to Spence, a clerk, and his wife, Rachel, who was a dressmaker and ran a small business in their home.

VERNDALE AVENUE

177 **Bradford Mason House (1912):** A 1½-story, shingled, end-gable-roof bungalow with a wide front porch with parapet railings and paired posts. This house illustrates elements of the 20th-century Arts and Crafts movement, with wide eaves, exposed ornamental rafters, and bands of grouped windows placed high on the wall. The design of this house, possibly derived from a house-plan book or a periodical, is unusual for Providence, though this type was quite popular in the west and mid-west. (For other bungalows of the period see 84 Indiana Avenue, 257 Massachusetts Avenue, and 135-143 Johnson Street.) Bradford Mason owned and operated Mason's Pharmacy nearby at 1465-1469 Broad Street.

VICKSBURG STREET

*29-36 **Wanskuck Co. Mill Houses (1864):** See 21-28 Winchester Street.

VINEYARD STREET

†15 **Elmwood Grammar School (south wing 1882-83; north wing, 1913):** William R. Walker & Son, architects. This brick Queen Anne school is a complex of 2, side-by-side, square, 3-story, hip-roof structures with elaborate slate, brownstone, terra cotta, and stamped-metal trim. A cupola on the south building has been removed. Constructed as an intermediate school for graduates of all the primary schools in Elmwood, the building is now an elementary school.

VIOLET STREET

37 **Robert Arnett House (1871):** This cottage has a cross-gable roof and 2-bay facade with a hooded entrance and bay window. Typical of small 1-family dwellings erected in Providence following the Civil War, this was built as an investment property by a machinist who lived at 4 Penn Street.

WADSWORTH STREET

72 **Peter Hart House (early 19th century):** One of the oldest houses in Elmwood, this modest cottage has simple, mid-19th-century trim. Moved to its present location — probably from Cranston Street — its first known occupant was Hart, a grinder.

WAINWRIGHT STREET

51 **Giustino De Benedictus House (1915):** A 1½-story, rusticated-concrete-block, dormered-hip-roof bungalow with a porch across the front with banded concrete columns and a concrete balustrade. It exhibits an unusually thorough use of the newly invented concrete-block molding machinery of the early 20th century. Its design was probably derived from the publications of a concrete-block company or a popular periodical. De Benedictus, a real estate broker, built this as an investment.

WARRINGTON STREET

131 **C. Albert Johnson House (ca. 1914):** A broad, 1½-story, stuccoed bungalow with a low, end-gable roof whose wide eaves are supported on triangular brackets. Johnson, a teacher at the Technical High School, lived here until 1922.

227, 228, 233, 237, 238, 248 **George Fuscellaro Houses (ca. 1928-32):** Among the finest 1920s single-family houses in Elmwood, these were the work of Fuscellaro, a builder-developer who also constructed many of the 2-family dwellings on nearby Ruskin and Kipling Streets. Numbers 227, 228, and 248 are compact and square, 2-story structures, with low hip roofs and stock Colonial Revival porches and other trim. Number 227, purchased in late 1930 by Abraham Horowitz, a garage owner, has an asymmetrical facade. Number 228, occupied in 1930 by Jesse H. Goldberg and his wife Jennie (owner of Jean's dress shop on Westminster Street), and number 248, bought by Benjamin Press in 1932, have symmetrical fronts with tripartite 1st-story windows flanking the entrance. Number 233, a handsome Dutch Colonial, was bought in late 1930 by Samuel Littman, superintendent of the American Insulated Wire Corp. Providence plant. Number 237, a 2-story dwelling purchased in 1929 by Max F. Herbert, a hairdresser, is an end-gable-roof, Georgian-inspired house. Number 238, an elegant weatherboarded cottage with a jerkinhead-gable roof, was bought in 1929 by Frank H. Smith, a salesman.

WASHINGTON AVENUE

155 **Charles E. Perry House (1894):** A 2½-story, cross-gable-roof Queen Anne house with elaborate patterned shingling on the 2nd story and in the gable ends and a wide porch across the front and one side. The carriage house in the rear is well preserved. Perry was a grocer.

205 **William F. Hartwell House (1896):** A large, boxy, 2½-story, hip-roof Colonial Revival house with a modillion cornice and large front veranda wrapping around the sides of the house. Hartwell was a partner in the contracting firm Hartwell, Williams & Kingston.

250 **Walter H. Barney House (1895):** A large, 2½-story, shingle dwelling with oversize gabled dormers, varied bay windows, and a 2-story gambrel roof. It is similar to nearby 250 Massachusetts Avenue (q.v.) — both have the same diamond-shaped ornamental shingle on the facade — and was probably designed by the same architect or built by the same builder. Barney was a lawyer.

275 **John H. Tuttle House (1905):** A 2½-story, shingle house with a bell-cast-flank-gambrel roof and ogee turret dormer above the entrance; the wide veranda on the south and west elevations has paired, bulging turned posts on pedestals and ramped balustrades. This unusual house is related in design to its neighbor across the street (see 296 Washington Avenue); both may be the work of the same architect or builder. Tuttle was partner in the jewelry manufacturing firm Tuttle & Stark.

292-294 **George R. Viall House (1899):** A large, asymmetrical, 2½-story, cross-gable-roof Queen Anne house with an octagonal corner tower and an attic-level roof turret. The front porch is a replacement. Viall was president of the Chicago Beef Co. on Canal Street.

296 **George A. Youlden House (1893):** An unusual, clapboard-and-shingle, cross-gambrel-and-gable-roof cottage with small, ogee-capped turrets sprouting from each corner of the roof and a wide front porch wrapping the sides. Decorative features include the large, recessed, molding-framed windows in the gables breaking the deep, molded entablature; the canted corners of the main block; and the deep bank of ornamental shingling girding the house between the tops of the 1st-story windows and the high eaves line. The roof turrets and other decorative features relate this to neighboring 275 and 292-294 Washington Avenue (q.v.), but this is the most elaborate of the group. Youlden was a successful real estate broker (see 12-52 Glenham Street).

303 **Isaac L. Goff House (1891):** A large, 2½-story, clapboard-and-shingle, gable-roof house with a 3-story corner tower and a spindlework porch. Goff was a real estate dealer and auctioneer. Along with D. Russell Brown, Charles Law, and Benjamin Gallup, Goff was one of the officers of the Home Investment Co., largely responsible for the development of Washington Park.

312 **Edgar K. Horton House (1894):** A large, 2½-story, shingled Queen Anne house with varied fenestration — including bays, paired windows, prismatic windows, and oriels — and an elaborate exterior chimney with a niche, corbeling, and paneling. Horton and his brother Egbert ran a photography business downtown.

WASHINGTON PLACE

*20 **Providence Washington Insurance Company Building (1949):** Perry, Shaw & Hepburn, architects. A 4½-story, brick-clad, neo-Federal office block with Ionic pilaster strips and stone panels in the spandrels between the windows on the 1st and 2nd floors. The 4th story is set back from the plane of the wall surface of the lower stories, and, with its hip roof, gives somewhat the effect of a monitor-on-hip roof done on a vastly expanded scale. A 4-stage cupola with a small dome caps the building. The oldest joint-stock fire and marine insurance company in New England, this firm was created in 1812 by the merger of the Providence Insurance Company (chartered 1799) and the Washington Insurance Company (chartered 1800). One of the first businesses to locate on the west side of the Providence River, the company occupied buildings on and gave its name to Washington Row. The

firm occupied the What Cheer Block (1850) at Market Square from 1875 until 1949, when it moved to these quarters. The Gorham Manufacturing Company (see 333 Adelaide Avenue) occupied part of this site for much of the 19th century.

WASHINGTON STREET

One of the later-established main thoroughfares downtown, Washington Street was named for this country's first President, like many streets, businesses (see above), and institutions established during the years immediately following his death in 1799. In 1803, it extended only as far west as Aborn Street, but during the following twenty years it was opened all the way to Dean Street on Federal Hill. In 1858 it reached its present terminus at Knight Street. By the turn of the century, Washington Street was regarded as the heart of the city's theatre district because of the theatres and cafés located along its course between Eddy and Empire Streets as well as on adjacent side streets (see numbers 85, 119, and 201).

*38-52 **Slade's Building (1881):** A 5-story, stone-trimmed, brick, High Victorian Gothic building with 20th-century storefronts, string-courses between stories, and a projecting corner tower with bay windows and a short spire. The oldest extant office building on Washington Street, Slade's Building was erected at a cost of $20,000 on this prominent location only three years after the completion of City Hall, immediately to its east. For a number of years it housed Westcott, Slade & Balcom, paint purveyors, a firm partially owned by George Slade, who built this block.

*56-70 **Earle Building (1895):** A 3½-story brick building with a mansard roof, mid-20th-century storefronts, and alternating bay and sash windows on the upper stories. William H. Earle erected this structure to house his business, Earle & Prew, general express forwarders. Earle & Prew dealt exclusively with at least half a dozen local train and steamship lines and remained here well into the 20th century. The Earle Building illustrates the long use of the mansard roof for commercial buildings; ascendant in the 1860s, it survived almost to the turn of the century, long after the Second Empire style had been supplanted.

*85 **Strand Theatre (1916):** Thomas J. Hill Pierce, architect. A 3-story, stone-faced, steel-frame building with low-key late 20th-century storefronts, Corinthian pilasters on the upper stories, and a decorative parapet. This motion-picture theatre was in continuous operation from 1916 until 1978. Like others downtown, the Strand Theatre provided office space in the front part of the building, both enhancing the building's income and providing a buffer between the street and the auditorium. Of the eight theatres constructed downtown between 1910 and 1930, only the Strand, the nearby Majestic (now Lederer), and Loew's State (now the Ocean State Performing Arts Center) remain. In 1978, this building was remodeled to provide commercial space in the old auditorium, and the accretion of mid-20th-century storefronts was replaced by a simple, uniform, and basically sympathetic treatment.

*94-110 **George C. Arnold Building (1923):** A 3-story, brick-faced structure with mid-20th-century storefronts and 7-bay pier-and-spandrel system on the upper stories with Chicago windows and decorative metal spandrels. Erected by a real estate developer whose house still stands at 238 Adelaide Avenue, the George C. Arnold Building is typical of the low-rise retail/office blocks erected in this area during the 1920s. Only 12½-feet deep, this is the narrowest structure downtown. Arnold apparently built this after he discovered the building to its rear on Mathewson Street occupies a small part of Arnold property — thus this building uses the infringing portion of the adjacent building as its rear wall. The Arnold family still owns this and the Arnold Building just across the street at 120-130 Washington Street (q.v.); the family has held property in this area since at least the middle of the 19th century.

*119 **Hotel Dreyfuss (ca. 1890, 1917):** Original architect unknown; William R. Walker & Son, architects for renovation. A 4-story, brick-and-stone-faced building with 3-story arches on the upper stories framing the windows, extensive use of terra cotta trim, and a heavy, bracketed cornice. A handsome paneled bar and restaurant remain on the ground floor. The Hotel Dreyfuss was a successful hotel with a popular cafe when it was completely remodeled in 1917, the better to accommodate patrons in the city's bustling theatre district.

*120-130 **Arnold Building (1896, 1930s):** Clifton A. Hall, architect. A 3-story, yellow-brick-faced structure in two distinct sections. Both have mid-20th-century storefronts, but the upper stories of the portion facing Washington Street have alternating segmental-arch sash windows and prismatic bay windows with elaborately patterned brick panels and a corbel cornice while the upper stories of the Mathewson Street portion simply have regularly spaced sash windows. The original portion was built by William Rhodes Arnold, father of George C. Arnold (see 94-110 Washington Street); his grandson added the portion on Mathewson Street in the 1930s, and it remains in Arnold family ownership today. The length of ownership by one family is unusual in Downtown Providence.

*201 **Majestic Theatre, now the Lederer Theatre, home of Trinity Square Repertory Company (1917, 1971-73):** William R. Walker & Son, architects. A 4-story, brick-and-terra-cotta-faced, steel-frame building with an ornate terra cotta facade dominated by a triumphal-arch motif flanked by 3 bays of sash windows; the sides and rear of the building are brick with little articulation save for the large, wire-mesh sculpture of tragic and comic masks on the rear of the building, installed in 1980. The elaborately detailed lower and upper lobbies have been restored, but the auditorium space has been gutted and rebuilt as two entirely different performing areas. Built as Emery's Majestic, the building was leased to the Schuberts (1918-23) and played major touring shows including Providence native George M. Cohan in *Over There* and *Chu Chin Chow*. As Emery's Majestic after 1923, the theatre introduced Vitaphone, talking pictures, stereophonic sound, and Cinemascope to Providence. The last motion pictures appeared here in 1971, and the building became the new home for Trinity Square Repertory Company, a theatrical group established in 1964 which took its name from the locale of its early performances at Trinity Methodist Church at Trinity Square (see 389-393 Broad Street). Renovations to accommodate live performances occurred between the spring of 1971 and the fall of 1973, when both the downstairs and upstairs theatres were opened. These renovations permit more flexibility in staging performances than the traditional, prosceniumarch format of the original structure. Trinity Square is a nationally prominent theatrical group and makes this, one of the few pre-1930 theatres remaining downtown, a cultural focus for the city and the state.

*202 **Packard Motor Car Company (1912):** Albert Kahn (Detroit), architect. A 2-story, glazed-polychrome-terra-cotta-faced building with a truncated corner, modern storefronts, and Chicago windows on the upper stories. This was constructed to house a Packard dealership, one of the first such enterprises downtown. Kahn, a nationally prominent early 20th-century architect with a vast office force, employed some of the most advanced technology of his day. His firm's work in Rhode Island includes the Providence Journal Building, 35-69 Fountain Street (q.v.) and Quonset Point Naval Air Station. Kahn's firm did a great deal of work for Packard, including its factories in Detroit and showrooms around the country. The Providence showroom is one of the few small buildings of the period in this city so richly detailed, owing no doubt to the prestigious image of the Packard Motor Car Co. Its terra cotta ornamentation is similar to that of the Majestic Theatre just opposite, and together they make a handsome pair facing the intersection of Washington and Empire Streets.

*234 **New England Telephone & Telegraph Company Building (1917, 1951, 1971):** Clarke & Howe, architects; Ekman Associates, architects for addition. A large complex comprising an earlier, Georgian Revival section and a later, modern, section. The Georgian Revival section is an 8-story, steel frame structure with a 2-story, marble-sheathed base and brick-clad upper stories. The base is arcaded on the 1st story, and the 7-bay facade is framed by Corinthian pilasters; Corinthian columns define the 3-bay entrance pavilion. A paneled parapet surrounds the flat roof, and a gable end with a large, round-head window is centered at the top of the facade. This building was originally an L-plan structure, with the arms of the "L" along Washington and Greene Streets; an ambitious scheme — also by Howe — for more than doubling the build-

ing's size was proposed in 1931 but went unrealized, and the interior angle of the "L" was filled to create a rectangular plan — to Howe's designs — to match the rest of the building in 1951. The 1971 addition is a 10-story, steel-frame, brick curtain-wall building with vertical window strips. The Telephone Co. had outgrown its earlier facilities at 112 Union Street (q.v.) by the time this building was completed; expansion of the company — and the desire to consolidate activity here and abandon entirely the Union Street building — led to construction of the additions. The 1917 structure relates well to the Providence Public Library (see 150 Empire Street) across the street. This is typical of Clarke & Howe's work — and the most monumental Georgian Revival structure downtown.

250 **First Universalist Church (1872):** Edwin O. Howland, architect. A High Victorian Gothic church built of brick and stone and set on a high basement and having a corner spire. The building is simply articulated, with vestigial buttresses and ogival-arch windows with polychrome stone radiating voussoirs. The handsome, if somewhat austere auditorium has dark wainscoting, clustered colonnettes with foliated capitals, Eastlake-inspired furnishings, and fine stained-glass windows. This, like other remaining churches downtown, is a remnant of the 19th-century residential neighborhood in this area. The First Universalist Society of Providence, founded in 1821, occupied two successive structures at the corner of Westminster and Union Streets until expanding commercial pressure made the location so valuable and business-oriented that the Society retreated west to what was then a residential district. The church today is once again surrounded by commerce.

254 **Young Women's Christian Association Building, now 1890 House (1905-06):** Hoppin & Ely, architects. A 6-story, brick-clad steel-frame building set on a high basement with regular fenestration and bold, decorative cornice. Built through community pledges to replace smaller, crowded facilities at the corner of Washington and Franklin Streets, the YWCA Building was begun early in 1905 and dedicated 3 December 1906. It housed YWCA activities until the mid-1970s, when Midland Housing Specialists converted the building into housing for the elderly.

WATERMAN STREET

*11 **Waterman Building, Rhode Island School of Design (1892-93, 1897):** Hoppin, Read & Hoppin, architects. A somber 3-story, brick structure with a flat roof and massive corbel cornice. The 1st story is defined by an arcade of 5 large, round-head arches surrounded by diaper work; the entrance, heralded by a pair of tall, wrought iron lamps, is recessed in the center arch. The large arches flanking the entrance are glazed. Paired round-arch windows surmount each of the 1st-story arches. The 3rd story is largely a blank field of Flemish-bond brickwork pierced by 5 small, rectangular windows and ornamented by 6 terra cotta decorative plaques. This structure recalls 14th- and 15th-century Venetian prototypes, but more immediately and significantly, this format had been used nearly 30 years earlier by Peter Bonnett Wight for the National Academy of Design in New York; in both buildings, the blank upper stories housed studio space lit by skylights. In addition to studios, this building originally housed all the School of Design's activities and included classrooms, offices, and museum space (expanded in 1897). This is the first building erected by the School of Design, founded in 1878 by Mrs. Jesse H. Metcalf, in part with proceeds from admissions to the Rhode Island pavilion at the Centennial Exposition of 1876. The school offered instruction in applied and fine arts and was first located in the Hoppin Homestead Building at 375 Westminster Street (demolished 1979). Its growth necessitated a larger building and room for expansion, and this location — near the Art Club and several artists' studios — was eminently appropriate. But R.I.S.D. was not solely an "art" school, and its potential economic significance for the state was important to its founders. From the outset, the school was conceived as a boon to local industry, especially textiles, jewelry, and silver products. Backers like the Metcalfs, owners of the Wanskuck Mills (see 725 Branch Avenue), were mindful that skilled designer-craftsmen the school trained would give firms which employed them a boost in highly competitive markets where fine design was often a key to achieving not only acclaim but also financial success. This structure was the gift of Jesse H. Metcalf. As the institution grew to fill the block and nearby buildings (many given by members of the Metcalf family), this building was given over entirely to classrooms, save for the 1897 museum rooms now incorporated into the museum (see 224 Benefit Street and 2 College Street).

*29 **Dr. George Wheaton Carr House (1885):** Edward I. Nickerson, architect. Sited prominently at the corner of Benefit and Waterman Streets, the Carr House is an elaborate Queen Anne confection. Clad in Seekonk stone, brick, stucco, slate, and half-timbering, the house has a high cross-gable roof, conical-roof corner tower, and copper trim. Dr. Carr (1833-1907) had his offices in the basement of the building, accessible from Waterman Street on the west side of the building because of the steep slope of the hill. Shortly after his death, Rhode Island School of Design acquired the building, and it has since housed classrooms, studios, offices, and a student lounge.

*41 **James Fenner House (1780, 1972):** Irving B. Haynes & Associates, architects for addition. A modest and characteristic late 18th-century 2½-story dwelling with a 5-bay facade, simple center entrance, and handsome modern wing to the south. Sited on the steep western slope of College Hill, the house is built into the hill. The boyhood home of James Fenner, governor of Rhode Island (1807-11, 1824-31, 1843-45), it was visited by George Washington in 1790; Fenner later lived at 150 Power Street (q.v.). The Hope Club (see 6 Benevolent Street) was founded here in 1875.

*42-62 **Rhode Island School of Design Dormitory Complex (1955-57):** Robinson Green Beretta, architects; Warren A. Peterson, designer; Pietro Belluschi, consulting architect; Hideo Sasaki Associates, landscape architects. A group of brick-clad, 2-, 3-, and 4-story buildings arranged in an open, terraced quadrangle on a steep hillside site between Waterman and Angell Streets east of Benefit. The buildings have slate roofs and white woodwork trim. At the center of the complex — just at the curve in Waterman Street and with a commanding view of the city — is a large dining hall; like the dormitories to its east and west, the refectory uses domestic materials and forms, but is greatly expanded in scale. At the narrow west end of the lot — at the bottom of the hill — is a grassy knoll framed by trees and dominated by a large bronze sculpture, *Daybreak* (1968), designed by Gilbert Franklin, then chairman of the school's Division of Fine Arts. This complex, the first such built by the School of Design to house its students, was conceived to blend with the "quiet spirit of its surroundings and not be of an assertive quality." The materials and forms were thus chosen to harmonize with the historic neighborhood. Designed and built just at the time the College Hill study was evaluating the neighborhood and recommending steps for its preservation, the R.I.S.D. dormitory complex is remarkable for its contextural design. *Progressive Architecture*, the prestigious professional journal, awarded the complex a citation for design excellence in 1959.

*64 **University Library, now Robinson Hall, Brown University (1875-78):** Walker & Gould, architects. A 3½-story High Victorian/Ruskinian Gothic, masonry structure finished in a polychrome scheme of brick, bluestone, terra cotta, slate and metal. The polygonal core of the building is capped by an octagonal dome, and three hip-roof projecting wings radiate from this core, with an elaborately carved stone porch on the fourth side. The third "panoptic" library in this country, this building replaced Manning Hall (q.v.) as the university library; as early as 1852, the library committee at Brown had called for a large, modern, fireproof, structure, and the program for this building evolved over 25 years, largely influenced by librarian Charles C. Jewett. The central core with monitoring desk and stacks in the radiating wings originated in Europe, and Jewett was largely responsible for bringing the concept to this country. Although built to be expandable, this building too grew too small and was replaced by the John Hay Library (see 20 Prospect Street). Unaltered on the exterior — and retaining its handsome cast-iron fence — it has been in departmental use since 1910.

*68 **Cabinet of the Rhode Island Historical Society, now Graphic Services Departments, Brown University (1844, 1891):** James Bucklin, architect; Stone, Carpenter & Willson, architects for addition. A severe, 2-story, stuccoed-rubble Greek Revival structure with a temple-form front framed

by pilasters which "support" a broad entablature below the pedimented gable roof; the 3-story wings at the rear of the original structure were constructed of the same materials and in a similar style. Founded in 1822 for the collection and preservation of Rhode Island-oriented books, papers, and graphic material, the Society met at the State House, 150 Benefit Street (q.v.); the counting house of Brown & Ives, 50 South Main Street (q.v.); and the Arcade, 130 Westminster Street (q.v.) before the Cabinet was built. The Society remained in this location until 1942, when it moved to the John Brown House, 52 Power Street (q.v.).

*72 **Edward Dexter House (1799, 1860, ca. 1925):** A richly detailed, 2½-story Federal house with a balustraded hip roof, brick end-walls with paired end-wall chimneys, and a quoined, clapboard 5-bay facade. The pedimented projecting center pavilion is framed by colossal Doric pilasters. The windows on the 1st story of the facade are pedimented (a rarity in Providence). The fanlight entrance has a Doric portico; above it is a Palladian window. Built at the northeast corner of Prospect and George Streets by Dexter, a prominent merchant, the house was moved to its present location in 1860 by William H. Brown. In the late 19th century, it was the home of Charles Leonard Pendleton, creator of the Pendleton American furniture collection, later given to the Museum of Art, Rhode Island School of Design; the interiors of Pendleton House at R.I.S.D. (see 224 Benefit Street) were modeled after those of the Dexter House. The Dexter House mews were built in the late 19th century, and Frank L. Hinkley added a ballroom in the 1920s. The Dexter House is one of the most elaborate Federal houses built in the city.

*80 **John F. Chapin House, now Walter Hall, Brown University (1857):** A 3-story, brick Italianate dwelling with a low hip roof, modillion-and-dentil cornice, and a 3-bay facade. The center entrance portico is supported on columns with acanthus-leaf capitals. Chapin, a merchant, was a principal in the firm Day & Chapin. Brown acquired the property in 1937, and it was used as a fraternity house until Brown fraternities were moved to Wriston Quadrangle in the 1950s.

*94 **Dr. James W.C. Ely House (ca. 1810, 1866):** Alpheus C. Morse, architect for alterations. A 2½-story Federal house with a 4-bay facade. Ely, a physician, moved this house here from the north side of George Street, just east of Rhode Island Hall, Brown University. His remodeling of the house, at a cost of $3,000, included the addition of the heavy Italianate window caps and the pedimented doorway.

*98-100 **Charles Dorrance House (1871):** A 2½-story Second Empire double house with a mansard roof, pedimented dormers, and a modillion cornice. The 4-bay facade has projecting end pavilions with 2-story bay windows; entrances are on the east and west sides. Dorrance was a merchant.

*110 **Rufus Waterman House (1877):** A "stick style" double house, 2½-stories high, with a high hip roof, hip-roof dormers, and a paired-gable central pavilion above paired 2½-story bay windows flanking inset 1st- and 2nd-story porches; the symmetrical facade is relatively restrained. The basement story houses shops. Waterman was one of the founders of the Providence Tool Co. and was also instrumental in forming the well-known steam-engine company Corliss & Nightingale. Waterman previously lived at 219 and 188 Benefit Street (q.v.).

*123 **The Minden Apartments (1912):** Frank W. Woods, architect. An 8-story, steel-frame, stucco-and-terra-cotta-faced apartment building with a U-plan and flat roof. Julian L. Herreshoff, of the Bristol boat-building family, built the Minden as one of the first large apartment buildings in Providence. It became a fashionable residence for both the newly married and the retired who neither wanted nor needed large single-family houses in an increasingly servant-less society. For many years, the Minden was particularly popular with the well-off elderly of the East Side. Since the mid 1970s, it has served as a dormitory for Johnson & Wales College.

*124 **Richard W. Comstock House (1876):** A 2½-story Second Empire house with a mansard roof, pedimented dormers, and bracketed cornice. The 3-bay facade has single and double windows under bracketed caps; 1-story bay windows flank the center portico. Comstock was secretary of the Rhode Island Horseshoe Co.

*126 **William G.R. Mowry House (1870):** A 2½-story Second Empire house with a concave mansard roof and a 3-bay facade with a central Doric portico. Mowry owned a lumber company. He moved here from 57 Brownell Street (q.v.).

*129 **Russell and Ives House, now the Brown University Press (1871-72):** A 2½-story Italianate "villa" with a cross-gable roof and an L-plan. A 4-story, square tower is in the angle of the "L" and contains an arcaded entrance porch, now glazed. Hope Russell and Anna Ives jointly owned this as an investment property.

*131 **Levi Salisbury House (1852):** A 2½-story, transitional Greek Revival/Italianate house with a gable roof set end to the street, bracketed cornice, paneled corner pilasters, round-arch attic windows, and a 3-bay facade with heavy window caps and side-hall entrance in an Italianate frame. Salisbury was an attorney for the State of Rhode Island.

*141 **Horatio N. Campbell House (1877):** William R. Walker, architect. A handsome and elaborate, 2½-story Second Empire dwelling with a high, angular mansard roof with towers, elaborate trim, iron cresting, and a porte cochere on the east. One of the most elaborate Second Empire dwellings in the city, its facade is a simple version of that of the contemporary City Hall. Campbell owned H.N. Campbell & Co., wool merchants. He lived here until his death in 1900, and his heirs sold it to Frank Fuller Olney (1852-1904), mayor of Providence (1894-96).

*150 **Benjamin F. Thurston House, now the American Red Cross (1872, ca. 1910):** Originally Italianate in style but heavily remodeled in the early 20th century to its present Georgian appearance, the brick, 3-story Thurston House has a balustraded hip roof and a 3-bay facade with the center entrance in a balustraded Doric porch below a Palladian window. Thurston was a partner in the law firm Ripley & Co.

*154 **Charles Potter House (1855):** Thomas A. Tefft, architect. A brick, 3-story Italianate dwelling with stone trim, a central entrance pavilion, and a balustraded hip roof with modillion cornice. Potter was a wealthy merchant who commissioned the Franklin House (see 2 College Street). Built as an Italianate palazzo, it was extensively remodeled in the early 20th century in the Georgian style; it has since been further altered by modern additions and conversion into doctors' offices. The handsome wrought iron fence, an original feature seen in Tefft's watercolor perspective of the house, happily survives more or less intact, an all-too-rare phenomenon.

*157 **Benjamin Buffum House (ca. 1857):** Like other mid-century houses at the intersection of Cooke and Waterman Streets, this too has been converted from an Italian palazzo into a Georgian Revival house. The brick, 3-story building has a low hip roof, stuccoed walls, and a pedimented entrance vestibule. The 2-story carriage house at rear is less altered. Buffum was an agent for the Commercial Steamboat Co.

*161 **Ellen DeF. Anthony House (1889):** Gould & Angell, architects. A 2½-story, clapboard late Queen Anne dwelling with a high cross-gambrel roof, pargeting, varied fenestration, a bay window on the west side, and an altered front entrance. Mrs. Anthony built this as an investment property and first rented it to Mary R. Gardner, a widow.

*163 **Kathleen Taylor House (1883):** A 2½-story, clapboard-and-shingle Queen Anne dwelling with a cross-gable roof and an entrance inset in a corner porch. Taylor, who lived in Pawtucket, built this as an investment. In 1887, George E. Luther, a jewelry manufacturer (see 212-216 Oxford Street), bought the house as his residence.

*166 **Walter Richmond House (1905):** Stone, Carpenter & Willson, architects. A 2½-story, brick-and-slate, 3-bay-facade, center-hall-plan Colonial Revival house with a slightly projecting center pavilion; the Tuscan-column portico has a parapet railing and is surmounted by a half-timbered gable at the attic level. Walter Richmond, who lived nearby at 88 Cooke Street, built this house for his son Gerald M. Richmond, a former vice president of the family's American Emery Wheel Works who had recently established his own electrical engineering firm.

*170 **Ezra P. Lyon House (1865):** A plain, square, 3-story, low-hip-roof, 3-bay-facade, center-hall-plan, palazzo-like Italianate house with bracketed eaves and window caps and a Colonial Revival porch. Lyon, a partner in the wholesale-grocery firm of Young & Lyon, 22-26 North Main (q.v.), built this at the corner of Governor and Waterman; it was moved to this site about 1903 to make room for 166 Waterman (q.v.).

181 **Mumford-Forkey House (ca. 1867):** A small, end-gable-roof, 3-bay-facade, side-hall-plan late Greek Revival cottage with corner boards, dentil cornice, window caps, and pedimented doorway. It was built by Emeline and Charles Mumford of Newport, who sold it soon after completion to Moses Forkey, a bookkeeper.

182-184 **Vaughan-Perkins House (1866):** C.A. Hall, architect. A large, 2½-story, mansard-roof Second Empire double house with paired central entrances sheltered by vestibule porches surmounted by a glazed sun porch. The large porch along the side has square posts, turned balusters, and modillion cornice matching those on the front porch and the eaves. Vaughan (see 195 Waterman) built this as an investment; its first owner-occupant was Fred E. Perkins, a scrap-iron and metal dealer.

186 **Thomas Phillips, Jr. House (1867, ca. 1930):** An unusual remodeling of a 3-bay-facade, center-hall-plan, mansard-roof Second Empire house into a 2½-story, stucco-and-half-timber Tudor Revival apartment building with a timbered porch, vertical-board spandrel panels between the 1st- and 2nd-story windows, and ornamental balconies with sawn balusters on the 2nd-story windows. This early 20th-century remodeling produced a distinctive structure more interesting in some ways than its neighbors. Phillips worked for the William H. Fenner Co., manufacturers of metal roofs and hot-air furnaces.

194 **Charles W. Bowen House (1896):** Gould, Angell & Swift, architects. A large, 2½-story, flank-gambrel-roof house with numerous bay windows, dormers, turrets, oriels, balconies, and porches, giving a picturesque appearance. Bowen's house is a fine example of the late 19th-century adaptation of the small colonial, gambrel-roof cottage by exploding its proportions; the large gambrel roof, covering both the 2nd story and the attic, was common in such houses and a favored motif with this architectural firm. Bowen was a commercial agent.

195 **William P. Vaughan House (1868):** A 2½-story, bell-cast-mansard-roof, 3-bay-facade, side-hall-plan Second Empire house with bracketed eaves and window caps and a scroll-console-supported oriel over the front door. Vaughan was an agent for the Grant Mill (see 299 Carpenter Street).

198 **Charles A. Potter House (1894):** A large, square, 2½-story, hip-roof, 3-bay-facade, center-hall-plan Colonial Revival house with a porch with paired columns sheltering the entrance. Potter was a chemist.

*206 **Samuel Starr House (1902):** A 2-story, stuccoed, gabled-hip-roof, 3-bay-facade, center-hall-plan house with a projecting, gabled center pavilion with an arched entrance below an oversize arched window with a wrought iron balcony. Round-arch attic dormers are placed toward the top of the tall "chateau" roof. This interesting northern European vernacular-inspired house was built for a doctor.

211 **The Eldorado Apartments (ca. 1930):** A long, flat-roof, brick building set end to the street, 3 stories high with a 4-story ell at the rear. The building has an elaborate cast-stone parapet and a 3-story cast-stone enframed panel of glazed tile spelling the name and address of the building over the arched entrance. The building was erected for the Irene L. Nichols estate.

218 **Apartment Building (1936):** A large, 3-story, brick-and-polychrome-glazed-block, flat-roof, E-plan Art Moderne building with steel casement windows set in bays of horizontally ribbed glazed block, and vertical bands of cast-stone relief panels above the entrances which are sheltered by small, semicircular stainless-steel hoods. This sophisticated expression of a style rare in Providence was built for the 218 Waterman Street Company.

229 **What Cheer Mutual Fire Insurance Co. Building (1948-49):** Samuel Lerner, architect. A large, 2-story, brick-and-limestone, flat-roof office building with large, simple windows framed in stone, and a glass-wall corner entrance with a cantilevered canopy; a 3-story tower with one side, faced in stone, containing a clock and, on the other side, a 2-story window unit with a wide stone surround containing the company emblem. This is a good example of the conservative corporate modernism of 1950s Providence commercial architecture.

331 **American Emery Wheel Works (1898, 1909):** A group of detached and interconnected 1-, 2-, and 3-story rectangular-block brick structures with low-pitch gable or flat roofs and segmental-arch windows. The complex was built to house a manufactory of abrasive wheels used for grinding. This represents only half of the complex; a large portion stood just north of this and was demolished in the 1960s for the construction of the connector and new bridge across the Seekonk between Providence and East Providence. In 1983-84, the complex was renovated as Richmond Square, an office complex for computer and allied high-tech businesses.

392 **Red Bridge Keeper's House (1872):** A 1½-story brick cottage erected by the City beside the Seekonk River to house the drawbridge operator for Red Bridge (now gone). The span had been erected between 1871 and 1875 to link Providence and East Providence more conveniently. It was an iron structure 30 feet wide and 387 feet long. In 1895 this bridge was replaced by a new span, long a local landmark; it was demolished in 1976.

WAVERLY STREET

124 **Stevens Beckwith House (1869):** A modest cottage set gable end to the street with the entrance in the front of a small wing projected from one of the long sides of the building. Beckwith was a silversmith.

129 **John L. Smith House (ca. 1868):** A 2-story, L-plan, cross-gable-roof, house with a latticework front porch. Smith was an insurance agent.

WAYLAND AVENUE

102 **Thomas W. Greene House (1854):** A 2½-story, L-plan, hip-roof Italianate villa with paired windows, bracketed eaves, and a bracketed porch with square posts. Greene was a carpenter and probably built this, one of the earliest houses in the area.

199-205 **Weybosset Pure Food Market Block (ca. 1930:** A 2-story brick commercial block with stores on the 1st story and office space above. The flat roof is concealed behind a pantile false gable across the front. The building was constructed to house an East Side branch of this major downtown grocery store.

234 **Floyd Tomkins, Jr. House (1899):** A distinctive, 2½-story, cross-gambrel-roof, Colonial Revival house with an unusual 3½-story projecting center pavilion with a recessed attic loggia. Floyd Tompkins, who moved to Philadelphia in 1898, probably had this house built as an investment or as a residence in the event of his return to Providence. The first resident was Charles A. Whedock, a salesman.

259 **James E. Sullivan House (1893):** William R. Walker & Son, architects. A large and pretentious, rambling, 2½-story, brick-and-shingle, vaguely chateauesque dwelling with clusters of conical-roof, shingle towers rising from the brick 1st story. The picturesqueness of its massing is augmented by Gothic-detailed parapet railings around the roofs of the projecting wings of the ground story, by the bracketed-gable door hood with trusswork, the iron roof cresting, and the fine stained-glass panels in many of the windows, especially the large tripartite stair window on the facade. The house is an extreme of the highly articulated, consciously picturesque Queen Anne style and is one of the most elaborate houses of its kind in the city. The ample carriage house reflects the design of the house. Sullivan, the purchasing agent for the Woonsocket Rubber Company, was married to Alice Banigan, daughter of Joseph Banigan, the rubber magnate, whose house stands nearby at 10 Orchard Avenue (q.v.).

259 **Emma K. Jewett House (ca. 1909):** Martin & Hall, architects. A large, 2½-story, brick, low-hip-roof, Colonial Revival house composed of a pair of 2-bay, projecting, hip-roof end pavilions (with massive chimneys rising above the eaves on the facade) flanking a recessed center entrance bay with a heavy Tuscan portico. The heavy modillion cornice with its deep frieze and the splayed lintels

with keystones above the tall narrow windows are characteristic of the work of Providence architect George F. Hall, who designed this house for Mrs. Jewett after the death of her husband, Franklin Jewett, a physician.

275 **C.R. Makepeace House (1896):** C.R. Makepeace, architect. A large, 2½-story, brick-and-slate, cross-gambrel-roof house with a wide porch across the front and an unusual roofline with two end gambrels side by side facing the front at the attic level. As a principal of the firm Charles R. Makepeace & Co., Makepeace specialized in the design of industrial buildings.

282-284 **David C. and Sarah C. Anthony House (1903):** A large, 2½-story, shingle flank-gambrel-roof double house with two identical dormers in the front of the 2-story gambrel roof, shallow bay windows, and two entrances with different hoods over each. Anthony was the proprietor of a leather business; he lived at 282 and his widowed mother lived next door at 284.

295 **James and Howard Cornell House (1891):** A 2½-story, end-gable-roof, Queen Anne dwelling with a large semi-octagonal turret on the side; a plaster panel of foliated design at the second floor level; shingling in the projecting front gable; and a large arcaded corner porch with turned columns, ramped balustrades, and a parapet balustrade. This house, originally located at 259 Wayland Avenue, was built by James Cornell and occupied by Howard Cornell, both of the Daniels, Cornell & Co., a wholesale grocery business. It was moved here in 1909 by Emma Jewett in order to make room for a new Georgian Revival house at 259 Wayland Avenue (q.v.). Emma Jewett lived in her new house and rented out this older dwelling to Louis M. Jackson.

566 **Henry Morriss House (ca. 1874):** A late Greek Revival cottage with an Italianate door hood. Henry Morriss was a carpenter, and his family had extensive land holdings in this area in the mid-19th century.

WEBSTER AVENUE

*108 **Plain Farmhouse (ca. 1820):** A 2½-story, flank-gable-roof, 5-bay-facade, center-hall-plan Federal house with two interior chimneys. A large 2-story ell, probably built ca. 1830-50, extends from the rear of the house. The principal feature of the exterior is the fluted, pilaster-enframed entrance with sidelights surmounted by a blind elliptical fan under a broad wooden arch with a console keystone. The interior retains much of its original woodwork, including Federal chair rails, mantels, doors, and staircase. This well-preserved house is probably the oldest in the Annex and originally was the center of a farm that covered all of the land between Laurel Hill and Terrace Avenues and Hillwood, Whitehall and Plainfield Streets.

WESLEYAN AVENUE

*9, 15 **Eugene M. Sawin Houses (1890):** A pair of identical, 2½-story, clapboard-and-shingle Queen Anne houses notable for their complex massing, gable ornaments and oriel windows. A picturesque surface texture is achieved through the ornamental shingling and rusticated brickwork. Sawin was a partner in John M. Dean Company, dealers in house furnishings, at 321 High Street when he built number 15 for his own residence and number 9 for rental purposes.

*25 **Augustine H. Downing House (1910):** A 2½-story, shingle, jerkinhead-gable-roof house notable for an elaborate neo-Gothic entrance vestibule. This is an interesting example of the plain boxy houses typical of World War I-era suburban architecture, but rare in South Providence. Downing was a lawyer with his office in the Grosvenor Building at 10 Weybosset Street (q.v.).

*40-42 **Herbert W. Greene House (1881):** A mansard-roof double cottage notable for an elaborate entablature, hip-roof dormers, bracketed bay windows, and Modern Gothic porch. This is an unusual example of a mansard-roof double house with elaborate trim. Herbert W. Greene was a partner in A. Crawford Greene & Son, Printers and Publishers, which published the *General Advertiser, The Weekly Gazette, The City Tax Book* and the *Rhode Island Farmer's Almanac.*

*48 **Amanda G. Harris House (1881):** A 2½-story, cross-gable-roof house notable for sawn bargeboards, bracketed bay windows, ornate window hood, and patterned-slate roof. Amanda Harris, a widow, shared this house with a relative, Jabez G. Harris, treasurer of the Providence Lithograph Company at 31 Pearl Street.

*53 **Samuel B. Darling House (1885):** A 2½-story, cross-gabled modern Gothic house notable for elaborate trim, including a patterned-slate roof, rusticated granite foundations, and neo-Gothic porch. Darling was a partner in Brown and Sharpe and moved here from Prospect Street. He retired from business in 1894 and devoted his time to campaigning against compulsory vaccination until his death in 1900. His only child, Mary Ella Jackson, subsequently inherited the house.

WEST CLIFFORD STREET

100 **House of the Intercessor Mission Church (1870):** A 2-story, end-gable-roof building with a 5-bay, center-entrance facade built as an Episcopal mission. The building retains its original windows, although the porch is probably a later addition. It is now used as a residence.

WEST PARK STREET

10 **Charles F. Hull House (1873):** 2½-stories high with a mansard roof, this house has a 2-bay facade with a side-hall entrance and 2-story bay window and a modillion cornice. The first-story porch is a later addition. Hull was a partner in the Charles F. & John M. Hull Building Company.

11 **Christopher G. Dodge House (1858):** A 3-story, brick Italianate house with a low hip roof, bracketed cornice, and wide eaves. The 3-bay facade has a center entrance flanked by bay windows. Built on a bank 1 story above street level, this imposing house is approached by twin stone staircases with wrought iron balustrades. Dodge, the owner of a dyeworks, bought the land in 1853 from the Holden Estate and moved his family into their new home upon its completion 5 years later. The house remained in the family until the last years of the 19th century, but by 1901 it had been converted to a rooming house.

WEST RIVER STREET

146 **Corliss Steam Engine Company (1849 et seq.):** A heavily altered, partially intact complex primarily comprising a brick building with a double-monitor hip roof (formerly an iron foundry) and a 1-story, hip-roof brick building (formerly a machine shop). George H. Corliss came to Providence from New York in 1844 and devoted his energies to the improvement of the steam engine. The original works were on India Street, but rapidly increasing demand for Corliss's engines necessitated the construction of a larger complex, begun here in 1849. The company incorporated in 1856. Corliss constantly improved his stationary engines and received numerous honors for his efforts, including a gold medal at the 1867 Paris Exposition. Corliss's vertical "Centennial Engine" powered the Centennial Exposition at Philadelphia in 1876, an event which reaffirmed the company's world-wide reputation for excellence. By the late 19th century, the complex comprised 9 1-, 2-, 3-, and 4-story brick buildings. After Corliss's death in 1888, William Cowen, William Sherman, and Charles Giles continued to operate the company until its failure in 1896. The International Power Company bought the firm in 1899 and continued to produce Corliss engines into the 20th century. By the 1930s, the complex had been divided for use by small manufacturing companies (see 45 Prospect Street).

148 **Providence Tool Company (1861 et seq.):** A largely intact complex of 2- and 3-story industrial buildings. The central portion is 2 stories high with brick piers on the 1st story, corbel cornice, 4-story center tower, and a flat roof (replacing the original low-pitch gable roof). Originally located on Wickenden Street, Providence Tool Company was established in 1845 and incorporated in 1847; its early products included sewing machines and rifles. The company expanded here on the eve of the Civil War, and this plant was equipped with new Brown & Sharpe machinery at that time. The company was reorganized in 1883 into the Household Sewing Machine Company, which continued operations on Wickenden Street, and the Rhode Island Tool Company, which produced job-order machinery, tools, and fasteners here. The firm continues its operations in this plant.

WESTFORD ROAD

6 **George W. Bradburn House (1925):** A symmetrical 2-story, stucco, pantile-hip-roof, Mediterranean-style house with square bay windows flanking an elaborate Baroque en-

trance with garland-entwined columns. Bradburn was treasurer of Bradburn Motors, Incorporated.

50 **Francis O. Allen House (1925):** A 2-story, stucco Tudor Revival house with brick end walls, casement windows, and a half-timbered entrance vestibule. Allen was treasurer of the Hazard Cotton Company.

WESTMINSTER STREET

Settlement on the west side of the Providence River, which had begun in earnest with the establishment of the New Light Meeting House on western Weybosset Street in 1746, was encouraged by the opening of the Mathewson Farm (bounded by Washington, Weybosset, and Clemence Streets and Cathedral Square) for development in 1750. To improve access to this part of town, the Reverend Joseph Snow, Jr. induced the owners of this land to donate portions of their holdings for a new street from Turks Head to Cathedral Square. The street was named Westminster, after the town in England which under the influence of George Fox, founder of the Society of Friends, had become a center of liberal politics and opinions. The choice of this name reflects the separatist sentiments of area residents in the third quarter of the eighteenth century, when many of them wanted to have the land west of the Providence River set off as a separate town, known as Westminster, divorced from the "despotic rule" of Providence by those dwellings on the Neck, as the East Side was then known. By 1753, Westminster Street had been built as far west as Dorrance Street, then Muddy Dock Creek. A lottery was raised in 1763 to elevate and grade the street farther west, and by the end of the decade Westminster Street extended to present-day Cathedral Square. By 1772, the road connected Market Square on the east with Olneyville on the west; it was then known as Market Street from Market House to Turks Head, as Westminster Street from Turks Head to Cathedral Square, and as High Street from Cathedral Square to Olneyville. By 1827, Westminster Street was heavily built as far west as Aborn Street. The final adjustment of its name was made in 1893, when it became Westminster Street for its entire length. The portion from Dorrance to Snow Street was closed to traffic in 1964 with the creation of Westminster Mall, one of the early downtown pedestrian malls built in this country.

*15 **Rhode Island Hospital Trust Co. Building (1919):** York & Sawyer (New York), architects. An 11-story, stone-faced, steel-frame structure with U-plan and articulated in the base-shaft-capital format characteristic of early 20th-century tall buildings. Corinthian pilasters frame tall round-arch windows on the ground story, and a full entablature and balustrade cap the building. Much of the original interior remains, including the lavish banking hall and lobby, both with elaborate coffered ceilings. The building is connected on its west side to a modern 30-story tower built in 1974 (see 25 Westminster Street). Founded in 1867 to finance Rhode Island Hospital, the Rhode Island Hospital Trust Co. soon became a commercial banking institution as well, the first trust company in New England. In 1891, the bank moved into a 6-story Romanesque Revival structure at 15 Westminster Street, demolished for the construction of this building. For the design of its headquarters, the bank looked to New York and hired that city's best and most prolific bank architects, who created here one of the fine, Italian-palazzo-inspired structures characteristic of their work.

*20 **Merchants Bank (1855-57):** Alpheus C. Morse and Clifton A. Hall, architects. A 6-story, brownstone Italianate building with a trapezoidal plan. The 1st story is arcaded, windows on the 2nd alternate triangular and segmental pediments, and those on the upper stories are rectangular with simple surrounds. The home of Merchants Bank from 1857 until its merger with the Providence National Bank in 1920, the building has been recently rehabilitated and continues to house financial institutions. This is an early building in the financial district, and the better preserved of two remaining brownstone buildings (see 48 Weybosset Street).

*[25] **One Hospital Trust Plaza: Hospital Trust Tower (1974):** John Carl Warnecke & Associates (New York), architects. A 30-story, steel-frame tower with glass-and-travertine curtain walls and truncated corners. Connected on the east with 15 Westminster Street (q.v.), it stands on the site of the Industrial Trust Company (1892 remodeling of an earlier structure) and was built to provide additional space for the Rhode Island Hospital Trust National Bank and more Class-A office space in the financial district. It is further, like its neighbor the Industrial Bank Building, a corporate symbol for one of the state's leading financial institutions, and the lights that circle the building at its top provide nocturnal identification of this structure in much the same way as the lantern does for the Industrial Building.

*40 **Old Stone Tower (1969):** Shreve, Lamb & Harmon, architects. A 23-story, reinforced concrete tower with a marble-sheathed 1st story and curtain walls of tinted glass recessed in the deep reveals of a concrete aggregate grid on the upper stories. The building is set on a podium several feet above street level, and its top is defined by a circumferential "loggia" below a bonnet-like unarticulated block. The first modern high-rise tower in Providence and designed by the firm responsible for the Empire State Building, this building is rather banal; it, too, is set back from the street slightly, and a pedestal intended for sculpture remains empty in its fore-plaza. Since its completion, the building has housed Textron, one of Rhode Island's most important mid-20th-century corporations.

*59-63 **National Exchange Bank Building (1888, 1948):** Stone, Carpenter & Willson, architects; Jackson, Robertson & Adams, architects for storefront. A 4½-story, brick-sheathed Queen Anne building with a mansard roof (now missing its tower), heavy dentil cornice, and a polished-granite and plate glass storefront. Built to house the expanding National Exchange Bank, this building augmented the structure at 1-15 Exchange Street. The modern storefront was built for the present tenant, Citizens Bank, in 1948. The Exchange Bank Building, the only extant example of a fully developed Queen Anne style commercial building downtown, is an important part of the history of the financial district, a landmark at Turks Head. It was renovated in 1983-85 as part of Fleet Center (see 45 Kennedy Plaza).

*100 **Providence National Bank Building (1929, 1950):** Howe & Church, architects. A 3-story, brick-faced Colonial Revival commercial building with an irregular plan. It has two connected sections, one facing Weybosset Street and one facing Westminster Street. The Westminster Street portion (1929) is domestic in articulation: 3-bay facade, Palladian window on the 2nd story, and dormers in the gable roof. That on Weybosset Street (1950) has a 5-bay facade with projecting center pavilion and arcaded 1st story. Built to house the Providence National Bank, formed by the 1920 merger of the Providence Bank and the Merchants National Bank (see 20 Westminster), this replaced the Lyceum Building (1858). Through corporate mergers, it devolved first to Union Trust and later to Industrial National Bank, now known as Fleet Bank. The building now houses Fleet Bank's Trust Department.

*130 **The Arcade (1828):** James Bucklin and Russell Warren, architects; Irving B. Haynes & Associates, architects for 1980 remodeling. A 3-story, stuccoed rubble Greek Revival structure with a skylit gable roof and hexastyle granite porticos *in antis* on both Westminster and Weybosset facades, that on Westminster with a pediment and that on Weybosset with a stepped parapet. Much of the original interior with 3 levels of shops remains. Built by Cyrus Butler and the Arcade Realty Company, the Arcade was the first major commercial venture on the west side of the Providence River. Its scale and marketing concept were revolutionary, and "Butler's Folly" remained only partially filled for several years after its opening. In 1980, the building underwent substantial rehabilitation to improve its economic viability: Gilbane Co., a major Providence-based building firm, was the developer of this award-winning project. Designated a National Historic Landmark in 1976, it is one of the finest Greek Revival monuments in this country and merits special note as a well preserved and very early major commercial building; it has no peer in the nation.

*144 **Lauderdale Building (1894, 1977):** Stone, Carpenter & Willson, architects; Norcross Brothers (Worcester), builders; Michael Ertel, architect for 1977 rehabilitation. A 5-story, Roman-brick-and-sandstone-sheathed building with terra cotta trim; recently rehabilitated metal, black-granite, and plate glass storefront; pier-and-spandrel articulation of upper stories; and elaborate cornice. Built as an investment by the Butler-Duncan Land Company (heirs of Cyrus Butler and Alexan-

der Duncan), the Lauderdale Building's design received national attention when it was published by *American Architect and Building News* on 30 June 1894. It continued to function as an office building until cumulative decay necessitated its closing and threatened demolition in 1975. Kates Properties bought it at that time and rehabilitated the building for its headquarters. One of the finest turn-of-the-century office buildings downtown designed by the prominent turn-of-the-century firm, the Lauderdale helps to make this portion of Westminster Street one of the most urbane in the city.

*146 **Francis Building (1894):** Stone, Carpenter & Willson, architects. A 5-story, brick-and-marble-faced building with a colonnaded 1st story and a bold modillion cornice. The Francis Building was built by Marshall Woods (see 62 Prospect Street) and his wife, Anne Brown Francis Woods, as an investment property. Quite similar to the adjacent Lauderdale Building, the Francis Building is a more elaborately articulated variation on the same theme.

* **Westminster Mall (1965, 1979):** Fenton G. Keyes Associates, designers (1965); Malcolm Grear Designers, Inc., designers (1979). A pedestrian walkway of concrete and brick with planters, signs, and benches. While a "Westminster Promenade" was first proposed in 1907, the idea of the pedestrian mall was not seriously considered until the late 1950s. By that time, the major shopping thoroughfare downtown was a traffic nightmare, jammed daily with automobiles and trucks. The decision to build and the actual construction were hotly contested, but Westminster Mall was finally completed in 1965: unappealingly designed in a suburban modern mode, it failed to lure shoppers away from shopping malls and into downtown. The reconstruction attempted to work within the context of the urban environment, but by then it was too late: the shops and shoppers had pretty much abandoned Westminster Street.

*180-204 **Dorrance Building (1876, 1891):** George Waterman Cady, architect. A 4-story, brick-and-stone High Victorian Gothic with a modern storefront, sash windows with polychrome Tudor-arch lintels, and metal bay windows. Built to house Jerothmul B. Barnaby's (see 299 Broadway) dry goods store, the Dorrance Building was seriously damaged by fire in 1890. Following the building's reconstruction, the store re-opened in the same location in 1891. Kennedy's absorbed the store after Barnaby's death, and continued to sell men's clothing in this location until 1978. In 1980, the building was rehabilitated, and the 1st story was decked out as an elaborate neo-Victorian restaurant for a national hamburger chain. This was one of the first buildings built in the westward commercial expansion of downtown in the immediate post-Civil War years.

*185-187 **Woolworth Building (1922):** A 5-story, stone-faced, steel-frame structure with mid-20th-century storefronts and pier-and-spandrel wall articulation with Chicago-type bay windows. Built in 1922 to house the national variety store chain, the Woolworth Building replaced the Hotel Dorrance (1880, Stone & Carpenter, architects). Woolworth's moved into another building farther west on Westminster Street in the 1950s, and a bank now occupies the store's original quarters.

*191 **Kresge Building (1930):** J.E. Sexton (Detroit), architect. A 4-story, limestone-sheathed, reinforced concrete Art Deco building with a poor mid-20th-century storefront, a 5-bay facade with pilaster strips separating casement windows, and decorative metal and stone work. Like the adjacent Woolworth Building, the Kresge Building was erected to house a branch of a national variety store chain. Kresge no longer maintains a store in Providence, and the 1st story now houses a franchised dress shop, Casual Corner, whose "country casual" marketing image prescribes the cutsie/rustic wooden storefront with "Olde Englishe" overtones — an image ludicrously at odds with the slick Deco design of the building. Art Deco never gained great favor in Providence, and little was built during the style's heyday. This building is a handsome, though modest, example of the style.

*203 **Providence Journal Building (1906, 1955, 1983-84):** Peabody & Stearns, architects; Estes-Burgin Partnership, architects for restoration. A 2½-story, steel-frame, terra-cotta- and stone-clad building in the French Renaissance style with a mansard roof. Fully articulated on 3 sides, this truncated-corner building is 7 bays wide and 3 bays deep; the bays are defined by engaged colossal Corinthian columns. The original entrances — centered in each of the elevations and now serving as windows in the truncated corners — are framed with elaborate terra cotta surrounds and surmounted by round-arch pediments framing medallions. Above the elaborate modillion cornice are large, console-framed dormers, one over each bay; the roof is capped by iron cresting. This structure served as the home of the *Providence Journal* (founded in 1829) from 1906 until the company moved into its present offices in 1934 (see 35-69 Fountain Street). The building has been used by various shops and offices since the 1930s. One of the most elaborate Beaux Arts buildings in Providence, the Journal Building was radically altered in the mid-1950s during the tenure of the J.J. Newberry variety store, when metal panels, carried on large I-beams, were installed on the exterior from the cornice down. This change, much admired at the time, was consonant with the modernization goals espoused by the city planning department. By the late 1970s, the building was considered a prime candidate for restoration, with efforts toward that end made by Mayor Vincent A. Cianci, Jr., the Providence Preservation Society, and the Providence Foundation. The innovative restoration of this building, which included casting some of the damaged terra cotta pieces in fiber glass, was undertaken by the Providence Land Company and spearheaded by Joseph M. Cerilli and Joseph Mollicone.

*206-208 **Gaspee Building (1876):** George Waterman Cady, architect. A brick, 5-story Victorian Gothic building with modern storefronts, paired sash windows with polychrome Tudor-arch lintels, bay windows, and a stepped decorative parapet of brick and granite. Built on the site of the Henry T. Root Building (James C. Bucklin, architect), the Gaspee Building, like its contemporary neighbor the Dorrance Building, has always housed retail and office space.

*217 **Hannah Greene Estate Building (1879):** A 4-story, polychrome-brick building with stone trim and recently rehabilitated cast-iron storefront; 2-bay facade of segmental arches framing paired sash windows; brick stringcourses between stories; and corbel cornice. Built by F.M. Smith, a real estate developer, for the heirs of Hannah Greene as an investment property, this building has always been leased to a tenant rather than housing an owner-occupied business. The richly patterned brick was recently exposed by the removal of a monochromatic paint scheme.

*220-226 **O'Gorman Building (1925):** A 6-story, brick-faced, steel-frame building with modern storefronts and exuberant glazed terra cotta trim, including at the 3rd-story level a frieze of peacocks whose tails rise between the window bays to fan out at the top of the building. Built as an investment property by the heirs of Frederick S. Church, the O'Gorman Building has housed small shops and offices since its completion.

*228-232 **Burgess Building (1870):** George Waterman Cady, architect. A 3½-story, stone-trimmed, brick building with a mansard roof with sunbonnet gable; a 2-story oriel window is centered on the upper stories. Thomas Burgess built this as an investment. It housed Cady's architectural offices for a number of years, and other 19th-century tenants included Bryant & Stratton Business College, a piano store, and a millinery shop.

*229 **William H. Low Estate Building (1897):** Martin & Hall, architects. A 6-story, brick-faced, commercial building in the American Renaissance mode with typical base-shaft-capital format: here, the original base is largely destroyed by a modern storefront, the shaft is defined by colossal Composite pilasters, and Doric pilasters and a modillion cornice cap the composition. The building was erected by the heirs of William H. Low, who, with his son William Low, Jr., was a major investor in downtown commercial property during the late 19th century. Low, Jr. commissioned the same architectural firm for his house at 243 Knight Street (q.v.). The building originally housed small tailoring and millinery firms.

*236 **Alice Building (1898):** Martin & Hall, architects. A 7-story, stone-trimmed, brick building in the American Renaissance mode ornamented with a variety of classically-derived motifs. The ground floor is heavily altered on both the inside and outside, but the upper stories retain the original exterior articulation and interior layout as shopping arcades. Rubber-magnate Joseph Banigan

(see 9 Orchard Avenue and 10 Weybosset Street) built this as an investment and named it after his daughter Alice, Mrs. James E. Sullivan (see 259 Wayland Avenue). The concept of a large building containing small shops had been realized in the Arcade of 1828, but the formula was not reused on a large scale again until the completion of this building. The unusual interior arrangement, however, is completely belied by the standard 1890s commercial exterior. Since its completion, the Alice Building has principally housed garment- and millinery-related enterprises.

*239 **Callendar, McAuslan & Troup, now Peerless (1873, 1892):** A 6-story, brick-and-stone building in the American Renaissance mode with the typical base-shaft-capital composition. A modern, stone-sheathed storefront forms the base, paneled stone pilasters define the shaft, and an attic and modillion cornice cap the composition. Established as a department store in 1866 — the first of its magnitude in Providence — Callendar, McAuslan & Troup opened in a smaller building on this site. The venture, which soon became known as the Boston Store, was immediately successful and, having quickly outgrown its original facilities, commenced expansion on the site in 1872. This building originally had a cast-iron facade which was removed during the 1892 expansion and remodeling. The Peerless Company, of Pawtucket, bought the Boston Store in the early 1950s and continues to operate in this location.

*259 **Shepard Company Building (1870s, 1880, 1885, 1896, 1903):** Martin & Hall, architects for 1903 expansion. A 5- and 6-story, brick-, stone-, terra-cotta-, and stucco-sheathed building with cast-iron supporting members and 2-story arched entrances at the Westminster and Washington Street corners at Union Street. The structure incorporates portions of earlier buildings encompassed during expansion. The late 19th-century cast-iron clock in front of the building on Westminster Mall is a familiar downtown landmark. Founded by John Shepard in 1880, the Shepard Co. rapidly expanded to become the largest department store in New England by 1903, when it occupied the entire block bounded by Westminster, Union, Washington, and Clemence Streets. As a "full-service department store," Shepard's remained a Providence shopping institution until the store went bankrupt in 1974.

*275 **Cherry & Webb (1914):** Angell & Swift, architects. A 5-story, brick building with modern marble storefronts and 4-story bays capped with segmental arches defining the tripartite windows and elaborately detailed metal spandrels; large lamps at the base of each pier separating the bays; and an ornate, bracketed copper cornice. Cherry & Webb, a department store, occupied this building from the time of its completion until 1979. It now houses a center for the elderly.

*291 **Burrill Building, formerly Gladding's (1891):** Stone, Carpenter & Willson, architects. A narrow and deep, 5-story, brick-and-stone building in the American Renaissance mode, but showing incipient influence of the Chicago school, particularly in the use of round-arch windows at the top of the building. The windows on the upper stories on both the Westminster and Mathewson Street elevations are paired, and a bracketed cornice with wide soffits caps the composition. Founded in 1805 on North Main Street as Watson & Gladding, the Gladding Co. was the oldest dry-goods store in Providence when it closed in 1974. The enterprise moved to lower Westminster Street in 1878 and, having outgrown those quarters, moved to the Burrill Building upon its completion. In 1976, Johnson & Wales Business College bought the building; it is now used for classrooms, with a student-run retail store on the 1st floor.

*292 **Tilden-Thurber Building (1895):** Shepley, Rutan & Coolidge (Boston), architects. A beautifully preserved and very sophisticated, 4-story masonry building in the American Renaissance mode. The amply-glazed, dark-painted metal shop fronts of the 1st story and the similar 2nd-story windows are treated as a 2-story unit framed by elaborately ornamented terra cotta corner piers and architrave. This high base, capped by a scrollwork cornice, carries the upper 2 stories, which are also treated as a unit, articulated by an engaged colonnade in the French Order beneath a broad frieze and a massive modillion cornice. In good Beaux Arts fashion, the exterior treatment relates to interior space: the clearly public, 2-story base heralds the ground, mezzanine, and upper levels of shopping space, while the more closed treatment of the upper stories bespeaks their use as private offices. The principal floor retains its mahogany vitrines and cabinets. Further, the highly animated surface of this handsome building aptly suggests the textured surface of chased silver or a jewel box. With business antecedents in the 18th century, the present firm of Tilden-Thurber became active as a retailer of silver and jewelry in the Wheaton & Anthony Building in 1880. The enterprise prospered, and in 1895 the firm moved to its present quarters, where it remains under Thurber family management.

*299 **Tillinghast Building (1893, 1959):** Ira Rakatansky, architect of remodeling. This radically altered building is a 2-story masonry structure with glass-and-aluminum storefront and a windowless stuccoed wall on the 2nd story. Lloyd A. Tillinghast was a Providence businessman who formed the L.A. Tillinghast Corporation in 1891 and operated a restaurant and dancing parlor, the Trocadero; in 1906, Tillinghast and his secretary — by then his wife — Laura M. Carr formed the catering firm that still bears her name (see 107 Angell Street). At a cost of $25,000, Tillinghast engaged Houlihan & McGuire to build this structure, one of several Tillinghast owned in the area. Originally five stories high and similar to the nearby Lederer and Lapham Buildings (see 139 and 158 Mathewson Street), the Tillinghast Building was drastically altered by the removal of the upper three stories and the radical remodeling of the remainder, converting this into a "modern" structure consonant with the city's urban renewal goals established in the 1959 Master Plan, which called for the removal or remodeling of almost all of Downtown Providence's old buildings.

*327-333 **Moulton Building (1889):** A 5-story, brick-and-stone building with mid-20th-century storefront, rusticated sandstone pier-and-spandrel wall articulation framing metal sash-and-transom windows on upper stories, and a corbel cornice. Built on land owned by Marion P. Simmons (the wife of a Providence cotton broker) by the heirs of William H. Low (see 229 Westminster Street), the Moulton Building was part of the Low heirs' expanding real estate holdings downtown in the late 19th century. It is a bold, simple building, reminiscent in ways of the late work of H.H. Richardson.

*375 **Conrad Building (1885):** Stone, Carpenter & Willson, architects. A 5-story masonry building with mid-20th-century storefronts and highly eclectic and imaginative articulation of the upper stories: a 4-story, cast-iron corner tower on the southeast crowned with a Moorish ogival dome and containing windows of various shapes, sizes, and styles. Erected by J.B. Barnaby as a wedding present for his daughter and named for his son-in-law, John H. Conrad, the Conrad Building was hailed as the "finest edifice devoted to business" in the city upon its completion. Though originally used for professional offices, the ample space on the upper floors has long appealed to students and artists as studio loft space, particularly following the decline in demand for commercial space downtown. This is far and away the most eccentric commercial building in Providence, and its self-conscious exuberance is probably heavily influenced by the taste of its patron, whose own house (see 299 Broadway) is equally elaborate with much the same "Look at me!" air. The Conrad Building is one of the many commercial buildings erected purely as investments between the Civil War and First World War, a period of great prosperity in Providence.

*400 **Caesar Misch Building (1903):** Martin & Hall, architects. A 6-story brick-faced building with an Art Deco plate-glass-and-stainless-steel storefront on the facade; the upper stories are ornamented with stone surrounds on the windows and a deep, elaborate entablature below the modillion cornice and wide soffits. Misch (1857-1908) was a clothier and haberdasher who had his shop in this building. The Art Deco storefront, added in the 1930s by Harris Furs — the present occupant — is one of those few commercial renovations that, though dissimilar to the rest of the building, has a temporal and artistic integrity that makes it an interesting and significant addition to a good building.

444 **Blue Cross Building (1966, 1978):** Fenton Keyes & Associates, architects; Zane Anderson, designer. A 3-story, brick-sheathed, steel-frame structure with pier-and-spandrel articulation of the first 2 stories below a more

simply finished projecting 3rd story. Built in the Weybosset Hill Redevelopment Area, Blue Cross is a handsome contemporary building. It replaced this institution's previous headquarters at 31 Canal Street (q.v.).

*674 **All Saints Memorial Episcopal Church (1865-72, 1909):** Designed by Edward Tuckerman Potter of New York, one of the nation's leading church architects in the years after the Civil War, All Saints is a massive, brownstone, High Victorian Gothic church. The flat-topped corner tower was designed to receive a tall spire. The interior has thin, bronzed cast-iron columns, a cusped ceiling with red and gilt decoration, and handsome butternut woodwork. Potter designed this church in the mid-1860s, but the financial difficulties of St. Andrew's parish — as it was then known — delayed construction until 1868. This, the second home of a parish established in 1847, was renamed at its dedication in 1872 in memory of Bishop John P.K. Henshaw, father of the rector. The Tudor style parish house at the rear was erected in 1909 to designs by a descendant, architect Gorham Henshaw.

741-743 **Burrows Block (1880):** A 3-story commercial block with a 5-bay facade, incised lintels, and a coved, corbelled metal cornice. This elaborate commercial structure housed the offices of Burrows & Kenyon, a large lumber company.

747-753 **Lily Building (1899):** A brick, 3-story, low-hip-roof, commercial block with a small, square, central turret projecting above the roofline with the building's name and date in relief. The Art Deco storefront of carrara glass, purple glass, and metal trim was added in the 1920s. Charles Allen built this as an investment.

765-769 **Bongartz Building (ca. 1870):** A 3-story, brick, deck-on-hip-roof Italianate commercial building with hoodmolds over the windows. The storefront is a later remodeling. J.H. Bongartz, an attorney, built this as an investment.

770 **James L. Hanley Educational Center (1923, 1966-70):** Hoppin & Field (1923) and Harkness & Geddes with The Architects Collaborative of Cambridge (1966-70), architects. A complex of modern 2- and 3-story, brick-and-concrete structures surrounding a 3-story Tudor Revival structure with a symmetrical facade. This complex houses both Classical and Central High School and was the first "educational park" type of campus in the state. This location has been the home of Providence's high school since 1877, when the new Central High School (William R. Walker, architect) rose at the corner of Summer and Pond Streets. Classical High School (Martin & Hall, architects) followed here in 1898. Preliminary plans for a new Central facility were drawn up under the direction of William E. Hartwell, commissioner of public buildings. These traditional educational facilities — several stories high with all functions within one building — were superseded in the 1960s by the present plant, a change in both educational and architectural approach.

870 **Citizen's Bank (1921):** Clarke & Howe, architects. A handsome, brick-faced, 2-story Georgian Revival structure with a trapezoidal plan (to fit the site), pedimented tetrastyle portico on the facade, and a cross-gable roof with cupola. Citizen's Savings Bank was established in 1871 and was first located nearby at 846 Westminster Street. This building stands on the site of the renowned Hoyle Tavern, built by Obadiah Brown in 1739 and acquired by Joseph Hoyle in 1783. The tavern remained in active use until its demolition in 1890.

927 **Perkins Land Company Building (1893):** A 4-story brick commercial building with a 3-story, copper-clad bay window across the facade on the upper stories.

1027-1039 **Charles H. Bassett Building (ca. 1870):** A 3-story, brick commercial building with paired copper-clad bay windows, cast-iron lintels, and a cast-iron storefront. The copper clad bay windows were probably added about 1892 when the Perkins Land Co. acquired the building and renovated the upper floors for use as the West Side Club.

* 1192 **Charles Dudley House (ca. 1856):** A 2-story Italianate house with a flat, bracketed roof and fine bracketed portico. Dudley was a partner in the firm of Hatwell and Dudley, a wholesale dry-goods company with two stores in the Arcade.

* 1208 **Peleg Boss House (ca. 1826):** A typical Providence Federal house, 2½-stories high with a 3-bay facade, side-hall entrance, and a hip roof with monitor; the handsome original doorway with fanlight remains, but the oriel above is a late 19th-century addition. Boss was a carpenter, and relatives of his built a similar house nearby at the same time this house was built (see 1228 Westminster Street).

* 1228 **Jeremiah Boss House (1825-26):** A 3-story, flat roof house with a Federal entrance with fanlight and sidelights framed by a rusticated surround. This house originally must have closely resembled its neighbor at 1208; it was built by Boss, a carpenter, soon after he bought the lot in 1825. He was living at the site by 1826. Boss continued to occupy this dwelling for the rest of his life. In the 1850s he remodeled the building in the fashionable Italianate style, adding the third story with wide eaves; he left the original entrance treatment intact. Boss and his heirs owned the house until 1900.

* 1236 **Edwin Boss House (ca. 1870):** A 3-story, 3-bay-facade Italianate house with a bracketed flat roof and recessed entrance — with transom light and sidelights — flanked by Ionic pilasters. Boss was a bookkeeper; his family owned several houses nearby (see 1208 and 1228 Westminster Street).

* 1252 **Warren J. Slack House (1840):** A Greek Revival cottage with paneled corner pilasters; pedimented window caps; a recessed, pedimented entry; and a pedimented gable roof set end to the street. This modest dwelling was built by a policeman.

* 1388-1392 **Silas B. Brown House (1863):** A 3-story, hip-roof Italianate house with a bracketed cornice and an elaborate bracketed portico; the window above the portico has an elaborate ogee hood. Built for an ambrotypist working at 101 Westminster Street, this house has been somewhat altered by an addition on the east side and the conversion of the first floor to commercial use. The present storefront, designed by Dennis Albert, is well done.

* 1411 **Henry A. Kirby House (1894):** A 2½-story, L-plan, clapboard and patterned-shingle Queen Anne double house with a 2-story, corner bay window and a high, patterned-slate mansard roof with pedimented dormers. Kirby — of Kirby, Mowry & Co. — had a summer house in Warwick.

* 1440 **Richard Oscar Burgess House (1890):** A 2½-story, clapboard-and-shingle Queen Anne house with a slate, cross-gable roof, corner turret, and stained-glass windows. Burgess was a traveling salesman.

* 1447 **Henry T. Molter House (1888):** A 2½-story, brick-and-slate Queen Anne house with a slate hip roof, paired gable dormers, 3-story corner tower, and entrance under the roof overhang. Molter was the owner of the What Cheer Brewery on Potters Avenue.

* 1455-1461 **Commercial Building (1926):** A 1-story structure with a granite, neo-classical storefront, applied Ionic columns, and a flat roof. Such commercial buildings were increasingly common by the third decade of the 20th century — as automobiles became common and popular — and major thoroughfares of the city began to shift to such small-scale commercial use. The first occupants of the building were Michael Ianottis, florist, at 1455 and a barbershop at 1461.

* 1509 **Frederick Burgess House (1857):** A 3-story Italianate house with a projecting bay window over the central entrance, modillion cornice, paired-bracketed eaves, and a low hip roof. Burgess was treasurer of the Harrison Steam Mill.

* 1510 **William Mills House (1890):** A 2½-story, clapboard-and-shingle Queen Anne house with a slate mansard roof and 2 pedimented porches. Built by William Mills, who dealt in dry goods, this house is set behind a granite-and-iron fence.

* 1536 **Samuel Irons House (1855):** A 3-bay-facade, 2½-story Bracketed house with a bracketed and pedimented gable roof, a bracketed portico with side- and transom lights, two round-arch attic windows, and molded caps over the other windows. Samuel Irons was a leather dealer.

* 1570 **Amos Fiske House (1875):** A 2½-story Second Empire house with a patterned-slate mansard roof, bracketed dormers, 2-story bay window, and an elaborate portico with side-and transom lights. Fiske was a grocer.

1870 **Church of the Messiah (1889-90):** Peabody & Stearns (Boston), architects. A small, simple, stone, English-parish-type Gothic

church with a bellcote on the front gable and a buttressed entrance vestibule on the side. This Episcopal parish was established in 1854 and first worshiped in the then-vacant Congregational Church nearby on Harris Avenue. The following year a wooden structure was built on this location. In 1890, it was replaced by the present structure, a memorial to Arthur Amory Gammell by his mother, Elizabeth Amory Gammell. A fire in 1927 destroyed much of the church's interior, and only a few of the original stained-glass windows survive. The interior was rebuilt after the 1927 fire, and the whole building was refurbished in 1981.

WEYBOSSET STREET

The oldest thoroughfare traversing Downtown, Weybosset Street was originally part of the Pequot Trail, a long route along the coast used by Indians long before the advent of the first white settlers. Its winding route Downtown recalls the area's original topographical configuration, with a bluff at the route's eastern end, now Turks Head. This bluff on narrow Weybosset neck hindered development west of the Providence River during the early years of white settlement, and the town was unable to afford its removal. The leveling of the bluff began in 1724, however, when Thomas Staples received permission from the town to extract the clay in the bluff for brickmaking; refuse earth from the excavation was used to fill the marshy land around Weybosset Neck. The street takes its name from this neck of land, known to the Indians as "Waubosset," meaning "at the narrow passage" and referring to the crossing point or fording place in the Providence River between the east and west sides. In the eighteenth and nineteenth centuries, various portions of the street — particularly from Dorrance to Chestnut Street — were known as Broad Street, but since 1893 the entire length has been Weybosset Street. Until 1964, Weybosset Street curved north to rejoin Westminster Street in front of the Cathedral of Saints Peter and Paul, but the western portion was closed by the city to create the Weybosset Hill Redevelopment Project parcel. In 1978, as part of the Westminster Center Project, the portion from Mathewson to Dorrance Street was narrowed to a uniform width, creating the park-like area on the street's north side.

*7-17 **Turks Head Building (1913, 1978):** Howells & Stokes (New York), architects; Robinson Greene Beretta, architects for remodeling. A 17-story, V-plan, granite-and-buff-brick-sheathed steel-frame structure of "base-shaft-capital" form, with an arcaded base of polished-granite Composite columns, a high-relief sculpture of a Turk's head in the frieze above the 3rd story, a heavy modillion cornice, and other classically derived detail. The rounded base of the V, the building's principal front, dominates the intersection of Westminster and Weybosset Streets, an open space which takes its name from this building and is considered the heart of the city's financial district. One of the most site-conscious buildings in the city, the Turks Head owes an obvious debt to slightly earlier New York examples, particularly D.H. Burnham's Flatiron Building of 1902, located on the similarly shaped corner of Broadway and Fifth Avenue in Madison Square. But at 4 stories shorter and located on a corner less acute than the Flatiron's, the Turks Head is somewhat less dramatic, and its exterior is much more chaste than Burnham's almost frilly design. Jacob Whitman, whose house (1750) stood on this site, placed a ship's figurehead of a Turk on his front porch and gave the name "Turks Head" to this intersection. This building replaced the Whitman Block (1850); it was erected by the Brown Land Co. as an investment for members of the Brown family. It has continuously housed brokerages, insurance firms, advertising agencies, professional offices and a bank. In 1978, it became headquarters of the Columbus National Bank (see 280 Atwells Avenue); at that time, the building was remodeled — most notable was the loss of the original decorative metalwork in the windows of the arcaded base — and a plaza was created at the rear of the building on the site of the Blackstone Block, demolished for this redundant park.

*10 **Banigan Building, later Grosvenor Building, now AMICA Building (1896, 1980-85):** Winslow & Wetherell (Boston), architects; Norcross Brothers (Worcester), builders; Edward O. Ekman, architect for remodeling. A 10½-story, granite-sheathed, steel-frame building filling a trapezoidal lot. The 1st and 2nd stories are rusticated, the upper stories are smooth, and there are bold stringcourses above the 2nd, 5th, and 9th stories; the stonework is superbly cut, matched, and set. The flat roof, now capped with a service penthouse, has a massive, modillion-and-dentil copper cornice. Joseph Banigan (see 9 Orchard Avenue) was a founder of U.S. Rubber Co., but he quickly sold out and began to invest in real estate, and this was his first venture. AMICA, the Providence-based insurance company, acquired the building in 1954 for use as its home office; the company carried out a major rehabilitation in 1980-85, modernizing utilities, adding air conditioning, installing a penthouse on the top of the building, and painting the previously unfinished-looking (and originally unexposed) southwest wall to match the color of the stone. The Banigan Building was the first tall, fireproof, steel-frame building erected in Providence. The extremely fine rendering of its detailing is typical of the Norcross Brothers firm, then the best builders in the country.

*24 **Federal Building, later Custom House, now John Fogarty Building (1855-57):** Ammi B. Young, architect. A granite, 3-story Italianate building with low hip roof, central hemispherical dome; 3-bay east and west elevations, 7-bay north and south elevations; arcaded 1st story; pedimented windows on 3rd story; quoined corners; and wide modillion cornice with dentil frieze. The interior retains its original organization and detail, including the 3rd-floor courtroom with apsidal niche and the cast-iron staircase and interior shutters. The dome, a highly visible component of this building, was added to the design after construction had begun and bears little relation to the rest of the building. Erected as the first Providence federal building, this structure united in one location previously scattered federal offices. The Post Office, first established in Providence in 1758, occupied several buildings around Market Square before moving here. Providence was set apart from Newport as a separate customs district in 1790, and the Customs House was located on the east side of the Providence River south of Market Square. The federal district court and the post office were removed to the Federal Building (see 25 Kennedy Plaza) upon its completion in 1908; the post office moved to the Federal Building Annex in 1939 (see 3 Exchange Terrace). The Customs Agency continues to occupy the building. Ammi Burnham Young was the Treasury Department's first supervising architect, serving in that post from 1852 to 1862. He designed government buildings all across the fast-growing country, and it is not surprising — given the volume of work and the rapidity with which new work was undertaken — that Young's government buildings are much akin — some nearly identical. His Providence Federal Building is one of his best, an outstanding, monumental example of the Italianate style in Providence.

*36 **Equitable Building (1872):** Walker & Gould, architects. A 4½-story, "Venetian Gothic," cast-iron-faced office building with a high basement above grade. Square in plan with a truncated corner, the highly plastic "Venetian" articulation features engaged columns and colonnettes framing the windows, grouped in pairs and triads, and a heavy modillion cornice. The interior has been heavily altered. Founded in 1859, the Equitable Fire and Mutual Insurance Company operated from quarters in Market Square until completing this building. The building still has an insurance company as its major occupant. It is one of the few remaining cast-iron-facade buildings in Providence.

*42 **Wilcox Building (1875, 1892, 1979):** Edwin L. Howland, architect; alterations by Stone, Carpenter & Willson (1892) and Al Mancino (1979). A 5½-story, polychrome High Victorian Gothic, stone-trimmed-brick, commercial building with an L-plan, it wraps around the Equitable Building next door (q.v.) and presents two separate and distinct elevations, one on Weybosset and one on Custom House Street. Like the Equitable Building, the Wilcox Building has a basement half a story below grade. The principal and asymmetrical facade on Weybosset Street is divided vertically in half, the western portion projected slightly to suggest a tower-like effect; windows in each floor are grouped in pairs or triads and linked by continuous stringcourses, sills, and lintels. The arcaded 1st story has polished-granite columns with historiated Ruskinian capitals. The building's title and date are worked into window caps on the upper stories. At the roofline of the western half a false gable breaks the line of the cornice, which is heavily corbeled in the eastern half. The Custom

House Street elevation is symmetrical and less elaborate. Its glazed 1st story and basement level are cast iron; above is a regular 6-bay elevation richly articulated in brick and stone. Dutee Wilcox came to Providence as an impoverished jeweler's apprentice in the 1850s; by the 1870s, Wilcox owned his own jewelry company and had erected "one of the most magnificent and costly buildings in Rhode Island," which he not surprisingly chose to christen with his own name, proudly carved in stone. This, his personal monument to success, was used continuously as an office building until gutted by fire in January 1975. It became a focus of extraordinary downtown preservation efforts, and through the cooperation of various federal, state, and city agencies; the interest of newly elected Mayor Vincent A. Cianci, Jr.; and the commitment of the private sector, it was saved, restored, and put back into use.

*45-53 **Hall's Building (1876, 1981):** A 5-story, stone-trimmed, brick Victorian Gothic structure with a refurbished storefront — using original cast-iron columns — regularly-spaced segmental-arch windows, and a corbel-and-bracketed cornice. Built by real estate broker William A. Hall, the building has continuously housed professional offices since 1876, with retail enterprises in the 1st story and basement. Although less glamourous than neighboring contemporary structures, Hall's Building is handsome, particularly following its recent facelift.

*48 **Bank of North America (1856):** Thomas Tefft, architect. A 4-story, brownstone-faced Renaissance Revival brick building with an early 20th-century 3-bay storefront; segmental-arch-pediment windows on the 2nd story, pedimented windows on the 3rd story, and simple trabeated windows on the 4th story; quoined corners; and heavy modillion cornice. The interior has been heavily altered. Founded in 1823, the Bank of North America used this building from the time of its construction until the corporation was absorbed into the Union Trust Co. (see 62 Dorrance Street) in 1904. Soon afterwards, this building was remodeled for retail use, and the present street-level storefront was constructed. Weiss Stationery has occupied the building for many years. One of the two remaining brownstone commercial structures downtown (see 20 Westminster Street), this is one of the few surviving buildings by Providence's prominent mid-19th-century architect, Thomas A. Tefft. Although altered, it still evokes Tefft's sumptuous, yet sober handling of the Renaissance palazzo mode.

*54-56 **Old Colony Bank Building (1927):** Thomas N. James Co., architects. An 11-story, neo-Federal, brick-sheathed, steel-frame structure with a 3-bay facade; 2-story, recessed-entrance, Corinthian-column portico across the facade; stone stringcourse above the 9th story; and modillion cornice. The interior retains its original marble-sheathed entrance hall with brass and bronze trim and latticelike tile floor. Built for Old Colony Cooperative Bank (which merged with Newport National Bank in the late 1960s), the building has continuously functioned as a bank since its completion. The character and scale of the historical architectural motifs incorporated into the building's design are here less well handled than in other contemporary and similar buildings and point up an aesthetic anomaly: the functional demands of a bank's home office often require a multiple-story structure — a modern development — but the nature of the business suggests use of a traditional decorative vocabulary.

*65 **Arcade (1828):** See 130 Westminster Street.

*75 **Atlantic Bank Building (ca. 1866):** This diminutive and most unusual, 3-story brick office building, only 3-bays wide, has an ornate "Elizabethan style" pudding-stone facade with round-arch windows on each story, corbel stringcourses between each story, and an ornate bracketed cornice surmounted by bulbous urns. This building was erected to house the Atlantic Bank. The bank reorganized and moved to larger quarters in the Banigan Building in 1906 (it ceased operation in 1913). In the 20th century, this building housed offices, a photography studio, and — until 1976 — the Rhode Island Bible Society. It was remodeled for law offices in 1977-78 (James Estes, architect). The Atlantic Bank Building recalls the long history of this area as a financial and commercial center. The delicate surface decoration of this small structure provides a fine contrast to Bucklin & Warren's powerfully composed Arcade next door.

*100 **Providence Gas Company Building (1924):** Clarke & Howe, architects. A 5-story, brick-faced, steel-frame structure with Colonial Revival detail, including an ogee gable on the Weybosset Street front. Clarke & Howe, like many of their contemporary colleagues, looked to Providence's most distinctive 18th-century building for inspiration: the Gas Company Building is an inflated version of the Joseph Brown House (see 50 South Main Street), rendered like the original in red brick with white woodwork. Somehow, this overblown domesticity works well as an office building downtown. The Providence Gas Company incorporated in 1847 and began production of coal gas for illumination the following year from a plant at the corner of Benefit and Pike Streets; in 1856, the company moved to new quarters on Market Square, a building designed by Thomas Tefft. In 1870, the company moved its production to a plant at 80 Globe Street (q.v.) on the west side of the Providence River; additional facilities were added on Public Street in 1877, but these no longer survive.

*151 **Second Universalist Church (1847-49):** Thomas Tefft, architect. A 3½-story Lombard Romanesque structure with end-gable roof; mid-20th-century storefronts; infilled 2nd-story windows, round-arch windows with voussoirs and connecting impost blocks on 3rd story; centered round-arch window with tracery flanked by lunette windows below the datestone in the attic; simple corbel cornice. Built as the Second Universalist Church, the building housed the first private normal school in Providence by 1852, the antecedent of Rhode Island College. Heavily altered and converted to commercial use in the late 19th century, this structure is significant as a reminder of the generally residential nature of this part of Downtown Providence before the Civil War.

*168-176 **Outlet Company (1891, 1894, 1903, 1913-14 1921):** Thornton & Thornton (1903) and Angell & Swift (1913-14, 1921), architects. A 5-story, steel-frame structure sheathed with buff brick and terra cotta. Like Shepard's (see 259 Westminster Street), the Outlet rose in stages, and the building's facade thereby has three distinct portions. These portions share, however, the common elements of plate-glass display windows on the ground level, a heavy stringcourse above the 2nd story, and grouped windows on the upper stories below a heavy bracketed cornice. The Outlet's exterior is heavily influenced by the Chicago school of commercial architecture, but here tempered with classical vocabulary used so extensively in Providence around the turn of the century. Established by brothers Leon (1869-1929) and Joseph Samuels (1868-1939) in 1891 in the newly constructed Hodges Building (which remains as the central part of the building), the Outlet quickly took its place on the Providence retail scene, expanding to compete with Shepard's as a full-service department store, stocking furniture, housewares, clothing, books, cosmetics, and comestibles. By the 1920s, the store occupied the entire block bounded by Weybosset, Eddy, Pine, and Page Streets; more significantly, the store had — like Shepard's — acquired a radio station, WJAR. In the 1960s, the Outlet Co. began a campaign of expansion, acquiring both stores and radio and television stations across the country. In 1981, the Outlet Co. sold this and other retail outlets to United Department Stores, which closed this store in 1982.

*171-175 **Fletcher Building (ca. 1893, 1903):** George Waterman Cady, architect; Clarke & Howe, architects for remodeling. A 5-story, brick-faced building with mid-20th-century storefronts. Like many turn-of-the-century Providence commercial buildings, the Fletcher Building is articulated with a pier-and-recessed-spandrel system on the upper stories, and Chicago windows illuminate the interior. The Fletcher Building, an office structure, was remodeled in 1903 with the addition of the top three stories.

*179-189 **Stephen Waterman House (1823 et seq.):** John Holden Greene, architect. A masonry building with a 2-story central section with 1-story additions; all portions have flat roofs and 20th-century storefronts; the 2nd story has a 5-bay facade and 4-bay side elevations. Designed and built as a 3-story Federal dwelling for prominent merchant Stephen Waterman by Providence's premier early 19th-century architect-builder, John Holden Greene, the structure was used as a dwelling until Mrs. Waterman's death in 1881. It was then converted to commercial use, and 1-story shops were added along the front and sides. In the 20th century, the ground floor was gutted and the 3rd floor removed; some of the original features remain on the 2nd

story. This was once one of the most imposing early 19th-century dwellings downtown, surpassed only by Greene's long-gone Hoppin House on Westminster Street.

*198-204 **Providence Athletic Association, later Crown Hotel, now McNulty Hall, Johnson & Wales College (1894, 1901):** Gould, Angell & Swift, architects. A 7-story, brick-faced building with a 1980 storefront (a simulacrum of the original); a wide bay is centered on the facade, and tall bay windows alternate with sash windows on the side elevation. A heavy modillion cornice caps the building. Built as a clubhouse, the building was converted to hotel use after the short-lived Providence Athletic Association went bankrupt; the top two stories were added at this time. While the building remained in use as a hotel into the 1950s, it suffered gradual deterioration and was bought and rehabilitated for dormitory use by Johnson & Wales. It was rededicated in 1981 in honor of a dean of the college.

*199-219 **Benjamin Dyer Block (ca. 1820, 1882):** John Holden Greene, architect. A 3½-story, stone-trimmed, brick structure with a mansard roof on the eastern half and monitor-on-hip roof on western half, 19th- and 20th-century storefronts; regularly spaced sash with brownstone surrounds on 2nd- and 3rd-story windows, with 2 bay windows on eastern half; and a modillion cornice. Built for his four daughters by Dr. Benjamin Dyer, a principal in the mercantile firm B. & C. Dyer & Co., this handsome, 200-foot-long, Federal row has an 18-bay facade comprising four attached row houses of four and five bays each. Each of the four entrances was recessed and set under a brownstone arch. Paneled balustrades rose at the edges of the hip roof and the monitor. By 1882 the block has devolved to Thomas J. Stead and Salma Manton, sons-in-law of Benjamin Dyer. About this time the eastern half, belonging to Stead, was remodeled with its present French detailing. The 1st story has been continuously remodeled to accommodate commercial enterprises. Originally similar in scale and architectural quality to the nearby Waterman House (see 179-189 Weybosset Street), the Dyer Block, though heavily altered, has undergone less reworking and remains the more readily identifiable remnant of the late 18th- and early 19th-century residential neighborhood overtaken by commercial development.

* near 219 **Weybosset Street Comfort Station (1913):** Martin & Hall, architects. A 1-story, cast-iron masonry building with two entrances; ornate cast-iron trim with brick and granite used as secondary ornamental sheathing. Built as a comfort station, the building deteriorated over the years and has been long unused in recent years. Originally located on a traffic island in the middle of the street, this small structure is now part of a pedestrian area created in 1978 (Malcom Grear Designers). Efforts to secure its rehabilitation have thus far been unsuccessful.

*214-216 **Bush Co. Building (1873):** A 4-story late Italianate masonry structure with a brownstone front; the 4-bay facade has a restored storefront; trabeated, segmental-arch, and round-arch windows on 2nd, 3rd, and 4th stories respectively; stringcourses between stories; and a heavy bracketed cornice. Built to house the Charles S. Bush Co. (purveyors of drugs, dyestuffs, and — later — electrical supplies), the building was used for retail sales and — increasingly less — as office space. The building was vacated following a fire in the first floor restaurant in February 1977; it underwent sympathetic rehabilitation in 1980.

*228 **Loew's, now the Providence Performing Arts Center (1928):** Rapp & Rapp (Chicago), architects. A 4-story, brick-and-terra-cotta-sheathed, steel-frame structure with an irregular 6-bay facade with fluted pilaster strips,. molded panels, and parapet with Plateresque detailing; the original prismatic marquee is somewhat modified. The interior is impressive and elaborate, with an arcaded 2-story main lobby and a large, 3200-seat auditorium decked out in elaborate baroque plasterwork with gilded trim and a domed ceiling. The Loew's State functioned continuously as a theatre after its construction, in its early years primarily as a motion-picture theatre with music by "Maurice at the Organ." The theatre was renovated by B.A. Dario in 1975, but declining profitability threatened its demolition in 1977. The building was finally purchased by a consortium of local businesses, with city and state encouragement and financial assistance, and opened as the Ocean State Performing Arts Center in October 1978; it achieved almost instant success. One of the last major downtown buildings constructed during Providence's "century of progress," the Providence Performing Arts Center continues to serve as a major, regional cultural center.

*267-271 **Canonicus Hotel, later Abbott Park Hotel (1902):** A 7-story brick building with a truncated corner, regularly spaced Chicago windows on the upper stories, heavy stringcourses between stories, and a wide bracketed cornice. Built as the Canonicus Hotel for Francis Salmon, the hotel went through nine name changes before becoming the Abbott Park Hotel in 1941, a name it retained until its closing in 1980. Its Aviation Room — so-called for the murals of World War II aircraft — was a popular night spot during the war and into the 1950s. At its closing, its few tenants were full-time residents.

*270 **Richmond Building (1876, 1979):** James Estes, architect for rehabilitation. A 4-story, brick-and-stone High Victorian Gothic building with a truncated northwest corner. The handsome early 20th-century storefront is largely intact. Stringcourses divide the upper stories, and an aedicular Gothic niche at the east end of the 2nd story frames the name of the building and once emphasized the entrance to the upper floors. Built as an investment for F.H. Peckham, a surgeon who lived at 59 Snow Street, the Richmond Building was used for many years for offices and small retail enterprises; a music store occupied the ground floor for many years. In the late 1970s it underwent rehabilitation, including restoration of the Ruskinian polychrome masonry facade. Similar to and perhaps inspired by the Wilcox Building of 1875 (see 42 Weybosset Street), the Richmond Building is an upper Weybosset Street landmark.

*274 **Summerfield Building (1913):** Albert Harkness, architect. A 6-story, reinforced-concrete building with glass curtain walls of Chicago-type windows and narrow terra cotta piers and spandrels; the elaborate cornice has wide eaves, an egg-and dart frieze, and a decorative central cartouche. Built by the Harkness family as an investment, this building takes its name from the Boston-based Summerfield Furniture Co., a long-time tenant. The building housed a number of smaller concerns before conversion to offices and classrooms for Johnson & Wales College. Undoubtedly one of the most handsome early 20th-century buildings in Downtown Providence, the Summerfield Building is noteworthy for its bold, simple lines, its use of expansive areas of glass, its handsome terra cotta sheathing, and its simplified detailing evocative of Renaissance palazzi. Directly east of Abbot Park, it forms an effective frame for the oldest park in the city.

*300 **Beneficent Congregational Church, commonly known as "Round Top Church" (1809, 1836):** Barnard Eddy and John Newman, architect-builders; James Bucklin, architect of 1836 alterations. The exterior of this brick, Federal church stands as transformed in the Greek Revival style in 1836. The building has a low, end-gable roof below a large, gilded dome with an equally over-scale lantern derived from the Choragic Monument of Lysicrates in Athens. The 5-bay facade has a pedimented central Greek Doric tetrastyle entrance portico and splayed, Egyptoid door and window surrounds. The simple boxed cornice is a continuation of the corona of the entrance portico. The interior is largely original, with some alterations dating from 1836. A church was established on this site in 1746 when a group of dissidents from the First Congregational Society (see 300 Benefit Street) established the New Light Meeting House under the leadership of the Reverend Joseph Snow, Jr. The members of this congregation were largely responsible for the real estate development of the west side of the Providence River in the 18th century. This building is a key Providence landmark, its gold dome a hallmark on the low-rise skyline of this part of downtown — a role befitting the institution that initiated permanent settlement of this part of the city (see Abbott Park, Abbott Park Place).

WHITMARSH STREET

*24 **Myron H. Fuller House (ca. 1883):** A 2½-story, cross-gable-roof, Queen Anne dwelling with an elaborate, circular, conical-roof, turned-post porch. Fuller was a partner in the button firm Royce, Allen & Co. and in F.A. Chase & Co., manufacturers of ring travelers, belt hooks, wire goods, and wood-rim pulleys.

*27 **Edwin B. Whitmarsh House (ca. 1856):** A symmetrical, 3-story, 5-bay-facade, palazzo-

type Italianate dwelling; the walls are now asbestos clad. Built during the early suburban development of the south side, it is notable as one of the earliest houses in Elmwood and the first on Whitmarsh Street, which takes its name from the first owner of this house. Whitmarsh was a principal in Whitmarsh & Co., painters.

*31-33 **James B. Law House (ca. 1888):** A 2½-story, cross-gable-roof dwelling with bracketed, turned-post porches and shingle gables and window hoods. Law was treasurer of the James Hill Mfg. Co., a galvanizing and tinning firm located on Sprague, Fuller, and Westfield Streets.

*32 **Charles E. Hancock House (ca. 1886):** A deep, 2½-story, cross-gable-roof Queen Anne dwelling with an elaborate entrance porch (now bereft of its cresting) and 2-story bay window on the facade and pargeted, floral-pattern gable ornament. Hancock, a partner with George and H. Becker in Hancock, Becker & Co., jewelry manufacturers, had moved to 239 Adelaide Avenue (q.v.) by 1893.

*36 **Anthony J. Rausch House (ca. 1890):** This 2½-story, hip-roof Queen Anne/Colonial Revival dwelling has a side entrance fronted by a turned-post porch. The stair hall is illuminated by a large, expansively glazed, 2-story, octagonal bay window at the corner of the facade. Rausch was a confectioner and caterer on Westminster Street.

*37 **Frank H. Swift House (ca. 1901):** Angell & Swift, architects. A large and handsome, end-gambrel-roof Colonial Revival dwelling for a principal in the architectural firm Angell & Swift. The 2-story gambrel roof with wide eaves and prominent, turret-like dormers was a hallmark on this firm's work at the turn of the century.

*41 **Alfred M. Williams House (ca. 1889):** A 2½-story cross-gable-hip-roof Queen Anne/Colonial Revival dwelling with an Ionic-column entrance porch, angled bay window on the corner, and fish-scale shingles on the 2nd story. Williams was editor of the *Providence Daily Journal.*

*52-54 **Arthur L. Peck House (ca. 1896):** A remarkable, asymmetrical, 2½-story, flank-gable-roof Queen Anne double house with an orange-brick 1st story and shingled upper stories and a large, asymmetrical central gable. The building has a well-conceived facade with a gable-roof entrance porch below a hip-roof bay window on one side and a hip-roof entrance porch below a gable-roof bay window on the other side. Peck was a partner in Benjamin W. Peck & Son, painters.

*58 **Walter Gardiner House (ca. 1888):** A 2½-story, flank-gable-roof, Queen Anne/Colonial Revival dwelling with a low, ample, semi-octagonal corner porch at one end and a tall, narrow, octagonal corner tower at the other. Gardiner was a partner in Dutee Wilcox Co., manufacturing jewelers.

*60 **Herbert D. Nickerson House (ca. 1890):** A broad-fronted, 2½-story, cross-gable roof, clapboard-and-shingle Queen Anne dwelling with an ample, wrap-around, paired-Ionic-column porch. Nickerson and Arthur Knowles operated the Nickerson & Co. 5-cent store on Westminster Street downtown.

*64 **Arthur E. Lloyd House (ca. 1901):** A large, 2½-story, shingle dwelling with a wide front porch and central bay window. Lloyd was foreman at the Mechanical Fabric Co. when he built this house; by 1920, he had risen to general manager and treasurer of the company.

*86 **The Whitmarsh Apartments (1913):** Frank W. Wood, architect. This Tudoresque, 3-story, brick-and-stucco apartment house, its U-plan enclosing a broad, shallow court, was one of the earliest built in the city and the first in Elmwood. Wood, the architect, specialized in apartment house design; his work includes the Minden at 123 Waterman (q.v.), completed the previous year. The Whitmarsh's original owner, Manuel F. Williams, was a jewelry manufacturer.

WICKENDEN STREET

*207 **Church of Our Lady of the Rosary Rectory (1889):** A Second Empire cottage with a high mansard roof, pedimented dormers, a bay window at the northwest corner, and a paired-bracket cornice. A partially glazed front porch runs across most of the 1st story. Built for the pastor of the growing Portuguese parish in Fox Point, this cottage first housed the Reverend Antonio Serpa (see 21 Traverse Street).

*285 **Mrs. William Duff House (ca. 1848):** A standard, 2½-story, pedimented-end-gable, 3-bay-facade Greek Revival house. Now shingle, it was probably clad with clapboards originally. Mrs. Duff was the widow of a mariner.

*325-329 **Isaac Peck House (ca. 1798):** A 2½-story Federal double house with a later mansard roof and a modillion cornice. The east unit has a 4-bay facade; the west unit, a 5-bay facade. Both entrances have pedimented doorways with semicircular fanlights. The eastern entrance is flanked by Doric pilasters; the western, by Ionic pilasters. Peck was a teamster; he later lived at 120 Transit Street (q.v.).

*334 **Charles Horton House (ca. 1831):** A 2½-story Federal house with a 4-bay facade, and entrance with elliptical fanlight, sidelights, and rusticated surround. Horton was a drayman.

*354-356 **Benjamin Lapham House (1876):** A 3-story Italianate double house with a low hip roof and modillion cornice. The 6-bay facade has paired center entrances under bracketed hoods supported on scrolled consoles. Lapham, a lawyer with offices on Weybosset Street, built this as an investment property; he lived at 167 Power Street (q.v.).

[536] **Site of George M. Cohan Birthplace:** Cohan — the well-known playwright, composer, actor, and showman — was born in the mid-19th-century house here in 1878. The Town Criers of Providence affixed a small plaque to the house noting it as Cohan's birthplace in 1942, three months before Cohan's death. Although plans were discussed in the late 1950s to make this a museum, the building was demolished soon afterward.

*455 **Fox Point Elementary School (1954):** Cull & Robinson, architects. A large, rambling, flat-roof school building arranged loosely around a courtyard separating the 1-story classroom wings from the higher auditorium on the south. Clad in red and buff brick, it is trimmed with granite; classrooms are lit with glass-block walls. This is one of several similar elementary schools built around the city in the 1950s and 1960s.

WILD STREET

*81 **Steere Worsted Mill (1884):** A long, 3-story, flat-roof, brick, textile mill with a projecting central tower with a peaked roof ornamented with cresting. Founded by Henry J. Steere, co-founder of the Wanskuck Co. at 725 Branch Avenue (q.v.), the Steere mill was affiliated with the Wanskuck Co. It produced its first shipment of worsted yarn in 1884. By 1930, the mill employed nearly 400 workers. Suffering many of the problems of Rhode Island textile companies, the Steere Mill closed in the 1950s when the Wanskuck Co. sold off its textile mills.

WILLARD AVENUE

140 **House (ca. 1850):** A standard, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house. This dwelling was moved here in 1889 from an unknown location. In the early 20th century, it was abutted by the small synagogue of the Linnath Hazedek Congregation, which still stands adjacent. At this time, Willard Avenue was the center of a large Jewish community with four synagogues. The Linnath Hazedek building, no longer used, is the only one extant.

344 **Peleg W. Gardiner House II (ca. 1835):** A 2½-story, end-gable-roof house with a hooded entrance with sidelights and transom light and a side door with a transom light. Moved here between 1857 and 1875, this served the demand for cheap housing in the growing Irish community of "Dogtown." Gardiner, a cotton merchant, owned a number of rental properties in South Providence and may well have moved these early houses here from downtown sites beginning in the 1860s, when commercial development displaced what had been a residential neighborhood.

348 **Peleg W. Gardiner House I (ca. 1815):** A 2½-story, 5-bay-facade, center-chimney Federal house with quoined corners, pendant cornice, and splayed window lintels. This well-detailed house has a remodeled entrance with an Italianate hood. Gardiner moved this house here between 1857 and 1875 when immigrant Irish began to settle in the area (see 344 Willard Avenue).

WILLIAMS STREET

*66 **Edward Carrington House (1810, 1812):** Set

on a brownstone terrace and fronted by a handsome fence, this ample, 3-story brick Federal house has a 5-bay facade and a low hip roof with a balustrade and modillion cornice. This magnificent building is one of the city's architectural monuments. An elaborately trimmed, 3-bay-wide, 2-story entrance porch dominates the facade: its 1st story is done in the Corinthian order and the second, in the Doric order. John Corliss (see 201 South Main Street) built the original, 2-story portion of this house in 1810. Edward Carrington, one of the great Providence merchants and American consul in China from 1808 to 1811, purchased the house when he returned to Providence in 1811 to marry Lorania Hoppin. Carrington immediately added the third story, the 2-story entrance porch, and the small brick wing at the northeast corner of the house to serve as his office. The house remained in the Carrington family for three generations, and the extensive mews opening onto Power Street behind the main house was added in the mid-19th century. In 1936, Margarethe Dwight, a descendant of Carrington, gave the house and many of its furnishings to the Museum of Art, Rhode Island School of Design as a museum to show the influence of the China trade in New England. Since 1961, it has been a private residence; beautifully maintained in superb condition, it remains a city showplace.

*77-79 **Edward Carrington-Sir James Coats House (1816, ca. 1875):** A brick, 3-story Federal double house with a 6-bay facade, paired center entrances with elliptical fanlights, brick modillion cornice, low hip roof, and extensive additions on the west side, at the rear, and above the original roofline. Carrington, who lived across the street, built this as an investment property. Coats, a native of Paisley, Scotland, came from a cloth-producing family. His father, Sir Peter Coats, had long experimented with the perfection of cotton thread and founded the thread industry in Scotland. Because of high American import tariffs, the family established the J. & P. Coats Thread Co. in Pawtucket in 1869. Coats acquired this house shortly after and probably built the large addition across the rear in the mid-1870s; he later moved to a new house at 13 Brown Street. (q.v.).

*86-88 **Cyrus Fisher House (1826):** A 2½-story Federal house with a 5-bay facade and center entrance with sidelights and a console entablature. The Fisher House was moved here from 34 Benevolent Street in 1949 when Brown University cleared land for the construction of Wriston Quadrangle (q.v.).

*87 **Samuel Carlile House (1800):** A 2½-story, brick Federal house with a 5-bay facade. The pedimented doorway with a leaded, semicircular fanlight and Ionic pilasters came from the Christopher Rhodes House in Pawtuxet and was installed in the mid-20th century to replace a Greek Revival doorway installed in the mid-19th century. Carlile, a ship joiner, built this house on land leased from Peleg and Rebekah Williams (see 312 South Main Street), descendants of Roger Williams, for whom the street was named.

*91 **Cromwell Barney House (1800):** A 2½-story, brick Federal house with a gambrel roof and 5-bay facade. The pedimented doorway has a semicircular fanlight and Ionic pilasters. Like other early residents of Williams Street, Barney, a blacksmith, built his house on land leased from Peleg and Rebekah Williams for twenty years at $25 a year.

*92 **Caleb Roffee House (1824):** A 2½-story, late Federal house with a 5-bay facade. The central entrance has sidelights and a console entablature. Roffee was a painter and glazier.

*97 **West Pope House (1801):** A brick, 3-story Federal house with a monitor-on-hip roof, mutule-block-and-fret cornice, belt courses between the stories, and a slightly projecting center entrance pavilion. The 5-bay facade has a center entrance under a Greek Revival Doric portico added in the mid-19th century. Like 87 and 91 Williams Street (q.v.), this house was built on land leased from Peleg and Rebekah Williams. Pope was a mason; he worked with John Holden Greene on the Sullivan Dorr House (see 109 Benefit Street) and probably built this house himself.

*101-103 **John Hopkins Clarke House (ca. 1851):** A 3-story Italianate double house with a low hip roof, modillion-and-dentil cornice, and 6-bay facade. The paired center entrances are under a single, broad, pedimented console-supported hood with inverted scrolls flanking the steps. Windows are pedimented on the 1st story, trabeated on the 2nd story, and segmental-arch-head on the 3rd story. Clarke (1789-1870) was a businessman and manufacturer involved in cotton production at the Grant Mill (see 299 Carpenter Street). He served in the United States Senate (1847-53).

*113 **William Coleman House (1849):** A standard, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with an Ionic portico and bracketed cornice. Coleman was a block maker. In the 1850s he moved to 143 Williams Street (q.v.).

*114 **Dailey-Clarke House (1844, ca. 1885):** An extensively remodeled, 1½-story, cruciform-plan Gothic Revival cottage with a steep cross-gable roof. Dailey was a mariner. By 1871, William E. Clarke owned the house, and it passed to John Clarke in 1873. Clarke was a carpenter and may well have been responsible for the Queen Anne alterations to this house in the mid-1880s: the house was enlarged, a turned-post porch replaced the original Gothic entrance, the pierced bargeboards were removed, and a large monitor with stained-glass windows was added atop the roof.

*129 **Uriah Baker House (1844):** A standard, 2½-story, pedimented-end-gable-roof, 3-bay-facade Greek Revival house with a rather naively handled Doric portico. Baker owned a grocery store on South Water Street.

*141 **Stephen A. Coleman House (1854):** A 2½-story, L-plan, Italianate house with a hip roof, bracketed cornice, and a bracketed entrance porch set in the angle of the "L." Coleman worked for this father's block-making company.

*143 **William Coleman House (1858):** A 2-story, L-plan, Italianate house with a low hip roof, corner quoins, and paired windows. A small entrance porch is set in the angle of the L. Coleman moved here from 113 Williams Street (q.v.). The Coleman Co. manufactured blocks used on ships.

*165 **Elizabeth H. Colwell House (1864, 1982):** A cruciform-plan, Gothic Revival cottage with single and paired windows under hood-molds. This is one of the few Gothic cottages in Providence. It was moved to this location from 61 Charles Field Street by Brown University in 1982, at which time the handsome, original trelliswork entrance porch was removed. The move, which included five other houses on Charles Field between Thayer and Brook Streets, allowed Brown University to clear a site for eventual expansion without demolishing buildings of some architectural and historical interest.

*181 **Thomas Greene House (1846):** A Gothic-Revival cottage with a steep gable roof set end to the street, pierced bargeboards at the peak of the gable, 3-bay facade, and off-center entrance with a hood on brackets. The 2-story, flat-roof portion on the east is an addition. Greene was a carpenter.

*209 **Dow-Hobart House, commonly known as the Gaspee House (1850, 1889):** A fine and unusual Greek Revival double house 2½-stories high with a pedimented central projecting pavilion with a Doric porch for the paired entrances. A large ell on the east is a portion of the Sabin Tavern, formerly on South Main Street, in which the burning of the British sloop-of-war *Gaspee* was planned on 9 June 1772. The tavern was threatened with demolition in 1889 when Mr. and Mrs. William R. Talbot, who then lived in the Dow-Hobart House, acquired the building and had this portion moved here and attached to their home. Mrs. Talbot was a founder of the aptly named Gaspee Chapter of the Daughters of the American Revolution, and the Gaspee Room was the site of this chapter's organization and early meetings. After Mrs. Talbot's death, the building was purchased by the D.A.R. In 1975, the D.A.R. deeded the building to the Rhode Island Historical Society. Dow and Hobart, who built the 1850 portion of the house, had a sail-making business on South Water Street.

*229 **Henry Childs House (1872):** A 2½-story late Italianate house with a gable roof set end to the street, modillion cornice, 2-story bay window, and recessed entrance with heavy bracketed hood. Childs, principal in the contracting firm Carpenter & Childs, built this as an investment (see 68 Pitman Street).

*243 **Hugh Morrison House (1840):** A simple Greek Revival cottage with gable roof set end to the street, paneled corner pilasters, 5-bay facade on the west with a central

entrance with a paneled and fretted enframement. Morrison was a mariner.

282 **Josiah Walsham House (ca. 1885):** A cross-gable-roof Queen Anne cottage with center entrance flanked by bay windows and decorative wood paneling. Walsham, a jewelry manufacturer who lived on Power Street, built this as an investment.

WILLOW STREET

*99 **Willow Street Elementary School (1875):** E.L. Angell, architect. A 2-story, brick primary school with polychrome radiating voussoirs, projecting entrance pavilions at each end, and a high mansard roof. This is one of eleven primary schools erected during the city's extensive school-building campaign of the 1870s.

121 **House (ca. (1845):** A fine, 5-bay-facade, Greek Revival cottage with pilastered corners, full entablature, and pedimented gables. This house was moved here between 1882 and 1895.

WILSON STREET

15-17 **Robert B. Little House (ca. 1880):** A large, symmetrical, mansard-roof, 4-family house with a recessed, arcaded, double porch flanked by bay widows. Little was a coal dealer.

WINCHESTER STREET

*64-66 **Wanskuck Co. Mill House (ca. 1790 [?] et seq.):** A long, 2½-story, gambrel-roof structure with irregularly spaced fenestration and three interior chimneys. Nothing is known of the origin of this building, probably moved here during the 1860s to serve as workers' housing for the Wanskuck Co. (see 725 Branch Avenue).

*15-97, *114-121 **Wanskuck Co. Mill Houses (ca. 1870):** (Ten 5-bay-facade, center-hall-plan, late Greek Revival, 2-family cottages with 2 interior chimneys. These modest dwellings with 2nd-story frieze windows were built to house Wanskuck Co. employees (see 725 Branch Avenue).

*21-28 **Wanskuck Co. Mill Houses (1864):** Two rows of four granite-trimmed-brick, cross-gable-roof, double cottages with paired center entrances with sidelights and wide brick piers between the windows. Four of these face Winchester Street; four, Vicksburg Street. Unique in the city, these are similar to those erected contemporaneously at the Lonsdale Co. wool-manufacturing mill villages of Berkeley and Ashton in Cumberland. (See 725 Branch Avenue.)

WOODBINE STREET

12 **Edward J. Cutler House (1880):** An L-plan, gable-roof cottage with a small porch and entrance vestibule, window caps, and ornamental trusswork in the gables. Cutler was a broom manufacturer.

66-68 **Henry Taylor House II (ca. 1890):** A 2½-story, end-gable-roof, Queen Anne 2-family dwelling with a 2-story, square bay window; decorative shingling in the gable end; bargeboards; and a spindlework porch. Taylor, a hatter, built the earlier house next door (see 70 Woodbine).

70 **Henry Taylor House I (ca. 1881):** An end-gable-roof bracketed cottage with a small porch (now enclosed) and vestibule on the side, window caps, and a front bay window. Taylor lived here until the completion of a larger dwelling next door around 1890 (see 66-68).

WOODWARD ROAD

*158 **Wanskuck Co. Superintendent's House (1880):** Stone & Carpenter (?), architects. An asymmetrical, 2½-story, gable-and-hip-roof, modern Gothic house with a 2-level entrance porch, elaborate wall decoration, and narrow dormers in the steep-slope roof. This large and well-preserved house was built for the Wanskuck Co. mill superintendent; it remained as such until the mill closed in 1953 (see 725 Branch Avenue).

*201 **Roger Williams Baptist Church (1866, 1892):** Stone, Carpenter & Willson, architects for addition. A stone, cross-gable-roof, Gothic church in the English-parish mode, with a projecting square tower with an open belfry and tall hip roof. Built by the Wanskuck Co. (see 725 Branch Avenue) for its workers, the church was enlarged in 1892.

* [205] **Wanskuck Park, site of Jesse Metcalf House (1868 et seq.):** A 28-acre tract of rolling, wooded land containing deteriorating late 19th- and early 20th-century outbuildings. The site of the house (1868; Alfred Stone, architect) of the founder of the Wanskuck Co. (see 725 Branch Avenue), the property was the home of Metcalf's son, Senator Jesse H. Metcalf, in the 20th century. Senator Metcalf's widow, Louisa Dexter Sharpe Metcalf, gave the property to the city in 1948 with the provision that the main house be razed and the grounds used as a park; Wanskuck Park opened in March 1949.

WYNDHAM AVENUE

175 **Alfred DeMaris House (1938):** A fine, 2½-story, brick, 3-bay-facade, center-hall-plan Georgian Revival house with brick quoins and Federal Revival portico. DeMaris was president and treasurer of the Rhode Island Bus Co.

YOUNG ORCHARD AVENUE

*1 **Sprague-Ladd House, now Orvis Music Center, Brown University (ca. 1850, 1901-02, 1980-81):** Carrère & Hastings, architects for 1901-02 modifications. A 2½-story, U-plan, stone-trimmed brick dwelling cased since 1902 in the French Renaissance mode. Byron Sprague, son of manufacturer Amasa Sprague, built the core of this house as a large Italianate dwelling around mid-century. After the collapse of the Sprague textile empire in the Panic of 1873, this house — and its now-demolished mate next door — passed out of the Sprague family and changed hands several times. At the turn of the century, I. Gifford Ladd, a textile broker, bought the house with a major transformation in mind and hired the prominent New York firm then at work on the Carpenter House (see 276 Angell Street) for the job. The French Baroque exterior and Louis XV interior are revivalist modes often used by the firm. In the mid-20th century, the house was used as a hospital and later by Bryant College. Brown acquired the building in the early 1970s and completed a rehabilitation in 1981. The original brick carriage house — probably the work of Thomas Tefft — remains at rear.

*11 **William H. Pope House (1882):** A 2½-story, T-plan, brick house with a high mansard roof, modillion cornice, bay windows, and an Ionic-column entrance porch in the angle of the "T." Pope was a cotton-goods manufacturer.

ZONE STREET

12, 14, 18, 22, 26, 30, 34, 38, 42, 46, 51, 52, 55, 57, 59, 61 **Burnside Row (1866-67):** Built by Levi D. Bates, contractor, for Earl P. Mason, G.M. Richmond, and Dr. A.H. Okie, partners in the Rhode Island Locomotive Works, these sixteen identical dwellings housed that company's workers. Each is 2½-stories high with a gable roof set end to the street with a 3-bay facade and side-hall-entrance plan; this form is prototypical of late 19th-century mass housing. Company-owned housing was unusual in industrial centers as large as Providence, though common in smaller mill villages.

VI. INDEX TO INVENTORY

This property-specific index lists individuals, institutions, organizations, and events mentioned in the inventory. The items indexed are those that have particular significance for the specific property to which they are referenced and whose association with the property is interesting or important for an understanding of the property's history and/or architecture.

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27 Dryden Lane
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Almy, Benjamin
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Almy, Edward C.
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Almy, Humphrey
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Altoonian, Sarkis
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150 Waterman Street
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94-110 Washington Street
120-130 Washington Street
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Exchange Terrace: City Hall Park
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Baker, Joseph
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Blodget, Leonard
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444 Westminster Street
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Bodell & Co.
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765-767 Westminster Street
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Boss, Edwin
1236 Westminster Street
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1228 Westminster Street
Boss, Peleg
1208 Westminster Street
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Bosworth, Pardon
27 Almy Street
Bouchard, Damase
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80 Plenty Street
Bourn, George
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Bourne, Frank P.
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Bourneuf, Elisée J.
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194 Waterman Street
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312 Benefit Street
Bowen, Dr. Jabez
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Bowen, Tully Dorrance
389 Benefit Street
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Boyce, Henry
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20 Bainbridge Avenue
Bradburn, George W.
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Bradley, Charles S.
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Braman, Edwin C.
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Brennan, John J.
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Bridgham, Samuel W.
20 North Court Street
Briggs, George L.
249 Blackstone Boulevard
Briggs, William O.
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Brigham, William E.
460 Rochambeau Avenue
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140 Morris Avenue
Brothers of Christian Schools
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Brown, Rev. Allen
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Brown, Ann Francis
144 Francis Street
Brown, Avis
10 Thomas Street
Brown, Annmary, Memorial
21 Brown Street
Brown, Benjamin F.
87 Hope Street
Brown, D. Russell
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303 Washington Avenue
Brown, David
235 Promenade Street
Brown, Dexter
28 Eames Street
Brown, George T.
144 Congress Avenue
Brown, H. Martin
295 Angell Street
Brown, Jane Francis
593 Eddy Street
Brown, John
52 Power Street
Brown, John Carter
357 Benefit Street
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Brown, John Carter, II
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Brown, John Nicholas
150 Empire Street
Brown, John Nicholas, II
52 Power Street
Brown, Joseph
50 South Main Street
Brown, Joseph R.
235 Promenade Street
Brown, Morris
317 Rochambeau Avenue
Brown, Moses
646 Angell Street
250 Lloyd Avenue
10 Thomas Street
Brown, Nathaniel
271 North Main Street
Brown, Nicholas
75 North Main Street
10 Thomas Street
Brown, Nicholas, II
357 Benefit Street
Brown University: Hope College
Brown University: Rhode Island Hall
Brown, Nicholas, III
345 Blackstone Boulevard
49-51 George Street
8 Jenckes Street
Brown, Pardon H.
438 Broadway
Brown, Penelope
76 Ortoleva Drive
Brown, Phineas
317 Rochambeau Avenue
Brown, Phoebe
317 Morris Avenue
Brown, Richard
345 Blackstone Boulevard
12 Cole Farm Court
Brown, Silas B.
1388-1392 Westminster Street
Brown, William H.
72 Waterman Street
Brown, William Sanford
23 John Street
Brown Street Baptist Church
10 East Street
Brown & Sharpe Manufacturing Company
235 Promenade Street
Brown University
Brown University Campus
64 College Street
346 Elmgrove Avenue
425 Elmgrove Avenue
170 George Street
180 George Street
225-235 Hope Street
[451] Hope Street
1 Megee Street
55 Power Street
10 Prospect Street
36 Prospect Street
45 Prospect Street
151 Thayer Street
175 Thayer Street
197 Thayer Street
300 Thayer Street
64 Waterman Street
80 Waterman Street
1 Young Orchard Avenue
Browne, William E.
272 Gano Street
Brownell, Elizabeth T.
44 Jewett Street
Bryant College
1 Young Orchard Avenue

Bucklin, George
10 Arnold Street
Bucklin, William
8 Arnold Street
Budlong, James E.
101 Congdon Street
Budlong, Joseph R.
266 Broad Street
Budlong, William G.
46 Sheldon Street
Buffington, John M.
463 Broadway
Buffum, Benjamin
157 Waterman Street
Buffum, Horace
37 George Street
Bullock, Israel J.
132 Benefit Street
Bullock, William Poynton
210 Angell Street
Burdick, James
141 Prospect Street
Burdon Seamless Filled Wire Co.
109-111 Summer Street
Burges, Walter S.
49-51 George Street
165-169 Peace Street
Princeton Avenue
Burgess, David J.
15 Trask Street
Burgess, Frederick
1509 Westminster Street
Burgess, Richard Oscar
1440 Westminster Street
Burgess, Thomas
78 Benefit Street
Burgess, Thomas, II
228-232 Westminster Street
Burgess, Mrs. Thomas
130 Prospect Street
Burgess Building
228-232 Westminster Street
Burke, Tobias
11 Higgins Avenue
Burleigh, Sidney
7 Thomas Street
Burnside, Ambrose
314 Benefit Street
Exchange Terrace: City Hall Park
Kennedy Plaza: Exchange Place
Mall
Burnside Row
12-61 Zone Street
Burr, Edward
257 Broadway
Burr, George
47 Doyle Avenue
Burrill Building
291 Westminster Street
Burrough, George A.
184 Power Street
Burrough, James
160 Power Street
Burrough, Robert S.
110 Benevolent Street
6 Cooke Street
29 Thayer Street
Burrows, Daniel
31 Mawney Street
Burrows Block
741-743 Westminster Street
Bush, Charles S.
214-216 Weybosset Street
Bush, Richard
90 Congdon Street
Bush Company
214-216 Weybosset Street
Busiel, George H.
596 Broad Street
Butler, Cyrus
345 Blackstone Boulevard
130 Westminster Street
Butler, Irene M.
59 George Street
Butler-Duncan Land Company
144 Westminster Street
Butler Hospital
345 Blackstone Boulevard
Butts, James E.
108 Hospital Street
Butts, William H.H.
20-22 Harvard Avenue
Byers, James N., III
120 Prospect Street
Cady, John Hamlin
127 Power Street
Cady, John Hutchins
127 Power Street
Cady, Schubael
127 Power Street
Calder, Albert
50 Stimson Avenue
Calder, Charles A.
50 Humboldt Avenue
Calder, George B.
408-410 Broadway
Calder, John
80 Power Street
California Artificial Flower Company
400 Reservoir Avenue
Callendar, McAuslan & Troup
239 Westminster Street
Calvary Baptist Church
747 Broad Street
Camfield, John E.
349 Hope Street
Camille's Roman Garden Restaurant
71 Bradford Street
Camm, Thomas W.
18 Haswell Street
Campbell, Dr. Edward
83-85 Hope Street
Campbell, Horatio N.
141 Waterman Street
Canning, John
205 Doyle Avenue
Canonicus Hotel
267-272 Weybosset Street
Capen, Paul
201 Transit Street
Capital Center
4 Exchange Terrace
Station Place
Capital Chambers
19 Brownell Street
Cappelli, Antonio F.
263-267 Atwells Avenue
Cappelli, Niccola
277 Atwells Avenue
Carlile, Samuel
87 Williams Street
Carpenter, Clarence H.
26 Humboldt Avenue
Carpenter, Francis W.
276 Angell Street
20 Diman Place
Carr, Dr. George Wheaton
29 Waterman Street
Carr, Nicholas
5 East Street
Carr, Victor
325 Valley Street
Carrington, Edward
66 Williams Street
77-79 Williams Street
Carrington, Lorania Hoppin
66 Williams Street
Carr's
107 Angell Street
299 Westminster Street
Carter, John
21 Meeting Street
Carty, Mary
576 Broad Street
Castle Theatre
1039 Chalkstone Avenue
Cathedral of Saints Peter and Paul
Cathedral Square
Central Baptist Church
444-450 Lloyd Avenue
Central Congregational Church
296 Angell Street
226 Benefit Street
20 Diman Place
Cerrilli, Joseph M.
203 Westminster Street
Chace, Isaac
293 Carpenter Street
Chace, T. Edward
16 Irving Avenue
Chad Brown-Admiral Terrace Housing Project
[260] Chad Brown Street
Chafee, Zechariah
5 Cooke Street
Chafee, Zechariah, Jr.
169 Hope Street
Chamber of Commerce, Greater Providence
11 Dorrance Street
Champlin, S.B.
118 Chestnut Street
36 Parkis Avenue
377 Pine Street
Champlin Manufacturing Company
118 Chestnut Street
Chapin, Charles V.
[151] Eaton Street
Chapin, George W.
600 Mount Pleasant Avenue
11 Parade Street
Chapin, John F.
80 Waterman Street
Chapin, Josiah
[201] Messer Street
Chapman, William A.
95-97 Congress Avenue
84 Courtland Street
81-85 Courtland Street
Charpentier, Joseph
139 Lorimer Avenue
Charren, Max
207-209, 211-213, 215-217, 219-221 Jewett Street
Chase, Edwin O.
231 Arlington Avenue
183 Lexington Avenue
Chase, William
19-21 Pekin Street
Chastellux, Marquis de
312 South Main Street
Cheapside Block
28 North Main Street
Cheapside Land Co.
31 Canal Street
Cherry & Webb
275 Westminster Street
Cheseboro, Dr. Edmund D.
421 Elmwood Avenue
Chestnut Street Methodist Church
389-393 Broad Street
Child, Daniel R.
34 Arch Street
Childs, Henry
47 Maple Street
68 Pitman Street
229 Williams Street
Christ Episcopal Church
909 Eddy Street
Christian Science
See First Church of Christ Scientist
Church, Frederick S., Heirs
220-226 Westminster Street
Church, John
25-27 John Street
Church, William
27-29 Arnold Street
1 Thayer Street
Church of the Assumption of the Blessed Virgin Mary [Roman Catholic]
172 Daboll Street
527 Dexter Street
626 Potters Avenue
805-807 Potters Avenue
Church of the Blessed Sacrament [Roman Catholic]
169-171 Academy Avenue
Church of the Epiphany [Episcopal]
542 Potters Avenue
Church of the Holy Ghost [Roman Catholic]
470 Atwells Avenue
Church of the Messiah [Episcopal]
1870 Westminster Street
Church of the Redeemer [Episcopal]
655 Hope Street
Church of the Savior [Episcopal]
402 Broadway
Cianci, Mayor Vincent A., Jr.
Atwells Avenue
99 Atwells Avenue
25 Dorrance Street
950 Elmwood Avenue
31 South Main Street
203 Westminster Street
42 Weybosset Street
Citizens Bank
870 Westminster Street
City Building, Providence
Market Square
City Hall, Providence
25 Dorrance Street
City Hall Park
Exchange Terrace
City Ward Rooms
103 Beacon Avenue
Clark, Edward
40 Stimson Avenue
Clark, John H.
156 Cypress Street
Clark, John Helme
104 Bowen Street
Clark & Coombs
162 Clifford Street
Clarke, Enoch W.
66 Benefit Street
Clarke, George L.
112 Benefit Street
Clarke, John Hopkins
299 Carpenter Street
101-103 Williams Street
Clarke, John Innis
383 Benefit Street
245-247 South Main Street
Clarke, Prescott O.
203 Blackstone Boulevard
491-493 Chalkstone Avenue
112 Keene Street
Clarke, Selah H.
137 Camp Street
Clarke, William E.
114 Williams Street
Cleveland, Charles S.
194 Smith Street
Cleveland, David A.
27 Halsey Street
111 Park Street
Clegg, Charles L.
1 Daniel Avenue
Cleveland Machine Company
530 Kinsley Avenue
Clifford, Benjamin
392 Benefit Street
Clifford, Sidney
60 Freeman Parkway
Clulee, Henry

220 Camp Street
Coats, James
13 Brown Street
55 Pitman Street
77-79 Williams Street
Coca-Cola Bottling Company
95 Pleasant Valley Parkway
477 Smith Street
Coe, Walter H.
104 Butler Avenue
Coggeshall, Charles
18 George Street
Cohan, George M.
[536] Wickenden Street
Cohen, Jacob N.
131-133 Oakland Avenue
135-137 Oakland Avenue
196-198 Oakland Avenue
200-202 Oakland Avenue
Cohen, Joseph B.
118-120 Peace Street
Cohn and Rosenburger
167 Point Street
Cole, John H.
165 Prospect Street
Cole, Washington
12 Cole Farm Court
Cole Farm
11, 20, 24 Clarendon Avenue
12 Cole Farm Court
Coleman, Jesse W.
272 President Avenue
Coleman, Stephen A.
141 Williams Street
Coleman, William
113 Williams Street
143 Williams Street
Colman, Daniel
93 Hospital Street
Colonial Apartments
173 Benefit Street
Colonial Dames of America, National Society of
15 Hopkins Street
Columbia Building
15-25 Snow Street
Columbus National Bank
280 Atwells Avenue
7-17 Weybosset Street
Columbus Square
[575] Elmwood Avenue
Colwell, Elizabeth H.
165 Williams Street
Colwell, Frances
96-102 Bowen Street
Colwell, Joshua
19 Almy Street
Combe, George J.
96 Evergreen Street
Comstock, Andrew
550 Broad Street
Comstock, Benjamin W.
83-85 Hope Street
Comstock, Frank P.
118 Comstock Avenue
Comstock, Joseph
263-273 South Main Street
Comstock, Louis H.
47 Parkis Avenue
Comstock, Richard W.
124 Waterman Street
Comstock, William
263-273 South Main Street
Conaty, Michael
55 Pekin Street
59 Pekin Street
Condit, Frederick
20 Stimson Avenue
Congdon, James M.
120 Alverson Street
Congdon, John
446 Pine Street
Congdon, Johns Hopkins
87 Cooke Street
Congdon, Joseph
3 Steeple Street
Congdon, Welcome
48 Congdon Street
Congdon & Carpenter
405 Promenade Street
3 Steeple Street
Congdon Street Baptist Church
15 Congdon Street
Congregation of the Sons of Israel
688 Broad Street
68-72 Orchard Avenue
[401] Reservoir Avenue
Congregation of the Sons of Jacob
24 Douglas Avenue
Conrad, John H.
375 Westminster Street
Conrad Building
375 Westminster Street
Constance Witherby Park
210 Pitman Street
Conway, Patrick
43-45 Calais Street
Cook, Edward N.
433 Union Avenue
Cook, William
735 Smith Street
Cooke, Benoni
110 South Main Street
Cooke, Joseph Jesse
Adelaide Avenue
[500] Elmwood Avenue
Cooke, Joseph S.
125 Hope Street
Cooke, Stephen A.
158 Bowen Street
Copeland's Livery Stable
160 Benefit Street
Corliss, George
201 South Main Street
Corliss, George
45 Prospect Street
146 West River Street
Corliss, John
201 South Main Street
66 Williams Street
Corliss Steam Engine Company
146 West River Street
Cornell, Howard
295 Wayland Avenue
Cornell, James
387-389 Angell Street
295 Wayland Avenue
Coro Company
167 Point Street
Cory, John R.
37 Mawney Street
Cory, Joseph P.
131-135 Mathewson Street
Cosgrove, John
80 Dover Street
Costello, Joseph E.
146 Carr Street
Cottam, John R.
74-76 Blackstone Boulevard
Cowen, William
146 West River Street
Cowing and Heaton Mill
1115 Douglas Avenue
Crane Automobile & Garage Co.
450 Potters Avenue
Cranshaw, John T.
87 Comstock Avenue
Cranston, Joseph
15 Oriole Avenue
Cranston, Francis
401 Benefit Street
247 Bowen Street
Cranston Street Armory
[375] Cranston Street
Cranston Street Baptist Church
475 Cranston Street
Creegan, Peter
85 Ocean Street
Crins, William H.
24 Linden Street
477 Pine Street
Crofwell, Agnes
89-91 Sumter Street
Crofwell, Martin J.
89-91 Sumter Street
Cross, John A.
36 Stimson Avenue
Crossman, Horace
162 Orms Street
Crowell, James L.
37-39 Forest Street
Crown Hotel
198-204 Weybosset Street
Cushing, Benjamin, Jr.
20 North Court Street
Cushing, Benjamin, Sr.
40 North Court Street
Cushing, Daniel C.
2 Cushing Street
Cushing Apartments
311-315 Thayer Street
Custom House
24 Weybosset Street
Cutler, Edward J.
12 Woodbine Street
Daboll, William V.
172 Daboll Street
194 Daboll Street
73 Mawney Street
D'Agnillo, Michael
62 Beaufort Street
400 Reservoir Avenue
Dailey, Albert
131-135 Brown Street
Damon, Lindsay T.
125 Lloyd Avenue
Danforth, Dr. Murray S.
101 Prospect Street
Danforth, Mrs. Murray S.
225 Benefit Street
101 Prospect Street
Dante State Bank
387 Atwells Avenue
Dario, B.A.
228 Weybosset Street
Darling, Edward E.
593 Broad Street
Darling, George B.
149 Congress Avenue
Darling, Samuel B.
53 Wesleyan Avenue
Dart, George H.
16 Stimson Avenue
Dart, William B.
16 Stimson Avenue
Dart, William C.
16 Stimson Avenue
Daughters of the American Revolution
209 Williams Street
Davenport, James
25 George Street
Davis, Jeffrey
260 Elmwood Avenue
Davis, Judson
163 Ivy Street
Davis, Paulina Wright
503½-507½ Chalkstone Avenue
Davis, Richard
37 Creighton Street
Davis, Seth, Jr.
21 George Street
Davis, Thomas
503½-507½ Chalkstone Avenue
Davol, Charles J.
593 Eddy Street
Davol, Joseph
48 Parkis Avenue
Davol Rubber Company
69 Point Street
Dawley, Peleg
14 East Manning Street
Day, Anthony B.
35 Princeton Avenue
Dean, Herbert R.
738 Elmgrove Avenue
Deary, John F.
232-234 Dudley Street
DeBenedictus, Giustino
51 Wainwright Street
Delabarre, Edmund B.
9 Arlington Avenue
DeMarco, Antonio
286 Atwells Avenue
DeMaris, Alfred
175 Wyndham Road
Deming, Morris, Jr.
62 Arnold Street
Deming, Richard H.
66 Burnett Street
332, 336 Olney Street
Dempsey, Martin J.
263 Althea Street
Denahy, Patrick
10 Esten Street
Desitin Chemical Company
70 Ship Street
Devoll, Frederick A.
412-414 Angell Street
Dewing, A.F.
22 Memorial Road
DeWolf, John J.
305 Brook Street
DeWolf, Paul Churchill
25 Freeman Parkway
Dexter, Almira T.
21 East George Street
Dexter, Ebenezer Knight
300-302 Angell Street
187 Benefit Street
47 Doyle Avenue
225-235 Hope Street
Parade Street: Dexter Training Ground
Stimson Avenue
Dexter, Edward
72 Waterman Street
Dexter, Jeremiah
957 North Main Street
Dexter Asylum
225-235 Hope Street
Dexter Training Ground
Parade Street
Dickinson, George
86-88 Beacon Avenue
Dickhaut, Andrew
115-141 Bath Street
377 Orms Street
Dickhaut, Andrew, Heirs
42-60 Bernon Street
6-18 Duke Street
55, 59, 61, 65, 67, 69, 73 Lydia Street
Dike, Henry A.
101 Prospect Street
Diman, Lewis
300-302 Angell Street
Dimeo Construction Company
31 South Main Street
Dix, Eliza H.
36 Crescent Street
Doane, Stillman P.
178-180 Elmwood Avenue
Dodge, Albert
76 Gano Street
Dodge, Christopher G.
11 West Park Street
Dodge, Nehemiah
11 Thomas Street
Dodge, Seril
10 Thomas Street
11 Thomas Street

Dow, Willis L.
1045-1047 Broad Street
Donley, Dr. John E.
249 Blackstone Boulevard
Donnelly, Patrick
7 Duke Street
Donnison, Captain Jonathan
445 Elmwood Avenue
Doran, James
150 Chestnut Street
70 Ship Street
Doran-Speidel Building
70 Ship Street
Dorr, Joseph
48 Congdon Street
Dorr, Sullivan
109 Benefit Street
Dorr, Thomas Wilson
109 Benefit Street
Dorr Rebellion
176 Benefit Street
[375] Cranston Street
Dorrance, Charles
98-100 Waterman Street
Dorrance Building
180-204 Westminster Street
Douglas, George C.
1115 Douglas Avenue
Dow-Hobart House
209 Williams Street
Dowler, Charles
83 Camden Avenue
581 Smith Street
Downes, Lewis T.
480 Elmwood Avenue
Downing, Antoinette F.
144 Power Street
Downing, Augustine H.
25 Wesleyan Avenue
Downing, George E.
144 Power Street
Doyle, Mayor Thomas A.
[1] Chestnut Street
25 Dorrance Street
Doyle, William J.
419 Benefit Street
Draper, William H.
12 Mount Hope Avenue
Draper Row
8-14 Cooke Street
Dreyfus Hotel
119 Washington Street
Drown, Jonathan
150 Atwells Avenue
Drowne, George R.
119 Benefit Street
Drowne, Solomon
121 Moore Street
Dubois, Henry J.
81-83 Pemberton Street
Dudley, Charles
1192 Westminster Street
Duff, Mrs. William
285 Wickenden Street
Duffner Kimberly Co.
296 Angell Street
Duncan, Alexander
117-135 Dyer Street
Dunnell, William W.
16 Angell Street
Durfee, Phillip H.
69 Freemont Street
Durkee, Warren Hayward
180 Blackstone Boulevard
Dwight, Gamaliel
193-195 Benefit Street
Dwight, Margarethe
109 Benefit Street
30 East Orchard Avenue
66 Williams Street
Dyer, Benjamin
80 Plenty Street
199-219 Weybosset Street
Dyer, Elisha
610 Manton Avenue
150 Power Street
Dyer, Elisha, Jr.
610 Manton Avenue
150 Power Street
Dyer, John F.
43 Parkis Avenue
Dyer, Louis B.
215 Freeman Parkway
Dyer, Mary C.
73-75 Beacon Avenue
Dyer, Rodney
100 Farmington Avenue
Dyer, William H.
60 Maple Street
378 Pine Street
389 Pine Street
391 Pine Street
Dyerville Mill
610 Manton Avenue
652-670 Manton Avenue
Dyke, Albyn
88 Congdon Street
Eagle Nursery Plat
Princeton Avenue
Eagle Screw Company
530 North Main Street
Eagle Steam Mill
34 Dike Street
Earle, Caleb
81 Power Street
Earle, George
369-371 South Main Street
385-395 South Main Street
Earle, John B.
45 Forest Street
167 Power Street
Earle, Oliver
369-371 South Main Street
Earle, William H.
56-70 Washington Street
Earle & Prew
56-70 Washington Street
Earle Building
56-70 Washington Street
Eastern Machine Company
530 Kinsley Avenue
Eaton, Charles L.
347 Broadway
Eatsforth, James
14 Arnold Street
Ebeneezer Baptist Church
475 Cranston Street
Eckstein, Adolph W.
540 Cole Avenue
Eddy, Charles A.
92 Melrose Street
Eddy, J.G.
32 Custom House Street
Eddy, James
5 Bell Street
Eddy, John
388 Benefit Street
Eddy, Moses
283-297 South Main Street
Eddy, Nelson S.
10 Cushing Street
Eddy, Samuel
100 Angell Street
Edwards, Richard E.
91 Prospect Street
Eldorado Apartments
211 Waterman Street
Elizabeth Building
100 North Main Street
Ellery, Christopher
165-169 Peace Street
Ellis, Cyrus
31 John Street
Ellis, H.B.
60 Harvard Avenue
Elmhurst Garage
558 Smith Street
Elmwood Christian Church
353 Elmwood Avenue
Elmwood Club
344 Elmwood Avenue
Elmwood Congregational Church
353 Elmwood Avenue
Elmwood Diner
775 Elmwood Avenue
Elmwood Foundation
10 Elmwood Avenue
Elmwood Garage
450 Potters Avenue
Elmwood Mills
222 Daboll Street
Ely, Dr. James W.C.
94 Waterman Street
Emery, Hiram M.
750 Elmgrove Avenue
Equitable Building
36 Weybosset Street
Equitable Fire and Mutual Insurance Company
36 Weybosset Street
Evans, Duty
31-35 Benefit Street
Everett Apartments
111 Everett Avenue
Exchange Bank
28-32 Kennedy Plaza
Exchange Place Mall
Kennedy Plaza
Ewing, Bayard
231 South Main Street
Fairbanks, Willard
516-528 South Water Street
Fales, J. Richmond
436 Blackstone Boulevard
Fall River Iron Works
231 South Main Street
Fanning, Joseph C.
684 Eddy Street
Farnham, Frank E.
108 Ontario Street
120 Ontario Street
Farnsworth, John P.
104 Prospect Street
Farnum, Caleb
17 Halsey Street
Farrell, Walter
560 Cole Avenue
Farrish, John
125-127 Chester Avenue
Faunce, William H.P.
Brown University
Brown University: Rockefeller Hall
Federal Building
25 Kennedy Plaza
24 Weybosset Street
Federal Building Annex
3 Exchange Terrace
Feeney, Michael
255 Blackstone Boulevard
Fenner, James
150 Power Street
41 Waterman Street
Fenner, Nathan B.
236 Lockwood Street
240 Lockwood Street
Fenner, Nicholas A.
18-20 Dexter Street
26 Dexter Street
304 Pearl Street
Ferguson, Samuel
131-133 Doyle Avenue
Field, Frederick E.
102 Melrose Street
Field, Henry C.
25 Moore Street
Field, Silas M.
63 Elmwood Avenue
Fifield, Henry A.
57-59 Arlington Avenue
Fifth Baptist Church
747 Broad Street
Fire Stations
Amherst Street at Putnam
237 Brook Street
133-137 Douglas Avenue
205-215 Fountain Street
108 Laurel Hill Avenue
136 Mount Pleasant Avenue
149 North Main Street
653 North Main Street
4 Pallas Street
474 Plainfield Street
356 Prairie Avenue
106 Putnam Street
270 Rochambeau Avenue
303 South Main Street
First Baptist Church
94 Angell Street
75 North Main Street
First Church of Christ Scientist
71 Prospect Street
First Presbyterian Church
353 Elmwood Avenue
First Unitarian Church
301 Benefit Street
First Universalist Church
250 Washington Street
Fish, Mary B.
119 Congdon Street
Fisher, Cyrus
86-88 Williams Street
Fisher, M.A. Frances
15 Diman Place
Fiske, Amos
1570 Westminster Street
Fitz, Jerome M.
136-140 Johnson Street
Flanley, Catherine
69 Trenton Street
Fleet Center
50 Kennedy Plaza
Fletcher, Charles
19 Stimson Avenue
166 Valley Street
Fletcher, Joseph E.
19 Stimson Avenue
Fletcher Manufacturing Company
47 Charles Street
Fletcher Building
171-175 Weybosset Street
Fleur-de-lys Studio
7 Thomas Street
Flint, Elliot H.
54 Oriole Avenue
Foley, Winnifred A.
26 Pekin Street
Ford, J. Parker
11, 15, 19 Grotto Avenue
Forkey, Moses
181 Waterman Street
Forman, Mack
757 Elmgrove Avenue
Foster, Frederick L.
841 Broad Street
Foster, George E.
315 Angell Street
Foster, James A.
32-34 Marlborough Avenue
Foster, John
89 Courtland Street
Foster, Lemuel H.
87 Comstock Avenue
Fountain, Ruby
72 Marshall Street
Fourth Baptist Church
734 Hope Street
Fowler, Henry T.
127 Lloyd Avenue
Fowler, Joseph
336 Olney Street
Fox Point Hurricane Barrier

Providence River
Fox Point Union Company
20 Sheldon Street
Francis, Thomas A.
156 Hope Street
Francis Building
150 Westminster
Franklin, Charles A.
273 Morris Avenue
Franklin, Frederick H.
17 Dorchester Avenue
Franklin, Gilbert
225 Benefit Street
42-62 Waterman Street
Franklin House
2 College Street
Franklin Manufacturing Company
61 Ponagansett Avenue
Franklin Society
251 Benefit Street
Frazier, John R.
225 Benefit Street
Free Evangelical Congregational Church
494 Hope Street
Freeborn, John
297 Point Street
Freeman, Clarke F.
30 Freeman Parkway
Freeman, Clarke, Jr.
70 Freeman Parkway
Freeman, John R.
Freeman Parkway
Freeman, Robert P.
69 Point Street
Freeman, Roger, Jr.
57 Hazard Avenue
French, Horace
77 Bowen Street
Friend, Harry S.
255 Vermont Avenue
Friends Meeting House
99 Morris Avenue
Friendship Street Baptist Church
747 Broad Street
Friendship United Methodist Church
126 Adelaide Avenue
Froebell Hall
112 Angell Street
Fry, John J.
32 Keene Street
Fuller, Frederick
79 Charles Field Street
25 Pike Street
Fuller, George
71-73 Charles Field Street
25 Pike Street
Fuller, Harriet E.
466 Broadway
Fuller, Myron H.
24 Whitmarsh Street
Fuller, William D.
59 Charles Field Street
Fuller Iron Works
25 Pike Street
Fuscellaro, George
227, 228, 233, 237, 238, 248 Warrington Street
Gaffney, Patrick
221-223 Rhodes Street
Gales, Lawrence
200 Lorimer Avenue
Gallup, Benjamin
303 Washington Avenue
Gammell, Arthur Amory
1870 Westminster Street
Gammell, Elizabeth Amory
74-80 Benevolent Street
1870 Westminster Street
Gammell, William
Brown University: Soldiers' Memorial Gateway
Gardiner, Aldrich B.
16-18 Crescent Street
155, 163 Elmwood Avenue
Gardiner, Granville
323 Angell Street
Gardiner, Peleg W.
344 Willard Avenue
348 Willard Avenue
Gardiner, Rathbone
314 Angell Street
Gardiner, Walter
58 Whitmarsh Street
Gardner, Henry B., Jr.
1-19 South Main Street
Gardner, Mary R.
161 Waterman Street
Gardner, Nathan L.
40 Fountain Street
Gardner Building
40 Fountain Street
Gaspee
209 Williams Street
Gaspee Building
206-208 Westminster Street
Gates, Edwin B.
805 Smith Street
Geddes, Peter
29 Manning Street
General Electric, Providence Base Works
586 Atwells Avenue
George, Charles H.
57 Harvard Avenue
George, Daniel H.
593 Eddy Street
Gerald, Samuel
169 Power Street
171 Power Street
Gernershausen, Valentine
21-23, 25-27 Adelaide Avenue
Gernstein, Isaac
219-221 Oakland Avenue
Gerry, Peter Goelet
62 Prospect Street
Gibbs, Captain John
24 Arnold Street
Gilbane, Thomas
443,445 Hope Street
328 Thayer Street
Gilbane, William
443, 443 Hope Street
328 Thayer Street
Gilbane Building Company
3-16 Catalpa Road
Giles, John
45 Eagle Street
Giles, William
146 West River Street
Gilheeney, Mary
130 Eighth Street
Gillan, John
827 Charles Street
Gilman, Robert M
730 Elmgrove Avenue
Gilmore, Courtland W.
19 Arlington Avenue
Gizzarelli, Anthony
665 Pleasant Valley Parkway
Gladdings, Benjamin H.
29 Barnes Street
Gladding, Henry B.
258-260 Broadway
Gladding, John R.
30 Stimson Avenue
Gladding, Royal P.
258-260 Broadway
Gladding's
291 Westminster Street
Glines, Freelove
113 Comstock Avenue
Gloria Dei Evangelical Lutheran Church
15 Hayes Street
Goddard, Abram S.
970 Eddy Street
Goddard, Charlotte Rhoda Ives
38 Brown Street
71 George Street
Goddard, Francis W.
71 George Street
Goddard, Robert H.I.
195 George Street
Goddard, William
38 Brown Street
Goddard, William Giles
38 Brown Street
Godfrey, Charles E.
113 Comstock Avenue
Godfrey, Rosa E.
480 Elmwood Avenue
Goff, Charles B.
28 Mawney Street
Goff, Isaac L.
303 Washington Avenue
Goff, Nathan B.
105 Superior Street
Goff, Thomas
415 Angell Street
Goff, William F.
344 Orms Street
Goff's Grocery Block
147 Smith Street
Goldberg, Jesse H.
228 Warrington Street
Golden Ball Inn
17-23 South Court Street
Goldenberg, Harry
169 Sumter Street
Goodrum, Thomas
44 Pleasant Street
Goodwin, William P.
33 Stimson Avenue
Gordon, Harold
498-502 Pine Street
Gorham, F. P.
151 Meeting Street
Gorham, Jabez, Sr.
56 Benefit Street
Gorham, Jabez, Jr.
333 Adelaide Avenue
56 Benefit Street
108-110 Benefit Street
684 Eddy Street
Gorham Manufacturing Company
333 Adelaide Avenue
31 Allens Avenue
Gorham, Mary M.
34 Benefit Street
Gorman, Clement D.
400-402, 404-408 Lloyd Avenue
Gorton, Thomas W.
38 Bridgham Street
Gough, Mrs. Margaret
551-553 Broadway
Goulding, John
20 Tecumseh Street
Gower & Co.
201 South Main Street
Grace [Episcopal] Church
10 Elmwood Avenue
175 Mathewson Street
Grace Church Cemetery
10 Elmwood Avenue
Granger, Daniel L.D.
328 Thayer Street
Grant, George M.
90 Davis Street
Grant, Henry T.
180 Bridgham Street
299 Carpenter Street
Grant, Max L.
90 Hazard Avenue
Grant, Schubael
299 Carpenter Street
Grant Mill
299 Carpenter Street
Graves, Eugene
195 George Street
Graves, T. Thatcher
299 Broadway
Gray, Joshua
446 Pine Street
Gray, Samuel
671 Broad Street
Greaves, William
99 Priscilla Avenue
Green, Malachi
21 George Street
Greene, Allen
27-29 Benefit Street
11 Halsey Street
368-370 Thayer Street
Greene, Caleb
442 Pine Street
Greene, Catherine
42 Pekin Street
Greene, Cornelia Burges
14 John Street
Greene, Edward A.
38 Cooke Street
Greene, Forrest
35 Orchard Avenue
368-370 Thayer Street
Greene, George H.
76-78 Glenham Street
Greene, Hannah, Estate
217 Westminster Street
Greene, Howard
332 Olney Street
Greene, John Holden
154 Power Street
33 Thayer Street
51 Thayer Street
55 Thayer Street
Greene, Theodore Francis
14 John Street
23 John Street
25-27 John Street
Greene, Thomas W.
118 Governor Street
102 Wayland Avenue
181 Williams Street
Greenman, William
24 Thayer Street
Greenough, James C.
80 Stimson Avenue
Grieve, Robert
109 Princeton Avenue
Griffin, George M.
74 Dexter Street
78-80 Dexter Street
Griffin, James
260 Bowen Street
Grimes, T. Manning
111 Everett Avenue
Grinnell, Edgar C.
737-739 Cranston Street
Gross, Harold J.
43 Orchard Avenue
Grout, Edwin A.
543 Broad Street
Guild, Nathaniel
142 Angell Street
Gulf Station
25 Broadway
Gurnett, Gideon
163-165 Power Street
Hacker, Joshua
220 South Main Street
Hacker's Hall
220 South Main Street
Hagan, James H.
726 Broad Street
728-730 Broad Street
Hahn, Isaac
150 North Main Street
Hahn, J. Jerome
150 North Main Street
Hail, Mary Kimball

88 Meeting Street
Hale, Daniel
37 George Street
122 Hope Street
Hale, Isaac
115 Bowen Street
[70] Congdon Street
Hale, Joseph
106 George Street
Hall, Abner
116 Hope Street
Hall, Clifton A.
369-371 Broad Street
Hall, David
50 Sheldon Street
Hall, Rev. Edward Brooks
35 Charles Field Street
Hall, Mrs. Edward Brooks
336 Benefit Street
Hall, J. Milton
200 Olney Street
Hall, John J.
104 Ohio Avenue
Hall William A.
45-53 Weybosset Street
Hallet, Isaac N.
283 George Street
Hall's Building
45-53 Weybosset Street
Hallworth House
66 Benefit Street
Halsey, Thomas Lloyd
140 Prospect Street
Halton, William
39-41 Harvard Avenue
Ham, William
54 South Street
Hamlin, Samuel
88 Benefit Street
Hammond, Jane S.
29-31 Cabot Street
Hammond, John S.
132 Transit Street
Hammond, William C.
118 Daboll Street
Hancock, Charles E.
239 Adelaide Avenue
32 Whitmarsh Street
Handicraft Club
42 College Street
Hanley, James
52-60 Pine Street
Hanley Building
52-60 Pine Street
Harden, James J.
421-423 Public Street
Hardy, Daniel T.
40 Lauriston Street
Harkins, Most Rev. Matthew
[601] River Avenue
Harman, Henry W.
200 Arlington Avenue
Harris, Adeline T.
425 Broadway
Harris, Amanda G.
48 Wesleyan Avenue
Harris, Jabez G.
48 Wesleyan Avenue
Harris, Stephen Cushing
311-315 Thayer Street
Harkness, Albert, I
101 Prospect Street
274 Weybosset Street
Harkness, Albert, II
5 Cooke Street
Harrington, Ezra
13 Sprague Street
Harris, Sarah P.
210 Angell Street
Harris, William E.
276 Gano Street
Harris, William J.
[23] Orchard Place
Harris, William M.
178 Eaton Street
Harrison, Alfred
260 Olney Street
Hart, Peter
72 Wadsworth Street
Hartshorn, Joseph C.
81 Parade Street
Hartshorn, Thomas C.
585 Blackstone Boulevard
Hartwell, Frederick W.
77 Parade Street
Hartwell, William F.
205 Washington Avenue
Harvey, Henry W.
75 Orchard Avenue
Hathaway, Franklin L.
97 Blackstone Boulevard
Hawes, Jethro
859 Broad Street
Hawes, Rowland G.
40 Forest Street
45 Forest Street
Hawkins, Alexander
182 Cypress Street
Hawkins, General and Mrs. Rush C.
21 Brown Street
Hay, John
36 Prospect Street
Hay Block
117-135 Dyer Street
Hayes, Rutherford B.
383 Benefit Street
Hazard, James
235 North Main Street
Healey, John
409 Smith Street
Hennessey, John B.
209 Douglas Avenue
19 Mulberry Street
Henry Barnard School
199 Promenade Street
Henshaw, Rt. Rev. John P.K.
674 Westminster Street
Herbert, Max F.
237 Warrington Street
Heritage Building
321 South Main Street
Heritage Foundation of Rhode Island
199 Hope Street
957 North Main Street
Herrick, Asahel
236 Rhodes Street
Herrick, George L.
236 Rhodes Street
Hicks Boiler Works
614 South Main Street
Hidden, Walter
150 Meeting Street
Hill, Hiram
63-65 Charles Field Street
85 Power Street
Hill, John E.
86 Taber Avenue
Hill, Thomas
31 Allens Avenue
Hillel House, Brown University
112 Angell Street
Hillhouse
135 Thayer Street
Hilton, Samuel F.
184-188 Atlantic Avenue
Hilton, William D.
446 Broadway
Hinkley, Frank L.
72 Waterman Street
Hoffman, Arnold
55 Canal Street
Holbrook, Charles W.
392 Pine Street
Holbrook, John S.
106 Prospect Street
Holden, Ann
27-29 Jewett Street
Holmes, Charles E.
171 Elmgrove Avenue
Holmes, Willard P.
129 Cypress Street
Holroyd, William
106 Angell Street
Holy Rosary Church
21 Traverse Street
207 Wickenden Street
Holy Name Church
99-109 Camp Street
Holzer, J. A.
296 Angell Street
Home for Aged Couples
807 Broad Street
Home for Aged Men
807 Broad Street
Home for Aged Women
180 George M. Cohan Boulevard
Home Investment Company
427, 431 Pine Street
309 Vermont Avenue
303 Washington Avenue
Homeopathic Hospital of Rhode Island
825 Chalkstone Avenue
Hood Memorial Church
126 Adelaide Avenue
Hooker, Edward
112 Superior Street
Hooker, John
112 Superior Street
Hope, Thomas
552 Potters Avenue
Hope Block
22-26 North Main Street
Hope Club
6 Benevolent Street
41 Waterman Street
Hope Reservoir
316 Hope Street
Hope Street Methodist Church
121 Hope Street
Hopkins, Alden
15 Hopkins Street
Hopkins, Charles A.
103 Parade Street
Hopkins, E. A.
228-236 Butler Avenue
Hopkins, Edwin W.
529 Broadway
Hopkins, Esek
97 Admiral Street
[475] Branch Avenue
Hopkins, George S.
17 Halsey Street
Hopkins, Samuel Howard
189 Dexter Street
Hopkins, Stephen
15 Hopkins Street
Hopkins Square
[475] Branch Avenue
Hoppin, Lorania
66 Williams Street
Hoppin, Thomas F.
383 Benefit Street
950 Elmwood Avenue
Hoppin, William A.
153-155 Thayer Street
Horowitz, Abraham
227 Warrington Street
Horton, Charles
334 Wickenden Street
Horton, Edgar K.
312 Washington Avenue
Horton, Everett J.
722 Elmgrove Avenue
Horton, George T.
110 John Street
Horton, Harry M.
271 Taber Avenue
Horton, Lucius
43-49 Thayer Street
Horton, William E.
380 Lloyd Avenue
Hospital Trust Tower
[25] Westminster Street
Hough, Walter S.
336 Broadway
House of the Good Shepherd
235 River Avenue
House of the Intercessor
100 West Clifford Street
Hovey, Sanford C.
173 Congdon Street
Howard, Jesse
40 Bowen Street
Howe, Frederick W.
235 Promenade Street
Howe, Halsey DeWolf
60 Orchard Avenue
Howe, Warren F.
396 Blackstone Street
Howick, Tom
525 Cole Avenue
Howland, George W.
20 Moore Street
Howland, John
102 Benefit Street
Howland, Richard S.
69 Manning Street
Hoye, Patrick F.
232 Broadway
Hoyt, David W.
40 Humboldt Avenue
Hoyt, William Sandford
215 Bucklin Street
Hudson, William H.
362 Pine Street
Huestis, Harry F.
220 Lexington Avenue
Hughes, Margaret J.
475-477 Hope Street
Hughes, Thomas J.
493 Hope Street
Hull, Charles F.
10 West Park Street
Humphrey, Josiah
118 Benefit Street
Humphrey, Karl
111 Everett Avenue
Humphreys, James
145-147 Benefit Street
Hunt, Dr. Annie
289 Angell Street
Hunt, Mr. and Mrs. S. Foster
210 Pitman Street
Huntington, Henry B.
23 John Street
Huntoon, Jeanette B.
63 Manning Street
Huntoon, William S.
352-356 Carpenter Street
167-169 Courtland Street
Hussey, George R.
179 Ontario Street
Hussey, Ruth
179 Ontario Street
Huston, Charles E.
183 Baker Street
Huston, Frank J.
144 Congress Avenue
Huston, Mr. And Mrs. William R.
309 Benefit Street
Hutchins, David
130 Bridgham Street
Industrial National Bank
62 Dorrance Street
55 Kennedy Plaza
Ingraham, Matthew
22 Benefit Street
International Braid Company
47 Charles Street
222 Daboll Street

International Institute
421 Elmwood Avenue
Irons, A. B.
92 Plainfield Street
Irons, Samuel
1536 Westminster Street
Irons & Russell Company
95 Chestnut Street
Iselin, Hope Goddard
38 Brown Street
Ives, Anna
129 Waterman Street
Ives, Hope Brown
Brown University: Hope College
75 North Main Street
78 Pearl Street
66 Power Street
Ives, Moses Brown
345 Blackstone Boulevard
10 Brown Street
593 Eddy Street
Ives, Robert Hale
593 Eddy Street
128 North Main Street
Ives, Thomas Poynton
270-276 Benefit Street
66 Power Street
Ives, Thomas Poynton, Heirs
251 Benefit Street
257-267 Benefit Street
Ives, Thomas Poynton, II
593 Eddy Street
Jackson, Donald E.
66 Cooke Street
99 President Avenue
Jackson, Estelle R.
121-123 Benevolent Street
Jackson, F. Ellis
1-19 South Main Street
Jackson, Louis M.
295 Wayland Avenue
Jackson, Mary Ella
53 Wesleyan Avenue
Jackson, Sylvester R., & Company
301 Friendship Street
Jackson, Tobias
215 Meeting Street
Jackson Development and Realty Company
8-12 Blackstone Boulevard
Jacobs, Walter B.
310 Olney Street
Jefferds, Charles H.
164 Prospect Street
Jefferson, Thomas
150 Benefit Street
17-23 South Court Street
Jefferson Street Baptist Church
60 Jefferson Street
Jenckes, George
223-225, 227-229 Doyle Avenue
Jenckes, Joseph
43 Benefit Street
49 Benefit Street
Jenckes, Thomas
2 Angell Street
Jenkins, Moses
646 Angell Street
Jenkins, William
383 Benefit Street
Jenks, George A.
372 Pine Street
Jepherson, George
376-378 Broadway
Jewett, Charles C.
64 Waterman Street
Jewett, Emma K.
259 Wayland Avenue
Jewish Cemetery
[401] Reservoir Avenue
Johnson, C. Albert
131 Warrington Street
Johnson, James F.
300 Carpenter Street
Johnson, James M.
572 Potters Avenue
Johnson, Joseph C.
45 Mawney Street
Johnson, Oliver
148 Broadway
Johnson & Wales College
8 Abbott Park Place
123 Waterman Street
291 Westminster Street
198-204 Weybosset Street
274 Weybosset Street
Johnson, Walter H.
437 Public Street
Johnson, Willard
1002 Eddy Street
Johnson, William S.
243-245 Broadway
Jones, John D.
16 John Street
Jones, Mary B.
8 Slocum Street
Jones, Orrin E.
49-59 Central Street
Jones Warehouses
49-59 Central Street
Jordan, George F.
257 Massachusetts Avenue
Joslin, Henry V. A.
129 Blackstone Boulevard
140 Blackstone Boulevard
Joslin Manufacturing Company
610 Manton Avenue
61 Ponagansett Avenue
Joslin, William
106 Courtland Street
222 Elmwood Avenue
610 Manton Avenue
62 Ponagansett Avenue
Joy Village Restaurant
488 Smith Street
Joyce, Edward C.
32 Elmgrove Avenue
Julliard, A. D., Company
120 Manton Avenue
Kane, Oliver
21-23 James Street
Kates, Henry E.
[375] North Main Street
144 Westminster Street
Keach, William F.
312 Morris Avenue
Kelman, Abraham
212-234 Saratoga Street
Keefe, Dr. John W.
262 Blackstone Boulevard
Keefe Surgery
262 Blackstone Boulevard
Keeney, Barnaby C.
37 Creighton Street
Kelley, Bartholomew
8-22 Grove Street
Kelley, Charles
51 Camden Avenue
Kendrick, John E.
514 Broadway
Kendrick, John E., Jr.
433 Broadway
Kennedy, James T.
547-549 Broadway
Kennedy's
180-204 Westminster Street
Kenerson, William
100 Morris Avenue
Kent, Amos M.
1041 Eddy Street
Kent, Calvin
127 Transit Street
Kent, Nathan
131 Transit Street
Kettlety, C.L.
45½ Marlborough Avenue
1 Princeton Avenue
Kiernan, John R.
42 East Street
Kimball, James M.
108 Prospect Street
King, Austen H.
125 Camp Street
King, William J.
48 College Street
Kirby, Henry A.
1411 Westminster Street
Kitson, H. H.
950 Elmwood Avenue
Klapp, Lyman
217 Hope Street
Knight, Robert
271 Elmwood Avenue
Knight, Robert, Heirs
271 Elmwood Avenue
Knight, Webster
104 Princeton Avenue
118 Princeton Avenue
Knight, B. B. & R.
299 Carpenter Street
128-134 Dorrance Street
Knight Memorial Library
271 Elmwood Avenue
Knights of Pythias, Elmwood Lodge No. 16
376 Elmwood Avenue
Koerner's Lunch
18-20 Aborn Street
Kresge's
191 Westminster Street
Ladd, George W.
37 Mawney Street
Ladd, I. Gifford
1 Young Orchard Avenue
Ladd Observatory, Brown University
[451] Hope Street
LaFarge, John
169-171 Academy Avenue
Lafayette, Marquis de
150 Benefit Street
17-23 South Court Street
Lafayette Apartments
380 Lloyd Avenue
Lake, Charles
177 Transit Street
Langrock
135 Thayer Street
Langrock, David T.
135 Thayer Street
Lansing, Willard I.
46 Forest Street
Lapham, Benjamin
354-356 Wickenden Street
Lapham, Benjamin N.
167 Power Street
Lapham, Benjamin N., Heirs
158-172 Mathewson Street
Lapham Building
158-172 Mathewson Street
Larcher, John
282 Benefit Street
LaSalle Academy
1010 Smith Street
Lardner, Dr. Dionysus
128-134 Dorrance Street
Latham, Joseph A.
39 Daboll Street
Lauderdale Building
144 Westminster Street
Law, Charles
303 Washington Street
Law, James B.
31-33 Whitmarsh Street
Lawson, Miles B.
669 Public Street
Lawton, Arnold
146-148, 150-152, 162-164 Colfax Street
Layden, Patrick J.
46 Grandview Street
Lederer Building
139 Mathewson Street
Lederer Theatre
201 Washington Street
Lee, Charles G.
5, 7 East Street
Lees, Frederick
160 Ohio Avenue
Leland, Henry M.
235 Promenade Street
Leonard, George C.
52 Parkis Avenue
Levin, Morris
21 Laurel Avenue
Lewis, Dexter B.
187 Benefit Street
Lewis, John D.
134 Brown Street
Lewis, Samuel
137 Chestnut Street
Liberty Theatre
1017 Broad Street
Lilas, John
8 Jenckes Street
Lily Building
747-753 Westminster Street
Lincoln, John L.
130-132 Angell Street
Lincoln School
30 East Orchard Avenue
Lippitt, Albert D.
671 Broad Street
78 Hudson Street
Lippitt, Alexander Farnum
975 Hope Street
Lippitt, Charles
5-7 Charles Field Street
Lippitt, Charles Warren
387 Charles Street
Lippitt, Francis J.
142 Angell Street
Lippitt, Henry
387 Charles Street
198-200 Hope Street
199 Hope Street
Lippitt, Moses
14 John Street
Lippitt, Robert
193 Hope Street
Lippitt, Robert Lincoln
29 Orchard Avenue
Lippitt Park
975 Hope Street
Liscomb, Isaac
67 Princeton Avenue
Lisker, Etta
490 Angell Street
Lisle, Frank D.
59 Manning Street
List, Albert and Vera
64 College Street
Little, Robert B.
15-17 Wilson Street
Littman, Samuel
233 Warrington Street
Lloyd, Arthur E.
64 Whitmarsh Street
Locke, Warren S.
18 Everett Avenue
Locust Grove Plat
222 Daboll Street
Loew's Theatre
228 Weybosset Street
Logan, Leo
139-149 Elmgrove Avenue
Loomis, William H.
21-23 Blackstone Boulevard
Loramore, Samuel G.
6 Hylestead Avenue
Lothrop, Frederick L.
72 Keene Street

Lovecraft, Howard Phillips
135 Benefit Street
65 Prospect Street
Lovegrove, William E.
22 Arch Street
Low, Theodore F.
95 Blackstone Boulevard
Low, William H.
235 Broadway
Low, William H., Heirs
229 Westminster Street
243-245 Westminster Street
Low, William H., Jr.
243-245 Knight Street
229 Westminster Street
Luther, George E.
163 Waterman Street
Luther, Edward
212-216 Oxford Street
Luther, William H.
65 Adelaide Avenue
212-216 Oxford Street
356 Public Street
Luther Brothers
212-216 Oxford Street
Lyman, Asa
123 Almy Street
Lyman, Daniel Wanton
Brown University: Lyman Gymnasium
Lynch, Matthew
120 Robinson Street
Lynn, Chatherina
28-30 Bernon Street
Lyon, Ezra P.
22-26 North Main Street
170 Waterman Street
Lyon, George C.
93 Arlington Avenue
Lythgoe, Joseph
106 Almy Street
McCarthy, Catherine
77 Pekin Street
McDonald, William
25 Moore Street
McDonald, William, Jr.
188 Blackstone Boulevard
McDowell, James
166 Eastwood Avenue
McDuff, Daniel
532 Chalkstone Avenue
Macedonia Armenian Methodist Episcopal Church
35 Ashmont Street
McHale, Thomas P.
209 Douglas Avenue
McIntosh, Duncan D.
171 Pleasant Street
McIntosh, John G.
207 Morris Avenue
McIntyre, Joseph B.
166 President Avenue
McIver, Margaret
225 Orms Street
McKenna, James
136 Oxford Street
Mackinney, Harold
215 Arlington Avenue
McKivergan, Henry
123-125 Atlantic Avenue
MacLeod, Frank N.
290 Irving Avenue
McMurtry, Archie
41 Moore Street
McNulty Hall, Johnson & Wales College
198-204 Weybosset Street
Macomber, Edward S.
134 Blackstone Boulevard
McOsker, Fergus J.
612 Elmgrove Avenue
Maddock Alumni Center, Brown University
38 Brown Street
Maine, Herbert
74 Chapin Street
Majestic Theatre
201 Washington Street
Makepeace, Charles R.
275 Wayland Avenue
Malmstead, Gustaf T.
77 Princeton Avenue
Man, Anna Hawke
950 Elmwood Avenue
Man, Benjamin
322 Benefit Street
Manchester, Albert H.
21 Manchester Place
Manchester, Nathaniel
43 Harkness Street
Manchester, Willard
73-75 Comstock
Mansfield, Robert T.
Manilowitz, Harry
207-209, 211-213, 215-217, 219-221 Jewett Street
25 Hollywood Road
Mansion Park
[201] Messer Street
Manton, Salma
199-219 Weybosset Street
Manton Avenue Bath House
223-225 Manton Avenue
Manton Avenue Grammar School
917 Manton Avenue
Manton Manufacturing Company
35-37, 41, 40-42, 44-46 Herschel Street
Marathon Development Corporation
69 Point Street
Marchant, E. W.
324 New York Avenue
Marcy, Frederick I.
8 Somerset Street
Marden, Frank W.
677 Broad Street
[45½] Marlborough Street
Margolies, M. Price
225-235 Hope Street
Market House
Market Square
Marriott Hotel
[2] Orms Street
Marsh, Henry C.
43 Parkis Street
Marshall, John
18 Constitution Street
Martin, Ephraim
171 Congdon Street
54-56 Jenkins Street
Martin, Frank H.
115 Bowen Street
Martin, Luther H.
22 Keene Street
Martin, William
52-54 Arnold Street
Marvel, Frederick W.
425 Elmgrove Avenue
281 Olney Street
Masar, Bradford
177 Verndale Avenue
Mason, Earl P.
296 Benefit Street
12-61 Zone Street
Mason, Fletcher
20 Taber Avenue
Mason, Henry M.
128 Congdon Street
Mason, Israel B.
571 Broad Street
12 Dartmouth Street
160 Kinsley Avenue
Mason, Nathan
33 Arnold Street
Mason, Perez
380 Broadway
Mason, William
136 Transit Street
Mason and Okie Plat
Felix Street
Masonic Temple
121-123 Dorrance Street
57 Park Street
Mathewson, Frank M.
224 Bowen Street
Mathewson, George A.
30 Almy Street
Mathewson, James
78 Pearl Street
Mathewson, J. B.
71 Bradford Street
Mathewson Street Methodist Church
389-393 Broad Street
128-130 Mathewson Street
Matteson, Charles
112 Prospect Street
Matthews, Joseph G.
117 Sheldon Street
Mauran, Carlo
322 Benefit Street
51 Thayer Street
Mauran, Frank, Jr.
137 Grotto Avenue
Mauran, Mr. & Mrs. Frank, III
109 Benefit Street
Mauran, Joseph
66-72 South Main Street
Mauran, Joshua
31 John Street
51 Thayer Street
Mauran, William L.
230 Arlington Avenue
110 Congdon Street
Mauran-Balch Block
66-72 South Main Street
Mawney, John
135 Benefit Street
Maynard, Frank H.
420 Angell Street
10 Elmgrove Avenue
Mead, Harry B.
760 Elmgrove Avenue
Medical Arts Building
214-218 Thayer Street
Meehan, George V.
225-235 Hope Street
Meeting Street School
24 Meeting Street
Mensing, Gustave F.
218 Adelaide Avenue
Merchant, Archie W.
48 Barberry Hill
Merchants Bank
20 Westminster Street
Merchants' Cold Storage Warehouse
160 Kinsley Avenue
Merino Mill
14-48 Barbara Street
61 Ponagansett Avenue
Merriman, C. H.
37 Cooke Street
Merriman, Charles
387 Charles Street
Merriman, E. Bruce
60 Manning Street
Merriman, Harold T.
158 Governor Street
Metcalf, Alfred
62 Alumni Avenue
Metcalf, George Pierce
66 Cooke Street
Metcalf, Helen Adelia Rowe
2 College Street
11 Waterman Street
Metcalf, Henry B.
12 Keene Street
Metcalf, Jesse
725 Branch Avenue
11 Waterman Street
[205] Woodward Road
Metcalf, Jesse H.
[205] Woodward Road
Metcalf, Louisa Dexter Sharpe
[205] Woodward Road
Metcalf, S. O.
224 Benefit Street
132 Bowen Street
182-212 Meeting Street
Midwood, William H.
439-441 Cahill Street
Milestones
[957] North Main Street
[1335] North Main Street
Millard, Ellery
81 Preston Street
Millard, William Ellery
81 Preston Street
Miller, Charles
304 Pearl Street
Miller, Elsie C.
239-241 Oakland Avenue
Miller, George O.
32 Bainbridge Avenue
Miller, George W.
20 Sackett Street
Miller, Dr. and Mrs. Horace J.
182-212 Meeting Street
Mills, William
1510 Westminster Street
Minden Apartments
123 Waterman Street
Ming Garden
66-68 Kennedy Plaza
Ministry-at-Large Free Chapel
25-27 Benefit Street
Miriam Hospital
31-41 Parade Street
164 Summit Avenue
Miró, Joan
180 George Street
Misch, Caesar
400 Westminster Street
Mitchell, Edward R.
6 Hylestead Avenue
Mitchell, George T.
7 Barnes Street
Mitchell, John A.
190 Hope Street
Mollicone, Joseph
203 Westminster Street
Molter, Arthur M.
397 Rochambeau Avenue
Molter, Henry T.
1447 Westminster Street
Monahasset Mill
530 Kinsley Avenue
Moore, Samuel & Company
301 Friendship Street
Morgan, Henry P.
20 Bainbridge Avenue
Moroney, Patrick
2 Cooke Street
Morris, Henry
566 Wayland Avenue
Morris Plan
25 Canal Street
Morrison, Hugh
243 Williams Street
Morse, Alpheus C.
42-44 Benefit Street
Morse, Milton
104 Benevolent Street
Morton, Hosea K.
35 Blackstone Boulevard
Moses, Frederick T.
47 Barberry Hill
Moses Brown School
250 Lloyd Avenue
Moshassuck Square Apartments

[55] Charles Street
400-456 North Main Street
Moss, Joseph
21-23 Blackstone Boulevard
Mott, Jacob
79 Plainfield Street
Moulton, Benjamin P.
50 Channing Avenue
Moulton, David P.
75 East Orchard Avenue
Moulton, Edmund T.
248 Hope Street
Moulton Building
327-333 Westminster Street
Mount Calvary Church
364 Prairie Avenue
Mount Hope Courts
92-98 Doyle Avenue
Mowry, William A.
34 Mawney Street
Mowry, William G. R.
57 Brownell Street
126 Waterman Street
Mumford, Charles
181 Waterman Street
Mumford, Emeline
181 Waterman Street
Mumford, Henry G.
13 Cushing Street
Mumford, Samuel
65 Prospect Street
Music Mansion
88 Meeting Street
Narragansett Electric Company
342 Eddy Street
Nassoit-Sulzberger & Co.
South Main Street
Nathanson, Max
66 Slater Avenue
National Exchange Bank Building
59-63 Westminster Street
New England Academy of Torah
262 Blackstone Boulevard
New England Butt Company
304 Pearl Street
New England Screw Company
530 North Main Street
New England Telephone Company
1096 Broad Street
234 Washington Street
New England Yearly Meeting of Friends
250 Lloyd Avenue
Newberry's
203 Westminster Street
Newell, Arthur W.
150 Morris Avenue
Newport National Bank
54-56 Weybosset Street
Nichols, Irene L.
211 Waterman Street
Nichols, Isabelle B.
64 Alumni Avenue
Nicholson, Paul
288 Blackstone Boulevard
Nicholson, Samuel C.
71 George Street
Nicholson, William T.
57 Brownell Street
23 Acorn Street
Nicholson File Company
23 Acorn Street
Nickerson, Henry E.
71 Princeton Avenue
Nickerson, Herbert D.
60 Whitmarsh Street
Nickerson, Louisa
250 Massachusetts Avenue
Nickerson, Lyra Brown
224 Benefit Street
Nightingale, George
59 Prospect Street
Nightingale, George C.
15 Oriole Avenue
Nightingale, Horatio R.
130 Prospect Street
Nightingale, Joseph
357 Benefit Street
245-247 South Main Street
Nolan, James F.
71 Pekin Street
Norman, George H.
593 Eddy Street
North Burial Ground
5 Branch Avenue
Noyes, John L.
147 Bowen Street
Nugent, Franklin
67 Orchard Avenue
Oakdale Manufacturing Company
160 South Water Street
O'Brien, Christopher
267 Rochambeau Avenue
O'Connell, Joseph
183 George Street
O'Connor, Elizabeth
234-242 President Avenue
O'Gorman, Thomas
215 Doyle Avenue
O'Gorman Building
217 Westminster Street
Okie, Dr. A. H.
12-61 Zone Street
Old Colony Bank
54-56 Weybosset Street
Old Stone Bank
31 South Main Street
86 South Main Street
110 South Main Street
Old Stone Square
31 South Main Street
Old Stone Tower
40 Westminster Street
Oldfield, John
216 Orms Street
Olevson, John B.
30 Elmway Street
Olivo's Diner
488 Smith Street
Olney, Charles P.
17-19 Creighton Street
Olney, Frank Fuller
141 Waterman Street
Olney, Stephen T.
725 Branch Avenue
Olney, Joseph, Jr.
225-235 Hope Street
Olney Street Baptist Church
100 Olney Street
On Leong Chinese Merchants Association
15-25 Snow Street
Opportunities Industrialization Center
45 Hamilton Street
Oriental Mill
[20] Admiral Street
Ormsbee, Caleb
407-409 Benefit Street
Ormsbee, John
151 Power Street
O'Rourke, Felix
329 Ives Street
O'Shaunessy, George F.
416 Elmgrove Avenue
Otis, Samuel A.
203 Adelaide Avenue
Otis, William P.
203 Adelaide Avenue
Otto, Max E.R.
120-122 Oakland Avenue
Our Lady of Lourdes Church
[Roman Catholic]
901 Atwells Avenue
Our Lady of Mt. Carmel Church
[Roman Catholic]
64 Brayton Street
Outlet Company
168-176 Weybosset Street
Owen, Ezekiel
35 Larch Street
Owen, George
101 Dyer Street
9 Steeple Street
Owen, Smith
101 Dyer Street
79 Prospect Street
9 Steeple Street
Owen Building
101 Dyer Street
Packard, Alpheus S.
275 Angell Street
Packard Motor Car Company
202 Washington Street
Paddock, George H.
63 Governor Street
Page, Martin
37 George Street
Paine, Amasa
30 Congdon Street
Paine & Sackett
530 Kinsley Avenue
Palmer, J. H.
84 Dartmouth Street
Palmer, John B.
69 Cooke Street
Palmer, Julius
112 Fountain Street
Palmer Block
112 Fountain Street
Pareira, Solomon
[401] Reservoir Avenue
Park View Apartments
31-41 Parade Street
Park View Nursing Home
31-41 Parade Street
Parker, Rev. Robert B.
67 Manning Street
Parkhurst, Daniel S.
178-180 Elmwood Avenue
Parkhurst, Edward C.
178-180 Elmwood Avenue
Paroli, Father Luigi
470 Atwells Avenue
Parker, Benjamin
18 Elmhurst Avenue
Parker, John A.
119 Congdon Street
Parsons, G. Richmond
276 George Street
Parsons, Joseph V.
102 John Street
Pastore, John O.
3 Exchange Terrace
Patt, Frederick
1248 Broad Street
Pearce, Daniel
53 Transit Street
Pearce, Edward D., Jr.
6 Benevolent Street
Pearce, Earl
42-44 Benefit Street
Pearce, Henry
182 George Street
21 Manning Street
Pearce, Levi
25-27 John Street
Pearce, Nathaniel
305 Brook Street
Peck, Arthur L.
52-54 Whitmarsh Street
Peck, Isaac
120 Transit Street
132 Transit Street
325-329 Transit Street
Peck, Joseph
220 South Main Street
Peck, Leander Remington
184 Knight Street
Peck, Salisbury
253 Broadway
Peckham, F. H.
270 Weybosset Street
Peckham, Thomas
395 Benefit Street
Peckham, William
165-169 Peace Street
Peerless
239 Westminster Street
Peirce, Christopher A.
271 Butler Avenue
Pembroke College, Brown University
66 Benefit Street
172 Meeting Street
182-212 Meeting Street
300 Thayer Street
Pembroke Dormitory
300 Thayer Street
Pendleton, Charles L.
224 Benefit Street
72 Waterman Street
People's Bank
70 Kennedy Plaza
27 North Main Street
Perkins, Fred E.
182-184 Waterman Street
Perkins, Fred H.
768 Elmgrove Avenue
Perkins, Stillman
304 Pearl Street
Perkins Land Company
927 Westminster Street
1027-1039 Westminster Street
Perry, Charles E.
155 Washington Avenue
Perry, Rev. John A.
123 Elmwood Avenue
11 Sprague Street
Perry, Marsden J.
62 Dorrance Street
342 Eddy Street
2 George Street
33 Power Street
52 Power Street
Perry, William H.
225 Adelaide Avenue
Peterson, Axel
84 Indiana Avenue
Peterson, Nils
10 Elmgrove Avenue
Pettey, David W.
100 Chester Avenue
Pettis, Robert
99 Lydia Street
Phenix Iron Foundry
110 Elm Street
123 South Street
Phillips, Charles F.
26 Hanover Street
Phillips, Francis J.
71 Manning Street
Phillips, George R.
340 Broadway
Phillips, Mrs. Gilbert
236 George Street
Phillips, Thomas , Jr.
186 Waterman Street
Phillips Lead Company
231 South Main Street
Pierce, Carrie L.
196 Broadway
Pierce, Charles F.
39 Daboll Street
Pierce, Lewis J.
79 Plainfield Street
Pierce, Lyman
176-178 Cypress Street
Pierce, Thomas, Jr.
202 Broadway
Pierce, William H.
16 Melrose Street

Pike, Asa
20 Sheldon Street
Pike, Jonathan
20 Sheldon Street
Pilling, John
294 Doyle Avenue
Pinckney, Isaac
46-48 North Court Street
Pitman, Rev. John
21 George Street
Pitts, Dr. Herman C.
65 East Orchard Avenue
Place, John A.
29 Dover Street
Plain Farm
108 Webster Avenue
Plantations Club
8 Abbott Park Place
Police Stations
Chafee at Capron Street
205-215 Fountain Street
45 Hamilton Street
111 Plain Street
Pond, Francis M.
255 Hope Street
Pope, West
97 Williams Street
Pope, William H.
225 Power Street
11 Young Orchard Avenue
Possner, Herman G.
343 Broadway
Potter, Anson
552 Potters Avenue
Potter, Asa
453 Angell Street
Potter, B. Thomas
8 Stimson Avenue
Potter, Charles
154 Waterman Street
Potter, Charles A.
198 Waterman Street
Potter, Edward
26 Taber Avenue
Potter, Christopher C.
480 Elmwood Avenue
80 Plenty Street
Potter, Helen K.
26 Taber Avenue
Potter, Henry A.
4-6 Avon Street
Potter, James A.
359 Broad Street
Potter, John E.
45 Arch Street
49-51 Arch Street
Potter, John O.
155 Power Street
Potter, Josephine E.
593 Eddy Street
Potter, Mary
47 Doyle Avenue
Potter, Prince A.
15-17 Burnett Street
Potter, Russell
26 John Street
51 Thayer Street
55 Thayer Street
Powder House Plat
13-53 Gladstone Street
272-300 Potters Avenue
Powder Mill Turnpike
1076 Smith Street
Powers, Laura C.
18-20 Medway Street
Powers, William P.
11 Medway Street
Prentice, George W.
514 Broadway
83-85 Tobey Street
Press, Benjamin
248 Warrington Street
Preston, Augustus H.
105-107 Parade Street
Preston, Julius H.
130 Lloyd Avenue
Preston, Walter L.
249 Hope Street
Price, Mary Emma
52 Parkis Avenue
Primavera Apartments
490 Angell Street
Prior, Patrick
74 Pleasant Street
Prouty, John W.
39 East George Street
Providence & National Worsted Company
166 Valley Street
Providence Art Club
7 Thomas Street
10 Thomas Street
11 Thomas Street
Providence Athenaeum
251 Benefit Street
Providence Athletic Association
198-204 Weybosset Street
Providence Bank
50 South Main Street
100 Westminster Street
Providence Board of Trade
Market Square
Providence Chamber of Commerce
Market Square
Providence Civic Center
1 LaSalle Square
Providence College
[151] Eaton Street
235 Eaton Street
[601] River Avenue
Providence County Court House
250 Benefit Street
Providence Dyeing, Bleaching and Calendaring Company
50-54 Valley Street
Providence Foundation
203 Westminster Street
Providence Gas Company
80 Globe Street
100 Weybosset Street
Providence Historic District Commission
62 Prospect Street
Providence Institution for Savings
179-181 Atwells Avenue
520 Elmwood Avenue
87 Empire Street
86 South Main Street
Providence Insurance Company
20 Washington Place
Providence Journal Company
35-69 Fountain Street
203 Westminster Street
Providence Library Company
251 Benefit Street
Providence Lying-In Hospital
50 Maude Street
Providence Machine Company
31 Allens Avenue
Providence Marine Corps of Artillery
176 Benefit Street
Providence Mutual Fire Insurance Company
10 Mutual Place
Providence National Bank
100 Westminster Street
Providence Performing Arts Center
228 Weybosset Street
Providence Preservation Society
109 Benefit Street
24 Meeting Street
South Main Street
203 Westminster Street
Providence Preservation Society Revolving Fund, Incorporated
103 Parade Street
Providence Public Library
31 Candace Street
271 Elmwood Avenue
150 Empire Street
121 Hope Street
708 Hope Street
445 Prairie Avenue
233 Veazie Street
Providence Railroad Station
Station Place
Providence Redevelopment Agency
525 North Main Street
South Main Street
Providence Steam Engine Company
516-528 South Main Street
Providence Telephone Company
112 Union Street
Providence Tool Company
148 West River Street
Providence Washington Insurance Company
20 Washington Place
Public Parks
Abbott Park Place
99 Atwells Avenue
950 Elmwood Avenue
210 Pitman Street
Public Schools
245 Althea Street
231 Amherst Street
293 Amherst Street
104-106 Beacon Avenue
145 Beaufort Street
1450 Broad Street
160 Bucklin Street
721 Chalkstone Avenue
[151] Courtland Street
370 Hartford Avenue
316 Hope Street
421 Hope Street
24 Meeting Street
158 Messer Street
195 Nelson Street
252 Public Street
110 Ruggles Street
101 Sessions Street
396 Smith Street
140 Summit Avenue
26 Thayer Street
278 Thurbers Avenue
15 Vineyard Street
770 Westminster Street
455 Point Street
99 Willow Street
Purkis, Robert
37 Charles Field Street
38 Charles Field Street
Radeke, Eliza G.
224 Benefit Street
Rafferty, John T.
55 Candace Street
Randall, Charles S.
355 Public Street
Randall, Dexter
36 Bowen Street
Randall, Shadrach
24 Edgeworth Avenue
Randall, Walter E.
130 Hamilton Street
Randall, William
33 Pocasset Avenue
Randall, William
255 Vermont Avenue
Rakatansky, Benjamin
21-51 (odd) Croyland Road
82-126 Gordon Avenue
Rathbone, Josephine
305 Hope Street
Rausch, Anthony J.
36 Whitmarsh Street
Ray, Thomas
13-53 Gladstone Street
Read, Hiram
54-56 Jenkins Street
17 Thayer Street
Read, Olney
340 Pine Street
Red Bridge
392 Waterman Street
Reed, Charles H.
55 Blackstone Boulevard
Reed, John
57 Governor Street
Reeves, Daniel Wallis
78 Doyle Avenue
Reeves, Mr. and Mrs. Euchlin D.
93 Benevolent Street
Register of Motor Vehicles
See State Office Building
Reichold, Henry W.
22 East Manning Street
Reilly, John T.
32 Candace Street
Remington, Betsey R.
215 Broadway
Remington, Horace E.
170 Adelaide Avenue
91 Friendship Street
Remington, Horace, & Sons Company
91 Friendship Street
Remington, William B.
38 Maple Street
Research and Design Institute
1 Bark Street
Reynolds, John
88 Benefit Street
Reynolds, Francis W.
73 Mawney Street
Reynolds, Frank B.
76 Adelaide Avenue
Reynolds, Grace M.
19 Stimson Avenue
Reynolds, Thomas R.
259-261 Lenox Avenue
Rhind, John Massey
25 Kennedy Plaza
Rhode Island Auditorium
1111 North Main Street
Rhode Island College
600 Mount Pleasant Avenue
Rhode Island College of Education
199 Promenade Street
Rhode Island Company
460 Eddy Street
Rhode Island Department of Health
15 Davis Street
Rhode Island Department of Transportation
30 Arline Street
Rhode Island Historical Society
251 Benefit Street
110 Benevolent Street
121 Hope Street
68 Waterman Street
209 Williams Street
Rhode Island Hospital
593 Eddy Street
Rhode Island Hospital Trust Company
15 Westminster Street
[25] Westminster Street
Rhode Island Locomotive Works
12-61 Zone Street
Rhode Island Medical Society
106 Francis Street
Rhode Island Normal School
199 Promenade Street
151 Weybosset Street
Rhode Island Reds
1111 North Main Street
Rhode Island School of Design
224 Benefit Street
15 Canal Street
55 Canal Street

2 College Street
62 Prospect Street
231 South Main Street
11 Waterman Street
29 Waterman Street
42-62 Waterman Street
Rhode Island Society for the Prevention to Cruelty to Children
108 Doyle Avenue
Rhode Island Tool Company
148 West River Street
Rhodes, Clark
483-485 Friendship Street
Rhodes, Henry
101 Benefit Street
Rhodes, James
137 Linwood Avenue
Rhodes, James T.
367 Benefit Street
Rhodes, William C.
231 Rhodes Street
Rice, Mrs. Herbert A.
25 Cooke Street
Rice, Owen
20 Tecumseh Street
Richards, Charles P.
48 Lloyd Avenue
Richards, George A.
454 Broadway
Richards, Isaac P.
56 Beaufort Street
Richardson, Alfred J.
506 Smith Street
Richardson, Ellen
106 Benevolent Street
225 George Street
Richardson, James
225 George Street
Richardson, Josiah W.
14 Parkis Avenue
Richardson, Thomas
9 John Street
Richardson Hall
175 Thayer Street
Richmond, Ephraim
347 Public Street
Richmond, G. M.
325 Valley Street
12-61 Zone Street
Richmond, Gerald M.
166 Waterman Street
Richmond, Walter
166 Waterman Street
Richmond, Knight C.
41 Cooke Street
Richmond Building
270 Weybosset Street
Richmond Manufacturing Company
325 Valley Street
Richter, Max J.
173 Benefit Street
Richter Street
Sparrow Street
Richmond, Samuel N.
22 Bowen Street
Richton International Corporation
167 Point Street
Rickard, George A.
865 Eddy Street
Rising, Emma
153-157 Medway Street
Riverside Mills
50 Aleppo Street
Robertson, Louis E.
60 Stimson Avenue
Robertson, Mary Calder
50 Stimson Avenue
Robertson, R. Austin
50 Stimson Avenue
Robinson, Charles Alexander
12 Keene Street
Robinson, George W.
242 Adelaide Avenue
Robinson Green Beretta
383 Benefit Street
Rochambeau, Comte de
Summit Avenue
Rockefeller, John D.
Brown University: Rockefeller Hall
Rockefeller, John D., Jr.
110 Benevolent Street
Brown University, Rockefeller Hall
75 North Main Street
10 Prospect Street
Rodman, William H.
37 Mawney Street
Roelker, William G.
37 George Street
Roffee, Caleb
92 Williams Street
Roger Williams Baptist Church
201 Woodward Road
Roger Williams Finishing Company
27 Dryden Lane
Roger Williams Housing Project
198 Thurbers Avenue
Roger Williams National Memorial Park
150 North Main Street
Roger Williams Park
950 Elmwood Avenue
Rogers, Charles D.
120 Olney Street
Rogers, Everett I. and Laura F.
35 Orchard Avenue
Rogers, Frank K.
16 Irving Avenue
Rogers, Horatio
264 Bowen Street
Rogers, Randolph
Kennedy Plaza: Exchange Place Mall
Roitman's
160 South Main Street
Rope Walk Plat
5-7 East Street
100, 102 John Street
Rose, Isaac
514 Blackstone Boulevard
Rosen, Sigmund
156-170 Dudley Street
Rounds, George A.
135, 139, 143 Johnson Street
Rounds, John M.
20 Humboldt Avenue
Rowley, James
39 Lorimer Avenue
Rumford Chemical Works
231 South Main Street
Russell, Charles A.
83 Loring Avenue
Russell, Mrs. Henry G.
10 Brown Street
Russell, Hope
129 Waterman Street
Russell, Joseph
118 North Main Street
Russell, William
118 North Main Street
Sabin, William R.
100 John Street
Sackett, Frederick M.
177 George Street
Sackett, George O.
37 Arlington Avenue
Safford, Albert
73-75 Beacon Avenue
Safford, William
73-75 Beacon Avenue
St. Adelbert's Church [Roman Catholic]
860 Atwells Avenue
St. Ann's Church [Roman Catholic]
280 Hawkins Street
St. Augustine's Church [Roman Catholic]
639 Mount Pleasant Avenue
St. Charles Borromeo Church [Roman Catholic]
178 Dexter Street
St. Dunstan's School
88 Benefit Street
St. Edward's Church [Roman Catholic]
979-999 Branch Avenue
St. Elizabeth's Home
109 Melrose Street
St. Francis Friary
262 Blackstone Boulevard
St. James Church [Episcopal]
402 Broadway
St. John's Church [Episcopal]
144 Benefit Street
271 North Main Street
St. John's Lodge of Masons
Market Square
St. John's Society [Roman Catholic]
178 Dexter Street
St. John's Church [Roman Catholic]
352 Atwells Avenue
St. Joseph's Church [Roman Catholic]
86 Hope Street
75 John Street
St. Maria's Home
125 Governor Street
St. Martin's Church [Episcopal]
60 Orchard Avenue
St. Mary's Academy of the Visitation
29 Bainbridge Avenue
St. Mary's Church [Roman Catholic]
536 Broadway
538 Broadway
St. Michael's Church [Roman Catholic]
251 Oxford Street
St. Michael's School
141-151 Gordon Avenue
St. Michael's Church [Roman Catholic]
251 Oxford Street
St. Michael's Total Abstinence and Benevolent Society
212--216 Oxford Street
St. Patrick's Church [Roman Catholic]
244 Smith Street
St. Patrick's Cemetery [Roman Catholic]
[245] Douglas Avenue
St. Paul's Evangelical Lutheran Church
445 Elmwood Avenue
St. Paul's Methodist Episcopal Church
364 Prairie Avenue
St. Pius Church [Roman Catholic]
[230] Eaton Street
49 Elmhurst Avenue
St. Sebastian's Church [Roman Catholic]
39-57 Cole Avenue
St. Stephen's Church [Episcopal]
400 Benefit Street
114 George Street
26 Thayer Street
St. Vartanantz Armenian Apostolic Church
402 Broadway
Sts. Sahag and Mesrob Armenian Apostolic Church
60 Jefferson Street
Salisbury, Duty S.
265 Elmwood Avenue
Salisbury, Ernest F.
51 East Orchard Avenue
Salisbury, Levi
131 Waterman Street
Salisbury, Luther
50 Forest Street
Salisbury, Sylvester
425 Benefit Street
Salmon, Francis
267-271 Weybosset Street
Salvation Army of Rhode Island
382-386 Broad Street
Sampson, Charles A.
259 Ohio Avenue
Samuels, Joseph
249 Blackstone Boulevard
593 Eddy Street
168-176 Weybosset Street
Samuels, Leon
168-176 Weybosset Street
Sanford, Addie H. (Mrs.)
41 Almy Street
Sapinsley, Milton
270 Laurel Avenue
Sarle, O. Perry
263 Morris Avenue
Sawin, Eugene M.
9, 15 Wesleyan Avenue
Sayles, Frank A.
182-212 Meeting Street
Sayles, Leroy A.
254 Adelaide Avenue
Sayles, William Clark
Brown University: Sayles Hall
Sayles, William F.
103 Prospect Street
Schmid, Albert J.
100 Elmgrove Avenue
Schmid, Emilie
9 Linden Street
Schofield, William A.
263 Olney Street
Schonhardt, Henri
Exchange Terrace: City Hall Park
School for Dependent and Neglected Children
600 Mount Pleasant Avenue
Schott, John N.
183-185 Brown Street
67-69 Keene Street
Schreiber, Charles
36 Lenox Avenue
Schubarth, Niles B.
49 Common Street
Sciences Library, Brown University
197 Thayer Street
Scott, Wilbur A.
396 Blackstone Street
Scott, Willard B.
149-153 Camp Street
Seamans, Nathan
15 Arnold Street
Searcy, Mary
136 Oxford Street
Searle, James A.
973 Broad Street
Sears, Lorenzo
163 Butler Avenue
Second Church of Christ Scientist
244 Elmwood Avenue
Second Universalist Church
151 Weybosset Street
Serpa, Rev. Antonio
207 Wickenden Street
"Shakspeare Hall"
128-134 Dorrance Street
Shakespeare's Head
21 Meeting Street
Shanley, Patrick
65 Bernon Street
Sharpe, Ellen Dexter

87 Prospect Street
Sharpe, Henry D.
235 Promenade Street
84 Prospect Street
Sharpe, Lucien
130-132 Angell Street
135 Angell Street
Sharpe, Mary Elizabeth (Mrs. Henry D.)
301 Benefit Street
India Point Park
84 Prospect Street
1-19 South Main Street
Shaw, Edwin
131 Sheldon Street
Shaw, Frederick E.
126 Melrose Street
Shatkin, Simon
252 Freeman Parkway
Sheehan, John
51 Freemont Street
Sheldon, Charles M.
177-181 Bridgham Street
Sheldon, J. A.
161 Orms Street
Sheldon, Nicholas
21 Sheldon Street
Sheldon, Rebecca O.
8 Stimson Avenue
Sheldon Street Baptist Church
10 East Street
Shepard, John
259 Westminster Street
Shepard's
259 Westminster Street
Sheppard, Frank M.
63 Cypress Street
Sherman, Edward W.
68 Arnold Street
Sherman, George R.
49 Forest Street
Sherman, Mathew J.
210 Laurel Avenue
Sherman, Nehemiah K.
514 Broad Street
Sherman, Samuel
142-144 Lenox Avenue
Sherman, William
146 West River Street
Sherman, William H.
236 Atlantic Avenue
Shore, Jacob and Pearl
48 Harwich Road
Silver Spring Bleaching and Dyeing Company
387 Charles Street
Simmons, F. W. & Co.
737-739 Cranston Street
Simmons, Franklin
950 Elmwood Avenue
Simmons, Josiah
167 Power Street
Simmons, James P.
51 Blackstone Boulevard
Simmons, Marion P.
327-333 Westminster Street
Sisson, Charles A.
475-477 Hope Street
Sisson, David
80 Plenty Street
Sisson, Isaac H.
44 Lillian Avenue
Skerry, John A.
127-129 Princeton Avenue
Slack, Warren J.
1252 Westminster Street
Slade, George
38-52 Washington Street
Slade, Jonathon B.
57 Larch Street
Slade, Hannah T.
76 Comstock Avenue
Slade's Building
38-52 Washington Street
Slater, Alpheus B.
359 Blackstone Street
251 Rhodes Street
Slater, Horatio N.
66 Benefit Street
Brown University: Slater Hall
Slater, John
66 Benefit Street
Slater, John F.
613 Angell Street
646 Angell Street
Slater, Ruth
359 Blackstone Street
251 Rhodes Street
Slater, Samuel
31 Allens Avenue
Slater, William S.
613 Angell Street
646 Angell Street
54 College Street
Smith, A. W.
62 Barrows Street
Smith, Albert
113 Oakland Avenue
Smith, Allen B.
326 Smith Street
Smith, Amos
236 George Street
Smith, Charles Sidney
172 Daboll Street
Smith, Charles W.
325 Angell Street
Smith, Emma J.
98 Congdon Street
Smith, The Rev. Francis
35 Benefit Street
Smith, Frank H.
238 Warrington Street
Smith, George H.
603 Broad Street
77 Princeton Avenue
Smith, George M.
165 Hope Street
Smith, George Sharpe
125 Princeton Avenue
Smith, George William
356 Blackstone Street
Smith, H. Stanton
225-235 Hope Street
Smith, Col. Henry
133 Smith Street
Smith, James Y.
222 Daboll Street
Smith, John
252 Rhodes Street
Smith, John L.
129 Waverly Street
Smith, John P.
40-42 Dexter Street
Smith, Marjorie Brown
225-235 Hope Street
Smith, Robert E.
601 Broad Street
Smith, Samuel N.
68 Keene Street
Smith, Sheffield
334 Smith Street
Smith, William
17 Benedict Street
Smith, William
18 James Street
Smith Building
57-59 Eddy Street
Snow, Ann Eliza
265 Gano Street
Snow, George M.
305 Hope Street
Snow, Rev. Joseph, Jr.
Westminster Street
300 Weybosset Street
Snow, Thomas B.
366 Blackstone Street
Society of Friends
250 Lloyd Avenue
99 Morris Avenue
Soldiers and Sailors Monument
Kennedy Plaza: Exchange Place Mall
Somes, Fred C.
495 Lloyd Avenue
Sons of Abraham Synagogue
364 Prairie Avenue
Soren, Harry
212-234 Saratoga Street
Sorrentino, Vincent
141 Freeman Parkway
Soule, John
223-225, 227-229 Doyle Avenue
South Baptist Church
747 Broad Street
Southwick, Andrew S.
205 Linwood Avenue
South Side Jewish Community Center
45 Hamilton Street
Speidel, Albert
70 Ship Street
Speidel, Edwin
70 Ship Street
Speidel Chain Company
70 Ship Street
Spence, Alexander
309 Vermont Avenue
Spence, Rachel
309 Vermont Avenue
Spicer, George T.
401 Broadway
Spink, Benjamin W.
243-245 Broadway
Spitz, A. A.
409-411 Broadway
Sprague, Byron
1 Young Orchard Avenue
Sprague, Charles H.
17 Arch Street
44 Stimson Avenue
Sprague, David
263 Public Street
Sprague, Henry
100 Prospect Street
Sprague, A. & W.
128-134 Dorrance Street
Stafford, Charles L.
41 Arlington Avenue
Stanley, Alonzo W
28 Arch Street
71 Burnett Street
Stanley, Edward
71 Burnett Street
117 Comstock Avenue
Staples, Samuel
50 Benefit Street
52 Benefit Street
Staples, William R.
75 Benefit Street
Star Market
525 North Main Street
Stark, Charles L.
45 Chapin Street
Starr, Dr. Samuel
206 Waterman Street
State Office Building
133 Smith Street
State House, Rhode Island
150 Benefit Street
90 Smith Street
State Pier
242 Allens Avenue
Stead, Thomas J.
199-219 Weybosset Street
Steedman, Mary Balch Lippitt
271 Angell Street
Steer, Cyprian
21-23 James Street
Steere, Erastus N.
551-553 Chalkstone Avenue
50 Common Street
Steere, Franklin A.
7-9 Benefit Street
Steere, Henry J.
101 Benefit Street
725 Branch Avenue
81 Wild Street
Steere, John
970 Eddy Street
Steere, Jonah
122 Benefit Street
Steere, Mabel L.
161 Carr Street
Steere, Wendell W.
84-86 Cabot Street
Steere Worsted Mill
81 Wild Street
Steib, John
38 Congdon Street
Steinert, Albert
230 Arlington Avenue
366 Olney Street
Stephens Apartments
315 Elmwood Avenue
Sterling Service Oil Company
221 Smith Street
Stillwell, Daniel
404-408 Benefit Street
Stimson, Emily
300-302 Angell Street
Stimson, John J.
300-302 Angell Street
Stimson Avenue
Stiness, John H.
11 Halsey Street
Stone, Charles Moulton
260 Bowen Street
Stone, Henry P.
147 Parade Street
Stone, Pardon M.
536 Broadway
Stone, Susan
147 Parade Street
Strand Theatre
85 Washington Street
Studley, Abraham
24 Sheldon Street
Studley, J. Edward
451 Broadway
Sturges, Howard O.
47 Manning Street
Sturges, Rush
47 Manning Street
52 Power Street
Sullivan, Alice Banigan
259 Wayland Avenue
236 Westminster Street
Sullivan, Edward J.
45 Balton Road
Sullivan, James E.
214-218 Thayer Street
259 Wayland Avenue
Sullivan, James O.
47-49 Governor Street
Sullivan, Margaret
214-218 Thayer Street
Sullivan, Robert
214-218 Thayer Street
Sully, Daniel J.
406 Brook Street
Summerfield Company
274 Weybosset Street
Sutton, Edward
48 Lloyd Avenue
Sutton, John A.
631 Angell Street
Swan, Stephen B.
371 Sharon Street
Swan Point Cemetery
585 Blackstone Boulevard
Sweet, Ansel
359 Cahill Street

174 Potters Avenue
Sweet, Menzies
12 Arnold Street
Sweetland, William H.
475-477 Hope Street
Swift, Frank H.
37 Whitmarsh Street
Tabor, Samuel P.
87 Blackstone Boulevard
Taft, Robert W.
154 Hope Street
Taft, Royal C.
165 Hope Street
Talbot, Mr. and Mrs. William R.
209 Williams Street
Tallman, Esek
433 Pine Street
Tappan, Josiah
236 Lockwood Street
Tattersall, John
171 Pleasant Street
Taylor, Henry
192 Stanwood Street
Taylor, Henry
66-68 Woodbine Street
70 Woodbine Street
Taylor, Kathleen
163 Waterman Street
Tempest, Joseph, Heirs
49 Forest Street
Temple, Timothy
18 George Street
Temple Beth El
688 Broad Street
68-72 Orchard Avenue
Temple Beth David
145 Oakland Avenue
Temple Beth Shalom
100 Rochambeau Avenue
Temple Emanu El
295 Morris Avenue
Temple Street School
252 Public Street
Terminal Warehouse Company
336 Allens Avenue
Teste Block
84-88 Dorrance Street
Tetlow, Edwin
116 Chester Avenue
Textron, Incorporated
70 Ship Street
166 Valley Street
40 Westminster Street
Thayer, George W.
167 Prospect Street
Third Baptist Church
10 East Street
Thompson, E.
22-26 North Main Street
Thompson, E. K.
22-26 North Main Street
Thompson, George S.
428 Pine Street
Thompson, James
70 Laurel Avenue
Thompson, John H.
108 Doyle Avenue
Thompson, Launt
Exchange Terrace: City Hall Park
Thresher, Henry G.
30-32 Chestnut Street
Thurber, Celia
196 Broadway
Thurber, Frederick B.
518 Cole Avenue
292 Westminster Street
Thurber, Hope
196 Broadway
Thurber, L. H.
28 Dover Street
Thurber, William G.
526 Cole Avenue
292 Westminster Street
Thurston, Benjamin
30 Stimson Avenue
150 Waterman Street
Thurston, R. L.
516-528 South Main Street
Tierney, James P.
275 Olney Street
Tiffany & Company
175 Mathewson Street
Tilden-Thurber
292 Westminster Street
Tilley, William J.
135 Transit Street
Tillinghast, George H.
130 Arlington Avenue
Tillinghast, J. W.
150 Lloyd Avenue
Tillinghast, James
268 Angell Street
Tillinghast, Jeremiah
401 Benefit Street
68 Transit Street
Tillinghast, Joseph
10 James Street
403 South Main Street
Tillinghast, Lloyd A.
299 Westminster Street
Tillinghast, Mason W.
165-167 Briggs Street
169 Briggs Street
Tillinghast Building
299 Westminster Street
Tillinghast Burial Ground
[398] Benefit Street
Tingley, Henry
144 Power Street
Tingley, Samuel
22 Benevolent Street
Tingley, Sylvanus
22 Benevolent Street
Tocci, Louis, Pfc.
470 Atwells Avenue
Tockwotten Home
180 George M. Cohan Boulevard
Tomkins, Floyd, Jr.
234 Wayland Avenue
Towne Street
North Main Street
South Main Street
Townsend, John A.
127 Power Street
133 Power Street
Townsend, Solomon
35 Charles Field Street
Tourtellot, Asa
43 Harkness Street
Toy Theatre
260 Thayer Street
Treadwell, Jonathon
42 North Court Street
Trinity Baptist Church
213 Dorchester Avenue
Trinity Battery Service Building
342 Broad Street
Trinity Square Repertory Company
201 Washington Street
Trinity United Methodist Church
389-393 Broad Street
Tripp, Abial
83-85 Hope Street
Tripp, John S.
225 Adelaide Avenue
Troup, John E.
477 Broadway
478 Broadway
Trowbridge, Francine R.
372 Broadway
Truman, John
73 Transit Street
Tucker, George E.
309 Ohio Avenue
Tucker, Mr. and Mrs. John H.
231 George Street
Tucker, Jonathan
200, 206 Smith Street
Tuipe, Joseph H.
68-72 Ninth Street
Turks Head Building
7-17 Weybosset Street
Turner, Edwin
37 Greene Street
Turner, James M.
26 Larch Street
Tuttle, John H.
275 Washington Avenue
Union Baptist Church
10 East Street
Union Paper Company
[20] Admiral Street
Union Railroad Company
215 Bucklin Street
Union Station
4 Exchange Terrace
Union Trust Company
62 Dorrance Street
United Baptist Church
530 Smith Street
United Department Stores
168-176 Weybosset Street
United Electric Railway
546 Prairie Avenue
United Presbyterian Church
619 Chalkstone Avenue
United States Finishing Company
387 Charles Street
325 Valley Street
United States Gutta Percha Paint Company
8-12 Dudley Street
University Club
219 Benefit Street
University Heights
525 North Main Street
Updike, Walter W.
Princeton Avenue
Uptown Theatre
264-270 Broadway
Valeau, Henry
130 Moore Street
Valentine, William
80 Plenty Street
Valley Worsted Mill
45 Eagle Street
Van Wickle, Augustus Stout
Brown University
Vaughan, Benjamin F.
225 Adelaide Avenue
Vaughan, William P.
1 Medway Street
182-184 Waterman Street
195 Waterman Street
Veazie, Joseph
11 Benefit Street
Verrazzano, Giovanni da
1-19 South Main Street
Vesta Knitting Mill
Imperial Place
Veterans Memorial Auditorium
57 Park Street
Viall, George R.
292-294 Washington Avenue
Viall, William A.
151 Thayer Street
Waite, William H.
30-32 Chestnut Street
14 Parkis Avenue
Waite-Thresher Company
30-32 Chestnut Street
Walch, Charles L.
55 Alverson Avenue
Walcott, Erastus
227 Irving Avenue
Waldron, David
37 Blackstone Boulevard
Waldron, Harry A.
9 Stimson Avenue
Wales, William H.
981 Narragansett Boulevard
Walker, H. E.
54 Oriole Avenue
Walker, P. Francis
125 Parade Street
Walker, Robert L.
200 Blackstone Boulevard
Walker, W. Howard
111 Everett Avenue
Wall, Ashbel T.
145 Blackstone Boulevard
162 Clifford Street
Walling, Nelson
137 Doyle Avenue
Walnut Grove
600 Mount Pleasant Avenue
Walsham, Josiah
282 Williams Street
Walton, William H.
289 Broadway
Walworth, Mr. and Mrs. A. C.
175 Thayer Street
Wanskuck Co.
725 Branch Avenue
1115 Douglas Avenue
304 Pearl Street
Shiloh Street
15-97 Winchester Street
21-28 Winchester Street
64-66 Winchester Street
114-121 Winchester Street
158 Woodward Road
201 Woodward Road
Wanskuck Park
[205] Woodward Road
Ward, Eliza
2 George Street
Warren, Charles H.
168 Governor Street
Ward, Walter
56 Cooke Street
Washington, George
150 Benefit Street
15 Hopkins Street
Washington Street
41 Waterman Street
Washington Apartments
98 Irving Avenue
Washington Insurance Company
20 Washington Place
Washington Park Methodist Church
1520 Broad Street
Wasserman, Gilbert and Beatrice
110 Hartshorn Road
Waterman, Emily
219 Benefit Street
Waterman, John
18 Ponagansett Avenue
61 Ponagansett Avenue
Waterman, Rufus
188 Benefit Street
219 Benefit Street
100 North Main Street
110 Waterman Street
Waterman, Stephen, I
179-189 Weybosset Street
Waterman, Stephen, II
515-517, 519-521 Angell Street
70 Stimson Avenue
Watson, Edward L.
400 Angell Street
Watson, Robert
97 Angell Street
Watson, Thomas A.
107 Sheldon Street
Wayland, Francis
128 North Main Street
Wayland Building
128 North Main Street
Wayland Manor Hotel
500 Angell Street

Weeden, Stephen R.
30 Pratt Street
Weisman, Minnie
142-144 Oakland Avenue
Weiss, Harry
964-970 Broad Street
974-984 Broad Street
Westcott, Charles E.
51 Chapin Avenue
West, George J.
95 Roanoke Street
West Side Club
1027-1039 Westminster Street
Westcott, Slade & Balcom
38-52 Washington Avenue
Westminster Unitarian Church
126 Adelaide Avenue
Weybosset Street Comfort Station
Opposite 219 Weybosset Street
Weybosset Mills
34 Dike Street
244 Oak Street
Weybosset Pure Food Market
199-205 Wayland Avenue
What Cheer Garage
160 Benefit Street
What Cheer Mutual Fire Insurance Company
229 Waterman Street
Wheaton, Samuel B.
107 Angell Street
Whedlock, Charles A.
234 Wayland Avenue
Wheeler, Mary C.
216 Hope Street
Wheeler School
216 Hope Street
Whipple, Henry E.
126 Courtland Street
Whipple, John
54 College Street
Whipple, Joseph
271 North Main Street
Whitaker, Thomas
67 George Street
White, Elbert E.
214 Olney Street
White, Joseph J.
102 Laurel Avenue
White, Josephine
737-739 Cranston Street
White, Reginald J.
323 Laurel Avenue
White, Stillman
1 Bark Street
107 Park Street
White, Willis H.
289 Highland Avenue
Whitford, George W.
48 Barnes Street
54 Barnes Street
Whitford, Silas B.
185 Broadway
Whiting, Sarah T.
311 Angell Street
Whitman, Jacob
7-17 Weybosset Street
Whitman, Sarah Helen
88 Benefit Street
140 Power Street
Whitman, Mrs. Thomas A.
125-129 Moore Street
Whitmarsh, Edwin B.
27 Whitmarsh Street
Whitmarsh, H. A.
102 Prospect Street
Whitmarsh Apartments
86 Whitmarsh Street
Wiesel, Nathan
5-7, 9-11, 10-12, 22-24 Croyland Road
Wightman, Daniel G.
414 Benefit Street
Wightman, William B.
225 Knight Street
Wilcox, Dutee
42 Weybosset Street
Wilcox Building
42 Weybosset Street
Wilkinson, Abraham
20 Sheldon Street
Wilkinson, George
153 Ontario Street
Wilkinson, Isaac
20 Sheldon Street
Willard, Emery
404-408 Benefit Street
Willey, John D.
76 Pitman Street
Willey, John M.
465 Morris Avenue
Williams, Abigail
43 Abbott Street
Williams, Alfred
41 Whitmarsh Street
Williams, Betsey
950 Elmwood Avenue
Williams, Dr. Horace
196 Broadway
Williams, Joseph
43 Calder Street
Williams, Peleg
312 South Main Street
Williams, Rebekah
312 South Main Street
Williams, Roger
109 Benefit Street
150 North Main Street
Williams, Stephen
16 McClellan Street
Willson, Edmund R.
88 Congdon Street
Wilson, Edmund
397 Montgomery Avenue
Wilson, George F.
Brown University: Wilson Hall
Wilson, Rufus R.
240 Hope Street
Wilson, William E.
225 Morris Avenue
Winslow, Winthrop
750 Elmgrove Avenue
Winsor, James B.
236 Knight Street
Winsor, James W.
106 Courtland Street
Winsor, Olney
416 Eaton Street
Winsor, S. A.
150-152 Courtland Street
Winsor & Brown Gun Manufactory
63 Central Street
Winsor-Swan-Whitman Farm
416 Eaton Street
Witherby, Constance
210 Pitman Street
Wood, Elizabeth G.
72 Manning Street
Wood, G. B.
226 Lowell Avenue
Wood, John B.
413-417 Pine Street
Wood, William
56 Cooke Street
Wood, William H.
15 Trask Street
Woodbury Memorial Chapel
126 Adelaide Avenue
Woods, Anne Brown Francis
62 Prospect Street
150 Westminster Street
Woods, John Carter Brown
62 Prospect Street
Woods, Marshall
62 Prospect Street
Woodward, William, Jr.
26 James Street
Woonasquatucket Print Works
325 Valley Street
Woolworth's
185-187 Westminster Street
Workman's Compensation
25 Canal Street
World War I Monument
Memorial Square
Wriston, Henry M.
Brown University
Brown University: Wriston Quadrangle
Yaffa, Isaac
224-226 Oakland Avenue
Yandell, Enid
Exchange Terrace: City Hall Park
Yeomans, Amos D.
216 Orms Street
Youlden, George A.
957-969 Eddy Street
12-52 Glenham Street
291-303 Potters Avenue
481-501 Public Street
296 Washington Avenue
Young, Allen P.
184 Camp Street
Young, Edward M.
22-26 North Main Street
Young, Nicholas B.
73 Manning Street
Young, Frederick R.
814 Broad Street
Young Men's Christian Association
160 Broad Street
448 Hope Street
Young Women's Christian Association
250 Washington Street
Zeman, Bernard R.
40 Loring Avenue
Zietz, Mortyn K.
195 Lorimer Avenue

VII. INDEX TO ARCHITECTS AND BUILDERS

This property-specific index lists properties included in the inventory by their designers. Architects and builders are listed alphabetically by last name; firms are listed alphabetically by the last name of the principal whose name comes first in the firm's name. Birth and death dates are given when known following the individual's name. For architectural firms, the principals in the firm when known are listed below the firm's name. Individuals who practiced in more than one firm and firms that evolved through several principals are cross referenced to provide a wide scope for the given individual or firm. The properties are listed under the firm's or individual's name in the order they appear in the inventory, alphabetically by street and in ascending numerical order. This list does not attempt to be comprehensive for any architect or builder and includes only buildings listed in the inventory; demolished buildings are generally not included.

Attribution of properties to architects is based on documentary evidence. Chief among these are the city's Intention to Build permits. Also included are records of the Rhode Island Chapter of the American Institute of Architects, newspaper articles, diaries, office papers, and architectural drawings and renderings. Only occasionally are buildings attributed to an individual based on circumstantial evidence, and these attributions are noted with a question mark.

Adams, John Howard (1876-1924)
See also Jackson, Robertson & Adams
542 Potters Avenue (1912-13): Church of the Epiphany Parish House

Albert, Dennis (1947-)
1392 Westminster Street (1977): Addition to Silas B. Brown House

Aldrich, William T. (1880-1966)
25 Balton Road (1929): Frederick Bodell House
224 Benefit Street (1926): Museum of Art, Rhode Island of Design
66 Cooke Street (1935): Donald E. Jackson House
768 Elmgrove Avenue (1929): Fred H. Perkins House
950 Elmgrove Avenue (1924): Roger Williams Park Temple of Music
55 Power Street (1922): Rush Sturges House

Andrews, Jacques & Rantoul
Andrews, Robert Day (1857-1928)
Jacques, Herbert (1857-1916)
Rantoul, Augustus Neal (1864-1934)
132 Bowen Street (1891): Stephen O. Metcalf House
182-212 Meeting Street (1910): Pembroke College, Brown University, Miller Hall
182-212 Meeting Street (1919): Pembroke College, Brown University, Metcalf Hall

Andrews, Jones, Briscoe & Whitmore
Andrews, Robert Day (1857-1928)
8 Abbott Park Place (1926-27): Plantations Club
182-212 Meeting Street (1926): Pembroke College, Brown University, Alumnae Hall

Angell, E. L.
99 Willow Street (1875): Willow Street Elementary School

Angell & Swift
Angell, Frank W. (1851-1943)
Swift, Frank H. (1860-1936)
See also Gould, Angell & Swift
170 Adelaide Avenue (1899): Horace E. Remington House
106 Benevolent Street (1901): Ellen Richardson House
182 George Street (1898): Henry Pearce House
21 Manning Street (1898): Henry Pearce Carriage House
332 Olney Street (1902): Richard Henry Deming House
336 Olney Street (1902): Richard Henry Deming House
75 Orchard Avenue (1900): Henry W. Harvey House
104, 118 Princeton Avenue (1897): Webster Knight House & Carriage House
275 Westminster Street (1914): Cherry & Webb Building
168-176 Weybosset Street (1913-14, 1921): Additions to Outlet Company Building
37 Whitmarsh Street (ca. 1901): Frank Swift House

The Architects Collaborative
Fletcher, Norman C. (1917-)
Harkness, John C. (1916-)
Harkness, Sarah P.
McMillen, Louis A. (1916-)
Brooker, Richard I. (1927-)
Cvijanovic, Alexander (1923-)
Callagher, Herbert K.
Geddis, William J.
Kluver, Roland
Morton, Peter W. (1924-)
Payner, Harry Morse, Jr. (1922-)
770 Westminster Street (1966-70): James L. Hanley Educational Center

Banning, Edwin T.
See also Banning & Thornton
950 Elmwood Avenue (1896-97): Roger Williams Park Casino

Banning & Thornton
Banning, Edwin T.
688 Broad Street (1911): Temple Beth El

Barker & Turoff
Turoff, Henry (1898-1973)
323 Laurel Avenue (1940): Reginald J. White House
164 Summit Avenue (1950-52): Additions to Jewish Orphanage for Miriam Hospital

Barnes, Edward Larrabee (1915-)
31 South Main Street (1982-85): Old Stone Square

Bates, Levi D.
Zone Street (1866-67): Burnside Row

Beckman, Blydenburgh & Associates
Beckman, Ralph (1946-)
Blydenburgh, Geoffrey (1948-)
69 Point Street (1980-82): Davol Square

Belluschi, Pietro (1899-)
42-62 Waterman Street (1955-57): Dormitories, Rhode Island School of Design

Boss, Jeremiah
1228 Westminster Street (1825-26): Jeremiah Boss House

Boss, Peleg
1208 Westminster Street (ca. 1826): Peleg Boss House

Boston Bridge Works
Point Street (1926-27): Point Street Bridge

Bowerman Brothers
162 Clifford Street (1908): A.T. Wall Co. Building

Brown, George H.
29 Barnes Street (1868): Benjamin H. Gladding House

Brown, Joseph (1733-85)
Market Square (1773): Market House
75 North Main Street (1775): First Baptist Meeting House
52 Power Street? (1786-88): John Brown House
50 South Main Street (1774): Joseph Brown House

Bryant, Gridley James Fox (1816-99)
119 Benefit Street (1862): George R. Browne House

Bucklin, James C. (1801-80)
See also Tallman & Bucklin
42-44 Benefit Street (1827): Earl Pearce House
66 Benefit Street (1828): Clarke-Slater House
150 Benefit Street (1867-68): Addition to the Old State House
176 Benefit Street (1839-40): Benefit Street Arsenal
251 Benefit Street (1868): Alterations to Providence Athenaeum
585 Blackstone Boulevard (19th century): Tombstones at Swan Point Cemetery
Brown University (1834): Manning Hall
Brown University (1840): Rhode Island Hall
333 Bucklin Street (1865): Union Railroad Co. Depot, Stable, and Car Barn
63-65 Charles Field Street (1864): Hiram Hill House
128-134 Dorrance Street (1838): "Shakspeare Hall"
117-135 Dyer Street (1867): Hay Block
530 Kinsley Avenue (1868): Monohasset Mill
68 Waterman Street (1844): Rhode Island Historical Society Cabinet
130 Westminster Street (1828): Arcade
300 Weybosset Street (1836): Remodeling of Beneficent Congregational Church

Budlong, William G.
46 Sheldon Street (1828): William G. Budlong House
50 Sheldon Street (1828): David Hall House

Cady, George Waterman (1825-1906)
111 Park Street (1867): David A. Cleaveland House
180-204 Westminster Street (1876): Dorrance Building
206-208 Westminster Street (1876): Gaspee Building
228-232 Westminster Street (1870): Burgess Building
171-173 Weybosset Street (ca. 1893): Fletcher Building

Cady, John Hutchins (1881-1967)
Market Square (1950 et seq.): Market House Restoration

Campbell, Aldrich & Nulty
Aldrich, Nelson Wilmarth (1911-)
Nulty, Lawrence Frederick (1921-)
257 George Street (1967): Aldrich Guest House

Carrère & Hastings
Carrère, John Mervin (1858-1911)
Hastings, Thomas (1860-1929)
276 Angell Street (1896-1915): Francis W. Carpenter House
296 Angell Street (1893): Central Congregational Church
1 Young Orchard Street (1901-02): Remodeling of Byron Sprague House for I. Gifford Ladd

Cate, Samuel Moore (1927-)
195 Lorimer Avenue (1972): Mortyn K. Zietz House

Chamberlain, William E. (1856-1911)
50 Stimson Avenue (1892): Calder-Robertson House

Chase, Charles F. (1856-1926)
19 Arlington Avenue (1891): Courtland W. Gilmore House

Childs, Henry (1823-82)
357 Benefit Street (1864): Addition to Joseph Nightingale House for John Carter Brown
199 Hope Street (1863): Henry Lippitt House II
47 Maple Street (1869): Henry Childs House
68 Pitman Street (1858): Henry Childs House
229 Williams Street (1872): Henry Childs House

Clarke, Prescott Orlott (1858-1935)
See also Clarke & Howe, Clarke & Spaulding
219 Benefit Street: Additions to Rufus Waterman House for the University Club
203 Blackstone Boulevard (1896): P. O. Clarke House
491-493 Chalkstone Avenue (1891): P. O. Clarke Double House

Clarke & Howe
Clarke, Prescott Orlott (1858-1935)
Howe, Wallis Eastburn (1868-1960)
See also Clarke, Howe & Homer
48 Barberry Hill (1924): Archie W. Merchant House
Brown University (1929-30): Addition to Faunce House
31 Canal Street (1929): Insurance Building
425 Elmgrove Avenue (1927-28): Marvel Gymnasium
25 George Street (1914): James Davenport House
59 George Street (1915): Irene W. Butler House
655 Hope Street (1915-17):

Church of the Redeemer
708 Hope Street (1930): Rochambeau Branch, Providence Public Library
25 Kennedy Plaza (1908): Federal Building
109 Melrose Street (1915-16): St. Elizabeth's Home
27 North Main Street (1913): People's Savings Bank
44 Orchard Avenue (1910-11): Annie C. Barker House
60 Orchard Avenue (1916 et seq., 1925, 1945): St. Martin's Episcopal Church
102 Prospect Street (1903): H. A. Whitmarsh House
233 Veazie Street (1926-28): Wanskuck Branch, Providence Public Library
234 Washington Street (1917, 1931): New England Telephone & Telegraph Company Building
870 Westminster Street (1921): Citizen's Bank
100 Weybosset Street (1924): Providence Gas Company Building
171-173 Weybosset Street (1903): Addition to Fletcher Building

Clarke, Howe & Homer
Clarke, Prescott Orlott (1858-1935)
Howe, Wallis Eastburn (1868-1960)
Homer, Eleazer Bartlett (1864-1929)
271 Angell Street (1912): Mary B. L. Steedman House
188 Blackstone Boulevard (1907): William McDonald House
288 Blackstone Boulevard (1909): William Beresford House
106 Francis Street (1911-12): Rhode Island Medical Society
236 George Street (1910): Mrs. Gilbert Phillips House
315 Slater Avenue (1909): William Beresford Carriage House

Cleveland, Horace William Shaler (1814-1900)
Blackstone Boulevard (1892 et seq.): Design and Landscaping
345 Blackstone Boulevard (1859): Butler Hospital Landscaping
585 Blackstone Boulevard (1886): Swan Point Cemetery Design and Landscaping
950 Elmwood Avenue (1872 et seq.): Roger Williams Park Design and Landscaping

Codman, Ogden, Jr. (1863-1951)
13 Brown Street (ca. 1900): James Coats House

Corliss, George (1818-88)
45 Prospect Street (1878): George Corliss House

Cram & Ferguson
70 Kennedy Plaza (1949): People's Bank

Cram, Goodhue & Ferguson
Cram, Ralph Adams (1863-1942)
Goodhue, Bertram Grosvenor (1869-1924)
Ferguson, Frank W. (1861-1926)
175 Matthewson Street (1912): Grace Church Parish House

Creer, Philip Douglas (1903-)
15 Canal Street (1940): Rhode Island School of Design Auditorium

Cret, Paul Phillipe (1876-1945)
346 Elmgrove Avenue (1925): Brown University Stadium Memorial Square (1929): World War I Monument

Cull & Robinson
Cull, Edwin Emory (1891-1956)
Robinson, Knight Dexter (1913-)
See also Cull, Robinson & Greene and Robinson Greene Beretta
455 Wickenden Street (1954): Fox Point Elementary School

Cull, Robinson & Greene
Cull, Edwin Emory (1891-1956)
Robinson, Knight Dexter (1913-)
Greene, Conrad E. (1914-)
See also Robinson Greene Beretta
57 Hazard Avenue (1955-56): Roger Freeman, Jr. House

Cutting, Carleton & Cutting
Cutting, Amos F. (?-1896)
128-130 Mathewson Street (1895): Mathewson Street Methodist Church

Davis, Brody & Associates
170 George Street (1981-82): Brown University, Geology-Chemistry Research Building

Denver Service Center, National Park Service
150 North Main Street (1981): Roger Williams National Memorial Park Landscaping

Dexter, Christopher
22 Benefit Street (1867): Matthew Ingraham House
187 Benefit Street (1865): Addition to the Ebenezer Knight Dexter House for Dexter B. Lewis

Dirlam, Arthur A.
1520 Broad Street (1950): Renovations to Washington Park Methodist Church

DiSaia, Oresto (1900-76)
280 Atwell Avenue (1949): Columbus National Bank
264-270 Broadway (1926): Uptown Theatre
[230] Eaton Street (1960-62): St. Pius [Roman Catholic] Church
639 Mount Pleasant Avenue (1962): St. Augustine's [Roman Catholic] Church
57 Park Street (1951): Veterans Memorial Auditorium
[601] River Avenue (1939): Providence College, Aquinas Hall

Dimitri & Dimitri
364 Prairie Avenue (1938): Sons of Abraham Synagogue

Donahue, John W.
[601] River Avenue: Addition to Bishop Harkins Hall, Providence College
1010 Smith Street (1925): LaSalle Academy

Earle, Stephen C. (1839-1913)
542 Potters Avenue (1879-81): Church of the Epiphany

Eddy & Newman
Eddy, Barnard
Newman, John
300 Weybosset Street (1809): Beneficient Congregational Church

Eddy, Philip Franklin (1901-70)
90 Hazard Avenue (1935): Max L. Grant House

Ekman Associates
Ekman, E. O., Jr. (1903-68)
234 Washington Street (1917): Addition to New England Telephone & Telegraph Company Building

Ellerbee Associates
1 LaSalle Square (1972): Providence Civic Center

Ertel, Michael (1941-)
375 North Main Street (1979): Kates Condominiums

Estes, James F. (1945-)
See also Estes-Burgin Partnership
75 Weybosset Street (1977-78): Restoration of Atlantic Bank
270 Weybosset Street (1979): Rehabilitation of Richmond Building

Estes-Burgin Partnership
Estes, James F. (1945-)
Burgin, William (1946-)
203 Westminster Street (1983-84): Restoration of Providence Journal Building for Providence Land Company

Field, Frederick E. (1864-1931)
See also Hoppin & Field
21-23 Adelaide Avenue (ca. 1884, 1891): Valentine Gernershausen Houses
25-27
807 Broad Street (1895): Home for Aged Men
121-123 Dorrance Street (1897): Masonic Temple
100 Elmgrove Avenue (1900): Albert J. Schmid House
421 Elmwood Avenue (1900): Edmund D. Chesebro House
102 Melrose Street (ca. 1890): Frederick E. Field House
95 Roanoke Street (1889): George J. West House
15-25 Snow Street (1897): Columbia Building

Fontaine, Walter (1871-1938)
178 Dexter Street (1915): St. Charles Borromeo [Roman Catholic] Church

Frank & Wilcox
1111 North Main Street (1925): Rhode Island Auditorium

Geddes, Peter
See also Harkness & Geddes
29 Manning Street (1938): Peter Geddes House
47 Manning Street (1940): Sturges House

Gilchrist, Edmund B. (1885-1953)
137 Grotto Avenue (1929): Frank Mauran, Jr. House

Goodman, Percival
68 Orchard Avenue (1851-54): Temple Beth El

Goodwin, J. B.
33 Stimson Avenue (1886): William P. Goodwin House

Gould & Angell
Gould, Thomas J. (1849-1923)
Angell, Frank W. (1851-1943)
See also Angell & Swift and Gould, Angell & Swift
295 Angell Street (1892): H. Martin Brown House
325 Angell Street (1886): Charles W. Smith House
20 Bainbridge Avenue (1882): George E. Boyden House
6 Benevolent Street (1886): Hope Club
74-80 Benevolent Street (1883): Elizabeth A. Gammell House
433 Broadway (1889): John E. Kendrick House
451 Broadway (1883): J. Edward Studley House
Brown University (1891): Wilson Hall
118 Comstock Avenue (1887): Frank P. Comstock House
231 George Street (1890): Mrs. John H. Tucker House
35 Larch Street (1886): Ezekiel Owen House
71 Manning Street (1886): Francis J. Phillips House
30 Stimson Avenue (1886): Thurston-Gladding House
36 Stimson Avenue (1887): John A. Cross House
60 Stimson Avenue (1892): Louis E. Robertson House
20 Taber Avenue (1889): Fletcher Mason House
26 Taber Avenue (1888): Helen K. Potter House
161 Waterman Street (1889): Ellen DeF. Anthony House

Gould, Angell & Swift
Gould, Thomas J. (1849-1923)
Angell, Frank W. (1851-1943)
Swift, Frank H. (1860-1936)
See also Angell & Swift and Gould & Angell
45-59 Central Street (1895-96): Orrin E. Jones Warehouse
225 George Street (ca. 1895): James Richardson House
194 Waterman Street (1895): Charles W. Bowen House
198-204 Weybosset Street (1894): Providence Athletic Association Building

Malcolm Grear Designers, Inc.
Westminster Mall (1979): Design and Landscaping

Greene, John Holden (1777-1850)
8-10 Arnold Street (ca. 1824): William and George Bucklin Houses
109 Benefit Street (1809): Sullivan Dorr House
219 Benefit Street (1830): Rufus Waterman House
282 Benefit Street (1818-20): John Larcher House
301 Benefit Street (1816): First Unitarian Church
395 Benefit Street (ca. 1820): Thomas Peckham House
12 Benevolent Street (1819): Candace Allen House
110 Benevolent Street (ca. 1825): Robert S. Burrough House
33 Chestnut Street (1826): Daniel Arnold House
2 College Street (1822): Franklin House Hotel
42 College Street (1826): Truman Beckwith House
67 George Street (1821-24): Thomas Whitaker House
250 Lloyd Avenue (1819): Moses Brown School
196 Nelson Street (1822): Philip Allen House
275 North Main Street (1810): St. John's Episcopal Church
150 Power Street (1822): Greene-Fenner-Dyer House
110 South Main Street (1828): Benoni Cooke House
263-273 South Main Street (1824): Comstock Block
33 Thayer Street (1806): John Holden Greene House
51 Thayer Street (1813): Greene-Potter House
55 Thayer Street (1817): Greene-Potter House
179-Weybosset Street (1823):

189 Stephen Waterman House
199- Weybosset Street (ca. 1820):
219 Benjamin Dyer Block

Gruen, Victor
525 North Main Street (1962-68): University Heights

C. G. & J. R. Hall
86 South Main Street (1854): Providence Institution for Savings, now Old Stone Bank

Hall, Clifton A. (1826-1913)
309 Benefit Street (1867): Mrs. William R. Huston House
369- Broad Street (ca. 1856):
371 Clifton A. Hall House
389- Broad Street (1864-65): Trin-
393 ity Methodist Church
120 Manton Avenue (1863): Atlantic Mill
271 North Main Street (1866-67): St. John's Church Transepts
120- Washington Street (1896):
130 Arnold Building

Harkness, Albert (1886-1981)
31 Candace Street (1932): Smith Hill Branch Providence Public Library
25 Cooke Street (1932): Mrs. Herbert A. Rice House
60 Freeman Parkway (1936): Sidney Clifford House
195 George Street (1924): Eugene Graves House
88 Meeting Street (1928): "Music Mansion," Mary Kimball Hale House
400 Reservoir Avenue (1939): California Artificial Flower Company
274 Weybosset Street (1913): Summerfield Building

Harkness & Geddes
Harkness, Albert (1886-1981)
Geddes, Peter
520 Elmwood Avenue (1949): Providence Institution for Savings
70 Freeman Parkway (1954-55): Clarke Freeman, Jr. House
99 Morris Avenue (1953): Friends Meeting House
770 Westminster Street (1966-70): James L. Hanley Educational Center

Hartshorn, Charles Payton (1833-80)
7 Barnes Street (1867-69): George T. Mitchell House
258- Broadway (1867-68): H. B.
260 and R. P. Gladding House
408- Broadway (1868): George B.
410 Calder House
84- Dorrance Street (1859-60):
88 Teste Block
180 George M. Cohan Boulevard (1863-64): Home for Aged Women
128 North Main Street (1874): Wayland Building

Irving B. Haynes & Associates
Haynes, Irving B. (1927-)
DeBoer, Cornelius J. (1946-)
301 Benefit Street (1966-67): Restoration of First Unitarian Church
25 Dorrance Street (1978 et seq.): Restoration of City Hall
106 George Street (1978-80): Restoration of Joseph Hale House for Brown University
231 South Main Street (1978): Rehabilitation of Fall River Iron Works Building for Rhode Island School of Design
11 Thomas Street (1981-82): Restoration of Seril Dodge House for Providence Art Club
11 Waterman Street (1972): Addition to James Fenner House for Bayard Ewing
130 Westminster Street (1980): Remodeling of Arcade

Hedmark, Martin
15 Hayes Street (1928): Gloria Dei Evangelical Lutheran Church

Heins & LaFarge
Heins, George L. (1860-1907)
LaFarge, Christopher Grant (1862-1938)
169- Academy Avenue (1897-
171 1905): Church of the Blessed Sacrament

Helmut Obata Kassebaum
50 Kennedy Plaza (1983-85): Fleet Center

Henshaw, Gorham (1879-1963)
353 Elmwood Avenue (1914-15): Elmwood Christian Church
674 Westminster Street (1909): All Saints Memorial Episcopal Church Parish House

Hill, Arthur E. (1860-1925)
747 Broad Street (1905): Calvary Baptist Church
734 Hope Street (1910): Fourth Baptist Church

Hill, Hiram (1803-76)
85 Power Street (1852-54): Hiram Hill House

Hilton, Howard K. (1867-1909)
See also Hilton & Jackson
126 Adelaide Avenue (1901, 1906-07): Westminster Unitarian Church
181 Adelaide Avenue (1893): Samuel H. Bailey House
239 Adelaide Avenue (1892): Charles E. Hancock House
32 Elmgrove Avenue (1895): Edward C. Joyce House
145 Lexington Avenue (ca. 1893): William R. Babcock II House
311- Thayer Street (1902): The
315 Cushing Apartments

Hilton & Jackson
Hilton, Howard K. (1867-1909)
Jackson, F. Ellis (1879-1950)
194 Arlington Avenue (1909): Paul E. Aldrich House

Hogan, John F.
244 Smith Street (1928): St. Patrick's School

Homer Eleazer B. (1864-1929)
See also Clarke, Howe & Homer
30 East Orchard Avenue (1913): Lincoln School
460 Rochambeau Avenue (1915): William E. Bridgham House

Hopkins, Alden
15 Hopkins Street (ca. 1927): Stephen Hopkins House Gardens

Hoppin & Koen
Hoppin, Francis V. L. (1867-1941)
Koen, Terrance A. (1858-1923)
Brown University (1901): Van Wickle Gates

Hoppin & Ely
Hoppin, Howard (1854-1940)
Ely, Edward F. (1858-1920)
See also Hoppin & Field and Hoppin, Read & Hoppin
345 Blackstone Boulevard (1897-98): Butler Hospital, Goddard House
345 Blackstone Boulevard (1897-1900): Butler Hospital, Weld House
Brown University (1901): Van Wickle Gates
114 George Street (1900): St. Stephen's Church Spire
158- Mathewson Street (1904):
172 Lapham Building
254 Washington Street (1905-06): Young Women's Christian Association Building

Hoppin & Field
Hoppin, Howard (1854-1940)
Field, Frederick E. (1864-1931)
See also Hoppin & Ely and Hoppin, Read & Hoppin
96 Alumni Avenue (ca. 1908): Horatio E. Bellows House
151 Courtland Street (1919, 1928): Samuel W. Bridgham Junior High School
71 Prospect Street (1906-13): First Church of Christ Scientist
770 Westminster Street (1923): Central/Classical High School

Hoppin, Read & Hoppin
Hoppin, Howard (1854-1940)
See also Hoppin & Ely and Hoppin & Field
205 Governor Street (1887): Truman Beckwith House
9 Stimson Avenue (1893): Harry A. Waldron House
153- Thayer Street (1892): William
155 A. Hoppin House
11 Waterman Street (1892): Waterman Building, Rhode Island School of Design

Houlihan, M. J.
139 Mathewson Street (1897): Lederer Building

Howe, Frederick W.
235 Promenade Street (1870 et seq.): Brown & Sharpe Complex

Howe, Wallis Eastburn (1868-1960)
See also Clarke & Howe; Clarke, Howe & Homer; Howe & Church; and Howe, Prout & Ekman
150 Meeting Street (1901): Walter Hidden House
260 Olney Street (1896): Alfred Harrison House

Howe & Church
Howe, Wallis Eastburn (1868-1960)
Church, Samuel (1881-1974)
See also Howe, Wallis Eastburn
179- Atwells Avenue (1934): Prov-
181 idence Institution for Savings (now Old Stone Bank).
87 Empire Street (1929): Old Stone Bank, Empire Street Branch
72 Manning Street (1930): Elizabeth G. Wood House
445 Prairie Avenue (1930): South Providence Branch, Providence Public Library
100 Westminster Street (1929): Providence National Bank Building

Howe, Prout & Ekman
Howe, Wallis Eastburn (1868-1960)
Prout, Earle F. (1901-60)
Ekman, E. O., Jr. (1903-68)
150 Empire Street (1952-54): Addition to Providence Public Library
600 Mount Pleasant Avenue (1956-58): Rhode Island College
10 Mutual Place (1951): Providence Mutual Fire Insurance Company

Howells & Stokes
Howells, John Mead (1868-1959)
Stokes, Isaac Newton Phelps (1867-1944)
7- Weybosset Street (1913):
14 Turks Head Building

Howes & St. Florian
Howes, Gerald (1925-)
St. Florian, Friedrich
91 Prospect Street (1981-82): Richard E. Edwards House

Howland, Edwin L. (ca. 1838-76)
250 Washington Street (1872): First Universalist Church
42 Weybosset Street (1875): Wilcox Building

Huygens & Tape
110 Congdon Street (1972): Dr. William Mauran House

Isham, Norman Morrison (1864-1943
257 Benefit Street (1917): Alterations to Providence Athenaeum
21 Brown Street (1907): Annmary Brown Memorial
15 Hopkins Street (1927): Restoration of Stephen Hopkins House
23 John Street (1919): Remodeling of William Sanford Brown House
125 Lloyd Avenue (1904): Lindsay T. Damon House
151 Meeting Street (1904): F. P. Gorham House
100 Morris Avenue (1906-07): William Kenerson House
140 Morris Avenue (1910): W. C. Bronson House
263 Morris Avenue (1905): O. Perry Sarle House
312 Morris Avenue (1910): William F. Keach House
150 North Main Street (1933): Roger Williams Well Curb
281 Olney Street (1904): Frederick W. Marvel House
54 Oriole Avenue (1915): H. E. Walker House
71 Princeton Avenue (ca. 1903): Henry E. Nickerson House
317 Rochambeau Avenue (1913): Restoration of Morris Brown House
86 Taber Avenue (1902): John E. Hill House

Jackson, Robertson & Adams
Jackson, Frederick Ellis (1879-1950)
Robertson, Wayland Tillinghast (1873-1935)
Adams, John Howard (1867-1924)
250 Benefit Street (1924-33): Providence County Courthouse
288 Blackstone Boulevard (1919): Additions to Beresford House for Paul Nicholson
237 Brook Street (1950): Brook Street Fire Station
25 Canal Street (1926): Morris Plan Building
2 College Street (1936): Rhode Island School of Design, College Building
25 Dorrance Street (1914): Addition to City Hall
445 Elmwood Avenue (1938-39): St. Paul's Evangelical Lutheran Church

87 Empire Street (1929): Old Stone Bank, Empire Street Branch
3 Exchange Terrace (1939-40): Federal Building Annex
15 Hayes Street (1928): Gloria Dei Evangelical Lutheran Church
975 Hope Street (1938-40): Lippitt Park, Anthony Fountain
444- Lloyd Avenue (1916): Central
450 Baptist Church
63 Manning Street (1925): Jeanette B. Huntoon House
149 North Main Street (1952): North Main Street Fire Station
104 Prospect Street (1912): John P. Farnsworth House
106 Prospect Street (1912): John S. Holbrook House
133 Smith Street (1928, 1933): State Office Building

Thomas N. James Co.
James, Thomas N. (1875-1942)
54- Weybosset Street (1927):
56 Old Colony Bank Building

Jennings, Arthur Bates (1849-1927)
475 Cranston Street (1893): Cranston Street Baptist Church

Johnson, Philip (1906-)
64 College Street (1971): Brown University, List Art Building
180 George Street (1959-60): Brown University, Computer Laboratory

Johnson & Haynes
Johnson, Carl F. (ca. 1900-)
Haynes, Irving B. (1927-)
See also Irving B. Haynes & Associates
100 Olney Street (1963): Olney Street Baptist Church

Albert Kahn, Inc.
Kahn, Albert (1869-1942)
35- Fountain Street (1934): Provi-
69 dence Journal Building
202 Washington Street (1912): Packard Motor Car Showroom

Keeley, Patrick C. (1816-1896)
Cathedral Square (1878): Cathedral of Saints Peter and Paul [Roman Catholic]
86 Hope Street (1851-53): St. Joseph's [Roman Catholic] Church

Kendall, Taylor & Company
Kendall, Henry H. (1855-1943)
Taylor, Bertrand E. (1855-1909)
825 Chalkstone Avenue (1926): Homeopathic Hospital of Rhode Island

Fenton G. Keyes Associates
321 South Main Street (1966-67): Heritage Building
Westminster Mall (1965): Design and Landscaping
444 Westminster Street (1966): Blue Cross Building

Kite, William L. (1936-)
See also Kite & Palmer
200 Lorimer Avenue (1972-73): Lawrence Gales House

Kite & Palmer
Kite, William L. (1936-)
Palmer, Geoffrey (1941-)
950 Elmwood Avenue: Roger Williams Park Zoo
199 Hope Street (1981-84): Restoration and Renovation of Henry Lippitt House II
10 Thomas Street (1983-84): Renovations to Seril Dodge House I

Krokyn & Brown
295 Morris Avenue (1928): Temple Emanu El

Lerner, Samuel
270 Laurel Avenue (1949): Milton Sapinsley House
229 Waterman Street (1948-49): What Cheer Mutual Fire Insurance Co. Building

Lerner, Steven L. (1944-)
72 Prospect Street (1972): William Binney House alterations
87 Prospect Street (1975): Addition to Ellen Dexter Sharpe House for Brown University

Lewis, Harry A.
500 Angell Street (1927): Wayland Manor Hotel

Lockwood, Charles H.
224 Elmwood Avenue (1927-28): Second Church of Christ Scientist

Lowell, Guy (1870-1927)
Brown University (1904): Carrie Tower

Ludoff, Ernest
860 Atwells Avenue (1925): St. Adelbert's [Roman Catholic] Church

Lyndon Associates
300 Thayer Street (1974-75): Brown University, New Pembroke Dormitories

McKim, Mead & White
McKim, Charles Follen (1847-1909)
Mead, William Rutherford (1846-1928)
White, Stanford (1853-1906)
Brown University (1903): Rockefeller Hall (now Faunce House)
90 Smith Street (1891-1904): Rhode Island State House

Makepeace, C. R. (1860-1926)
275 Wayland Avenue (1896): C. R. Makepeace House

Mancino Associates
Mancino, Alphonse (1934-)
42 Weybosset Street (1979): Rehabilitation of Wilcox Building

Marshak, Harry
24 Douglas Avenue (1905-20): Congregation of the Sons of Jacob Synagogue

Martin, B. S. D.
350 Olney Street (1912): George M. Baker House
214- Thayer Street (1938): Medical
218 Arts Building

Martin & Hall
Martin, Frank H. (1863-1917)
Hall, George F. (1866-1928)
93 Arlington Avenue (1899): George C. Lyon House
230 Arlington Avenue (1904): Albert Steinert Carriage House
160 Benefit Street (1910, ca. 1923): What Cheer Garage
5 Branch Avenue (1903): North Burial Ground Receiving Tomb
95 Chestnut Street (1903-04): Irons & Russell Building
15 Diman Place (1894): M. A. Frances Fisher House
[151] Eaton Street (1910): Charles V. Chapin Hospital
57-59 Eddy Street (1912): Smith Building
950 Elmwood Avenue (1894-95): Roger Williams Park Museum
950 Elmwood Avenue (1896): Roger Williams Park Boathouse
114 George Street (1899): St. Stephen's Guild House
125 Governor Street (1893): St. Maria's Home
86 Hope Street (1898): St. Joseph's Parish House
249 Hope Street (1900): Walter L. Preston House
243- Knight Street (1894): William
245 H. Low House
127 Lloyd Avenue (1904): Henry L. Fowler House
366 Olney Street (1904): Albert Steinert House
43 Orchard Avenue (1899): Harold J. Gross House
49 Orchard Avenue (ca. 1897): George F. Hall House
251 Oxford Street (1891-1915): St. Michael's [Roman Catholic] Church
234- President Avenue (1917):
242 O'Connor Apartments
109 Princeton Avenue (1899): Robert Grieve House
199 Promenade Street (1898): Rhode Island Normal School
259 Wayland Avenue (ca. 1909): Emma K. Jewett House
229 Westminster Street (1897): William H. Low Estate Building
236 Westminster Street (1898): Alice Building
259 Westminster Street (1903): Addition to Shepard Co. Building
400 Westminster Street (1903): Caesar Misch Building
Weybosset Street (1913): Comfort Station

Martin, Marshall B.
231 Arlington Avenue (1925): Edwin O. Chase House
436 Blackstone Boulevard (1928): J. Richmond Fales House

Mason, Perez (1802-81)
380 Broadway (1867): Perez Mason House
514 Broadway (1867): John K. Kendrick House

Millman Associates
Millman, Lester (1921-)
95 Blackstone Boulevard (1963): Theodore F. Low House
201 Charles Street (1972-74): American Mathematical Society Building

Monk & Johnson
70 Ship Street (1912): Doran-Speidel Building

Morse, Alpheus Carey (1818-93)
See also Morse & Hall
130- Angell Street (1874): Lucien
132 Sharpe House
135 Angell Street (1885): Lucien Sharpe Carriage House
613 Angell Street? (1867): John and William Slater House
646 Angell Street? (1867): John and William Slater House
17 Arch Street (ca. 1874): Charles H. Sprague House
30 Benefit Street (1864-67): William G. Angell House
34 Benefit Street (1863-65): Mrs. Mary M. Gorham House
49 Benefit Street (1866): Remodeling of the David L. Barnes House for Judge Thomas Durfee
101 Benefit Street (1860-62): Henry Rhodes House
144 Benefit Street (1863): St. John's Rectory
145- Benefit Street (1864-66):
147 James Humphrey House
188 Benefit Street (1863): Rufus Waterman House
219 Benefit Street (1866): Alterations to the Rufus Waterman House for Emily Waterman
383 Benefit Street (1853-55): Thomas F. Hoppin House
585 Blackstone Boulevard (19th century): Tombstones at Swan Point Cemetery
264 Bowen Street (1887): Horatio Rogers House
5 Branch Avenue (1869): North Burial Ground, Brown Mausoleum
402 Broadway (1890): St. James Episcopal Church
68 Brown Street (1883): Henry T. Beckwith House
Brown University (1862): Rogers Hall
Brown University (1879-81): Sayles Hall
54 College Street (1867): Alterations to John Whipple House for William Slater
593 Eddy Street (1864): Rhode Island Hospital (now demolished)
72 Prospect Street (1859): William Binney House
79 Prospect Street (1861): Smith Owen House
103 Prospect Street (1878): William F. Sayles House
108 Prospect Street (1873): James M. Kimball House
2 Stimson Avenue (ca. 1861): Amos Beckwith House
94 Waterman Street (1866): Alterations for Dr. James W. C. Ely

Morse & Hall
Morse, Alpheus Carey (1818-93)
Hall, Clifton A. (1826-1913)
20 Westminster Street (1855-57): Merchants Bank

Murphy, Ambrose Jerome (1869-1949)
See also Murphy & Hindle and Murphy, Hindle & Wright
901 Atwells Avenue (1928): Our Lady of Lourdes [Roman Catholic] Church
99- Camp Street (1896-1900):
109 Holy Name [Roman Catholic] Church
39- Cole Avenue (1916): St. Se-
57 bastian's [Roman Catholic] Church
141- Gordon Avenue (1925): St.
151 Michael's School
251 Oxford Street (1925): St. Michael's Rectory
251 Oxford Street (1929): St. Michael's Convent

Murphy, James
979- Branch Avenue (1889-1907):
999 St. Edward's [Roman Catholic] Church
538 Broadway (1864-1901): St. Mary's [Roman Catholic] Church

Murphy & Hindle
Murphy, Ambrose Jerome (1869-1949)
Hindle, Frank R. (1873-1944)
See also Murphy, Hindle & Wright
183- Brown Street (1905): James N.
185 Schott House
3-16 Catalpa Road (1902-04): - Gilbane Houses
67- Keene Street (1907): James N.
69 Schott House

Murphy, Hindle & Wright
Murphy, Ambrose Jerome (1869-1949)
Hindle, Frank R. (1873-1944)
Wright, Benjamin W. (1871-1962)
470 Atwells Avenue (1901): Church of the Holy Ghost
29 Bainbridge Avenue (1904): St. Mary's Academy of the Visitation
145 Beaufort Street (1916): Beaufort Street Grammar School
99- Camp Street (1896-1900):
109 Holy Name [Roman Catholic] Church
280 Hawkins Street (1910): St. Ann's [Roman Catholic] Church
251 Oxford Street (1891-1915): St. Michael's [Roman Catholic] Church
805- Potters Avenue (1910-12):
807 Church of the Assumption of the Blessed Virgin Mary
21 Traverse Street (1905): Holy Rosary [Roman Catholic] Church

Nathanson, Morris
66- Kennedy Plaza (ca. 1970):
68 Ming Garden
653 North Main Street (1973): Remodeling of Steam Engine Co. No. 5 for offices

Nickerson, Edward I. (1845-1908)
420 Angell Street (1891): Frank H. Maynard House
48 Barnes Street (1882): George W. Whitford House I
54 Barnes Street (1886): George W. Whitford House II
158 Bowen Street (1889): Stephen A. Cooke, Jr. House
29- Cabot Street (1887): Jane S.
31 Hammond House
17- Daboll Street (1894): Alfred
19 Barth House
24 Linden Street (1882): William H. Crins House
77 Parade Street (1883-84): Frederick W. Hartwell House
81 Parade Street (1883-84): Joseph C. Hartshorn House
272 President Avenue (1894): Jesse W. Coleman House
565- Public Street (ca. 1894): Al-
567 fred Barth House
8 Stimson Avenue (1897): B. Thomas Potter House
24 Stimson Avenue (1888): Newton D. Arnold House
44 Stimson Avenue (1894): Charles H. Sprague House
11 Thomas Street (1886-87): Renovations, Seril Dodge House II/Providence Art Club
29 Waterman Street (1885): Dr. George Wheaton Carr House
300 Weybosset Street (1885): Beneficent Congregational Church Chapel

Norcross Brothers
90 Smith Street (1891-1904): Rhode Island State House
112 Union Street (1893, 1906): Providence Telephone Company Building
144 Westminster Street (1894): Lauderdale Building
10 Weybosset Street (1896): Banigan Building

Office of the Commissioner of Public Buildings
160 Bucklin Street (1931): Gilbert Stuart Junior High School
721 Chalkstone Avenue (1929): Nathanael Greene Junior High School
205- Fountain Street (1939): Police
215 and Fire Department Headquarters
370 Hartford Avenue (1930): Oliver Hazard Perry Junior High School
316 Hope Street (1938): Hope High School
195 Nelson Street (1921): Nelson Street Elementary School
101 Sessions Street (1929): Nathan Bishop Junior High School
140 Summit Avenue (1924): Summit Avenue School
278 Thurbers Avenue (1932): Roger Williams Middle School

Olmsted, Frederick Law (1822-1903)
Brown University (ca. 1900): Campus Plan

O'Malley, John F.
See also O'Malley & Fitzsimmons
612 Elmgrove Avenue (1931): Fergus J. McOsker House

O'Malley & Fitzsimmons
O'Malley, John F.
64 Brayton Street (1925): Our Lady of Mt. Carmel [Roman Catholic] Church
99- Camp Street (1929): Holy
109 Name Rectory
99- Camp Street (1939): Holy
109 Name School

Ormsbee, Caleb (1752-1808)
357 Benefit Street (1791): Joseph Nightingale House
407- Benefit Street (ca. 1788):
409 Caleb Ormsbee House
66 Power Street (1806): Thomas Poynton Ives House

Osgood & Osgood
Osgood, Sidney J. (1845-1929)
Osgood, Eugene
57 Park Street (1928): Masonic Temple (now Veterans Memorial Auditorium)

Page, F. E.
964- Broad Street (1908-10): Harry
984 Weiss Tract

Parker, Thomas & Rice
Parker, J. Harleston (1873-1930)
Thomas, Douglas H. (1872-1915)
Rice, Arthur W. (1869-1938)
60 Manning Street (1912): E. Bruce Merriman House
84 Prospect Street (1928): Henry D. Sharpe House
87 Prospect Street (1912): Ellen D. Sharpe House

Patterson, Robert
638 Elmwood Avenue (1887): Cyril A. Babcock House

Peabody & Stearns
Peabody, Robert Swain (1845-1917)
Stearns, John Goddard (1843-1917)
203 Westminster Street (1906): Providence Journal Building
1870 Westminster Street (1889-90): Church of the Messiah

Perry, Frank S.
167 Point Street (1929): Coro Building

Perry, Shaw & Hepburn
Brown University (1939-40): Renovations to University Hall
Brown University (1949-52): Wriston Quadrangle
Brown University (1956-57): West Quadrangle
182- Meeting Street (1947): Pem-
212 broke College, Andrews Hall
20 Washington Place (1949): Providence Washington Insurance Company

Perry, Shaw, Hepburn & Dean
225- Hope Street (1960-61): Brown
235 University, George V. Meehan Auditorium
182- Meeting Street (1959-63):
212 Pembroke College of Brown University, Morris-Champlin and Emery-Woolley Halls

Pierce, Thomas J. Hill
85 Washington Street (1916): Strand Theatre

Warren Platner Associates
Platner, Warren (1919-)
251 Benefit Street (1977-1979): Alterations to Providence Athenaeum
35- Fountain Street (1978): Alter-
69 ations to Providence Journal Building

Potter, Edward Tuckerman (1831-1904)
674 Westminster Street (1865-72): All Saints Memorial [Episcopal] Church

Potter, Russell
26 John Street (ca. 1814): Russell Potter House
51 Thayer Street (1813): Greene-Potter House
55 Thayer Street (1817): Greene-Potter House

Py-Vavra, Architects, Engineers, Inc.
Py, Arthur B.
Vavra, Thomas E.
Osbourne, Edward Y.
[2] Orms Street (1975, 1978): Marriott Hotel

Rakatansky, Ira (1919-)
66- Kennedy Plaza (1976): Ming
68 Garden
1 Megee Street (1980): Addition to Zachariah Allen House for Brown Faculty Club
100 Rochambeau Avenue (1947-64): Temple Beth Shalom
299 Westminster Street (1959): Alterations to Tillinghast Building

Rapp & Rapp
Rapp, C. W. (died 1926)
Rapp, George L. (1878-1941)
228 Weybosset Street (1928): Loew's Theatre

Read, Spencer B.
304 Pearl Street (1865): New England Butt Company

Richmond, Knight C. (1864-1930)
41 Cooke Street (1911): Knight C. Richmond House

Robert & Co.
95 Pleasant Valley Parkway (1939): Coca-Cola Bottling Company Plant

Robinson Greene Beretta
383 Benefit Street (1982-85): Rehabilitation of the Thomas F. Hoppin House for Corporate Headquarters
42- Waterman Street (1955-57):
62 Dormitories, Rhode Island School of Design

Rudolph, Paul M. (1918-)
1 Chestnut Street (1969): Beneficent House

Russillo, D. Thomas (1902-78)
33 Intervale Road (ca. 1958): Peter Bardach House
145 Oakland Avenue (1954): Temple Beth David-Anshei Kovno Congregation
665 Pleasant Valley Parkway (1947-48): Anthony Gizzarelli House

Russo & Sonder
170 George Street (1981-82): Brown University. Geology-Chemistry Research Building

Salamansky, Verna C.
540 Cole Avenue (1938): Adolph W. Eckstein House

Sanders & Thornton
133- Douglas Avenue (1902):
137 Dougglas Avenue Fire Station
108 Laurel Hill Avenue (1902): Laurel Hill Avenue Fire Station

Sawtelle, Franklin H. (1846-1911)
178- Angell Street (1895): E. P. An-
180 thony Drug Store
20 Diman Place (1893-94): Pastor's Residence for Central Congregational Church
216 Hope Street (1913): The Wheeler School

Schubarth, Niles Bierragaard (1818-89):
20 Admiral Street (ca. 1860): Oriental Mill
5 Branch Avenue (1845): North Burial Ground, Landscape Design for Center Section
585 Blackstone Boulevard (1847 et. seq.): Swan Point Cemetery, Landscape Design
49 Common Street (1872): Niles B. Schubarth House I
60 Jefferson Street (1868): Jefferson Street Baptist Church

Seabury, Dwight
30- Chestnut Street (1911):
32 Waite-Thresher Building

Sexton, J. E.
191 Westminster Street (1930): Kresge Building

Shattuck & Hussey
Shattuck, George C. (1864-1923)
160 Broad Street (1913): Young Men's Christian Association Building

Shaw, Russell H. (1881-1971
141 Freeman Parkway (1930): Vincent Sorrentino House

Sheldon, Frank P. (1846-1915)
333 Adelaide Avenue (1889-90): Gorham Manufacturing Company

Shepley, Bulfinch, Richardon & Abbott
Richardson, Joseph P.
Clapp, James F., Jr.
Morss, Sherman
Carlian, Jean Paul
Shepley, Hugh
Robinson, Otto Boise
Successor firm to Shepley, Rutan & Coolidge (q.v.)

Brown University (1968): Graduate Center
11 Dorrance Street (1978-79): Renovations to Biltmore Hotel
593 Eddy Street (1956): Rhode Island Hospital
593 Eddy Street (1971-73): Rhode Island Hospital, Ambulatory Patients Building
36 Prospect Street (1981): Renovations to John Hay Library, Brown University

Shepley, Rutan & Coolidge
Shepley, George Foster (1860-1903)
Rutan, Charles Hercules (1851-1914)
Coolidge, Charles Allerton (1858-1936)
Brown University (1904): John Carter Brown Library
Brown University (1921): Soldier's Memorial Gateway
36 Prospect Street (1910): Brown University, John Hay Library
292 Westminster Street (1895): Tilden-Thurber Building

Shreve, Lamb & Harmon
40 Westminster Street (1969): Old Stone Tower

Skidmore Owens Merrill
Station Place (1981-86): Providence Railroad Station

Sloan, Samuel (1815-84)
593 Eddy Street (1864): Rhode Island Hospital (now demolished)

Smith, Robert S. (ca. 1722-77)
Brown University (1770): University Hall

Stettian-Bradley Associates
530 North Main Street (1977): Moshassuck Arcade Renovations

Stevens & Lee
Stevens, Edward F. (1860-1946)
50 Maude Street (1926): Providence Lying-In Hospital

Stone, Alfred (1834-1908)
See also Stone & Carpenter; Stone, Carpenter & Sheldon; and Stone, Carpenter & Willson
314 Benefit Street (1866-67): General Ambrose Burnside House
326 Benefit Street (1864): Remodeling for Mauran Family
336 Benefit Street (1866): Mrs. Edward Brooks Hall House
10 Brown Street (1867): Remodeling for Mrs. Henry G. Russell
1 Megee Street (1864): Zachariah Allen House
47 Parkis Avenue (ca. 1869): Louis H. Comstock House
2 Stimson Avenue (1867): Alterations to Amos N. Beckwith House

Stone & Carpenter
Stone, Alfred (1834-1908)
Carpenter, Charles E. (1845-1923)
See also Stone, Carpenter & Sheldon and Stone, Carpenter & Willson
112 Angell Street (1878): Froebel Hall
275 Angell Street (1879): Alpheus S. Packard House
314 Angell Street (1883): Rathbone Gardiner House
345 Blackstone Boulevard (1873-75): Butler Hospital, David Duncan Ward
299 Broadway (1875): Jerothmul B. Barnaby House
38 Brown Street (1881): Remodeling & addition for William Goddard
Brown University (1879): Slater Hall
101 Dyer Street (1866, 1877): Owen Building
71 George Street (1872): Francis W. Goddard House
28 North Main Street (1880): Cheapside Block
100 North Main Street (1874-76): Elizabeth Building
55 Pitman Street (1880): James Coats House
159 Sutton Street (1875): Barnaby Carriage House

Stone, Carpenter & Sheldon
Stone, Alfred (1834-1908)
Carpenter, Charles E. (1845-1923)
Sheldon, William G. (1855-1931)
See also Stone & Carpenter and Stone, Carpenter & Willson
134 Blackstone Boulevard (1907): Edward S. Macomber House
104 Butler Avenue (1908): Walter H. Coe Carriage House
37 Cook Street (1909): C. H. Merriman House
112 Fountain Street (1915): Palmer Block
19 Stimson Avenue (1911): Addition to Joseph E. Fletcher House

Stone, Carpenter & Willson
Stone, Alfred (1834-1908)
Carpenter, Charles E. (1845-1923)
Willson, Edmund R. (1856-1906)
See also Stone & Carpenter and Stone, Carpenter & Sheldon
16 Angell Street (1884): William W. Dunnell House
323 Angell Street (1886): Granville Gardiner House
15 Arch Street (ca. 1900): Joseph M. Anthony House
37 Arlington Avenue (1899): George O. Sackett House
219 Benefit Street (1900): Addition to the Rufus Waterman House for the University Club
224 Benefit Street (1904): Pendleton House, Museum of Art, Rhode Island School of Design
345 Blackstone Boulevard (1886-88): Butler Hospital, Sawyer House
opp. Blackstone Boulevard (1904): 585 Swan Point Cemetery Trolley Shelter
359 Broad Street (1889): James A. Potter House
571 Broad Street (1888): Israel B. Mason House, II
1096 Broad Street (1903): New England Telephone Company Building
299 Broadway (1888): Alterations for Jerothmul B. Barnaby
Brown University (1890-91): Lyman Gymnasium
88 Congdon Street (1832, 1885): Alterations to Albyn Dyke House for Edmund R. Willson
62 Dorrance Street (1901): Union Trust Company Building
593 Eddy Street (1891): Rhode Island Hospital, Taft Outpatient Clinic (now demolished)
593 Eddy Street (1900): Rhode Island Hospital, Southwest Pavilion
260 Elmwood Avenue (1888): Jeffrey Davis House
150 Empire Street (1900): Providence Public Library
4 Exchange Terrace (1896-98): Union Station
2 George Street (1892): Alterations to Eliza Ward House for Marsden J. Perry
177 George Street (1894): Frederick W. Sackett House
276 George Street (1892 et. seq.): G. Richmond Parsons House
158 Governor Street (1907): Harold T. Merriman House
168 Governor Street (1898): Charles H. Warren House
154 Hope Street (1895): Robert W. Taft House
165 Hope Street (1888): Taft-Smith House
169 Hope Street (1886): Zachariah Chafee, Jr. House
179 Hope Street (1883): Esther Hinckley Baker House
217 Hope Street (1888): Lyman Klapp House
240 Hope Street (1884): Rufus R. Wilson House
248 Hope Street (1891): Edmund T. Moulton House
305 Hope Street (1889): Josephine Rathbone House
[451] Hope Street (1891): Brown University, Ladd Observatory
160 Kinsley Avenue (1893, 1910): Merchants' Cold Storage Warehouse
144 Meeting Street (1902): Edward B. Aldrich House
172 Meeting Street (1896): Pembroke College, Brown University, Pembroke Hall
182-212 Meeting Street (1907): Pembroke College, Brown University, Sayles Gymnasium
41 Moore Street (1902): Archie McMutry House
33 Power Street (1902): Marsden Perry Carriage House
52 Power Street (1902): Alterations to the John Brown House for Marsden J. Perry
86 South Main Street (1896-98): Old Stone Bank
302 South Main Street (1892): Engine Company No. 2
16 Stimson Avenue (1893): Dart House
19 Stimson Avenue (1890): Joseph E. Fletcher House
70 Stimson Avenue (1887-88): Stephen Waterman House
175 Thayer Street (1900): Richardson Hall
7 Thomas Street (1885): Fleur-de-lys Studio
112 Union Street (1893, 1906): Providence Telephone Company
68 Waterman Street (1891): Addition to Rhode Island Historical Society Cabinet
166 Waterman Street (1905): Walter Richmond House
59-63 Westminster Street (1888): National Exchange Bank
144 Westminster Street (1894): Lauderdale Building
150 Westminster Street (1894): Francis Building
291 Westminster Street (1891): Burrill Building
375 Westminster Street (1885): Conrad Building
42 Weybosset Street (1892): Alterations to Wilcox Building
158 Woodward Road? (1880): Superintendent's House, Wanskuck Company
201 Woodward Road (1892): Addition to Roger Williams Baptist Church

Stone, Edward Durrell (1902-78)
15 Davis Street (1974): Department of Health Building

Strickland, William (1788-1854):
251 Benefit Street (1836-38): Providence Athenaeum

Sturges, Philemon F., III (1929-)
See also Sturges, Daughn & Salisbury
66 Benefit Street (1969): Addition to Clarke-Slater House for Hallworth House
271 North Main Street (1968): Episcopal Diocesan Offices
1-27 Sabin Street (1963 et seq.): Bonanza Bus Terminal

Sturges, Daughn & Salisbury
Sturges, Phileman F., III (1929-)
Daughn, G. E.
448 Hope Street (1975): East Side Young Men's Christian Association Building

Adolph Suck & Company
450 Potters Avenue (1907): Elmwood Garage

Sullivan, Matthew (1868-1938)
601 River Avenue (1917): Providence College, Bishop Harkins Hall

Tallman & Bucklin
Tallman, William (fl. 1822-62)
Bucklin, James C. (1801-90)
345 Blackstone Boulevard (1844): Butler Hospital
28-32 Kennedy Plaza (1845): Exchange Bank Building

Tefft, Thomas Alexander (1826-59)
12 Arnold Street (1850): Menzies Sweet House
150 Benefit Street (1850-51): Addition to the Old State House
226 Benefit Street (1853-56): Central Congregational Church
357 Benefit Street (1855): John Carter Brown Stables
389 Benefit Street (1853): Tully Bowen House
585 Blackstone Boulevard (19th century): Tombstones at Swan Point Cemetery
69 Cooke Street (ca. 1853): John B. Palmer Stable
235 Eaton Street? (ca. 1855): William Bailey House
235 Eaton Street (ca. 1855): George M. Bradley House
193 Hope Street (1854): Robert Lippitt House
154 Waterman Street (1855): Charles Potter House
48 Weybosset Street (1856): Bank of North America
151 Weybosset Street (1847-49): Second Universalist Church

Thayer, Samuel F. J. (1842-93)
25 Dorrance Street (1874-78): City Hall

Thomas, John Rochester (1848-1901)
94 Angell Street (1884): First Baptist Church Parsonage

Thornton & Thornton
168-176 Weybosset Street (1903): Addition to Hodges Building for

Outlet Company

Tilton, Edward L. (1861-1933)
271 Elmwood Avenue (1923-24): Knight Memorial Library

Tully, Daniel
225-235 Hope Street (1973): Brown University, Smith Swim Center

Turoff Associates
Turoff, Lloyd Herbert (1925-)
121 Hope Street (1964): Renovations to the Hope Street Methodist Church for Rhode Island Historical Society

Untersee, Maximilian (1897-)
260 Chad Brown Street (1941-42, 1950-51): Chad Brown-Admiral Terrace Housing Project
198 Thurbers Avenue (1942-44): Roger Williams Housing Project

Upjohn, Richard (1802-78)
47-49 George Street (1852-54): Seth Adams, Jr. House
114 George Street (1862): St. John's Church
236 George Street (ca. 1860): Amos Smith Carriage House
175 Mathewson Street (1845-46): Grace Church
271 North Main Street (ca. 1855): St. John's Chapel
51 Prospect Street (1852-54): Seth Adams, Jr. Carriage House
62 Prospect Street (1860-63): Marshall Woods House

Vaughan, Henry (1846-1917)
114 George Street (1882-83): St. Stephen's Church Chancel

Veri, Albert
Atwells Avenue (1979): Street Landscaping
Benefit Street (1979): Street Landscaping
India Point Park (1969-74): Landscaping
Kennedy Plaza (1984): Exchange Place Mall

Walker, Ralph Thomas (1889-1973)
70 Congdon Street (1936): Prospect Terrace

Walker & Gillette
Walker, A. Stewart (1873-1952)
Gillette, Leon N. (1877-1945)
55 Kennedy Plaza (1928): Industrial National Bank

Walker & Gould
Walker, William Russell (1830-1905)
Gould, Thomas J. (1849- 1923)
See also Gould & Angell; Gould, Angell & Swift; and William R. Walker & Son
478 Broadway (1876): John E. Troup House
64 Waterman Street (1875-78): University Hall, Brown University
36 Weybosset Street (1872): Equitable Building

William R. Walker & Son
Walker, William Russell (1830-1905)
Walker, William, Howard (1856-1922)
Walker, William Russell, II (1884-1936)
See also Walker & Gould
242 Adelaide Avenue (ca. 1900): George W. Robinson House
5 Bell Street (1875): Bell Street Chapel
121-123 Benevolent Street (1900): Estelle R. Jackson House
224 Bowen Street (1884): Frank M. Mathewson House
173 Congdon Street (1881): Sanford C. Hovey House
[375] Cranston Street (1907): Cranston Street Armory
909 Eddy Street (1888): Christ Episcopal Church
111 Everett Avenue (1915): Everett Apartments
190 Hope Street (1865-67): John A. Mitchell House
917 Manton Avenue (1888): Manton Avenue Grammar School
158 Messer Street (ca. 1890): Asa Messer Elementary School
1051 North Main Street (1913-25): Armory for Mounted Commands
52-60 Pine Street (1911): Hanley Building
199 Promenade Street (1926): Henry Barnard School
396 Smith Street (1885): Smith Street Primary School
260 Thayer Street (1915): Toy Theatre
15 Vineyard Street (1882-83, 1913): Vineyard Street School
119 Washington Street (1917): Renovations to Hotel Dreyfuss
201 Washington Street (1917): Majestic Theatre
141 Waterman Street (1877): Horatio N. Campbell House
259 Wayland Avenue (1893): James E. Sullivan House
239 Westminster Street (1873, 1892): Callendar, McAuslan & Troup Building

Ware & Van Brunt
Ware, William R. (1832-1915)
Van Brunt, Henry (1832-1903)
251 Benefit Street (1871): Richmond Fountain, Providence Athenaeum

John Carl Warnecke & Associates
Warnecke, John Carl (1919-)
25 Westminster Street (1974): Hospital Trust Tower

Warner, William D. (1929-)
55 Charles Street (1972): Moshassuck Square Apartments
92-98 Doyle Avenue (1972): Mount Hope Courts
400-456 North Main Street (1972): Moshassuck Square Apartments
120 Prospect Street (1973): James N. Byers, III House

Warner, Burns, Toan & Lunde
Warner, Charles H., Jr.
Burns, Robert (1916-)
Toan, Danforth W.
Lunde, Frithjof M.
10 Prospect Street (1963): John D. Rockefeller Library, Brown University
197 Thayer Street (1967-71): Sciences Library, Brown University

Warren, Russell (1783-1860)
257-267 Benefit Street (1845): Athenaeum Row
198-200 Hope Street (1856): Henry Lippitt House I
130 Westminster Street (1828): Arcade

Warren & Wetmore
Warren, Whitney (1864-1943)
Wetmore, Charles D. (1867-1941)
11 Dorrance Street (1922): Biltmore Hotel

Weinstein, Jacob
135 Thayer Street? (ca. 1930): Langrock Brown Building

Wilcox, Charles F. (died 1905)
15 Congdon Street (1874): Congdon Street Baptist Church
10 East Street (1876): Third Baptist Church

Wills, Royal Barry
48 Harwich Road (1941-42): Jacob and Pearl Shore House

Winslow & Wetherell
Winslow, Walter T. (1843-1909)
Wetherell, George H. (1854-1930)
10 Weybosset Street (1896): Banigan Building

Woods, Frank W.
228-236 Butler Avenue (1913): Buena Vista Apartments
98 Irving Avenue (1913): Washington Apartments
380 Lloyd Avenue (1913): Lafayette Apartments
123 Waterman Street (1912): The Minden Apartments
86 Whitmarsh Street (1913): The Whitmarsh Apartments

York & Sawyer
York, Edward Palmer (1865-1928)
Sawyer, Philip (1868-1949)
15 Westminster Street (1919): Rhode Island Hospital Trust Company Building

Young, Ammi B. (1800-74)
24 Weybosset Street (1855-57): Federal Building

APPENDIX A: NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is the federal government's official list of properties which are significant in American history and worthy of preservation. The Historic Preservation Officer of each state identifies properties (buildings, sites, districts, and objects) which may be eligible for the National Register and, with the State Review Board, proposes that the Secretary of the Interior approve them for inclusion in the Register.

Listing in the National Register is primarily a tool to encourage the preservation and recognition of our national heritage. Entry on the National Register assures that the property will not be altered or destroyed by federally funded or licensed projects without careful consideration by the President's Advisory Council on Historic Preservation. National Register listing does not require the owner of the listed property to preserve or maintain the property. Unless the owner applies for and receives special federal or state benefits, he or she need only comply with local ordinances and codes.

The following properties in the City of Providence are listed in the National Register of Historic Places:

Andrew Dickhaut Cottages Historic District
115-141 Bath Street, 6-18 Dike Street, and 377 Orms Street

Blackstone Canal Historic District
Front Street Bridge (Lincoln) to Steeple and Promenade Streets (Providence)

Broadway-Armory Historic District
following Broadway from Dean Street on the east to Barton Street on the west; bounded southerly by Carpenter, Durfee, and Cranston Streets

College Hill Historic District
contained within the College Hill area bounded to the north by Olney Street, south by Cohan Boulevard, east by Hope Street, west by rivers

Custom House Historic District
along Westminster and Weybosset Streets

Downtown Providence Historic District
bounded by Pine, Empire, Fountain Streets, the Railroad and the Providence River

Elmwood Historic District
between Broad Street and Elmwood Avenue: (north section) along sections of Whitmarsh, Moore, Daboll and Mawney Streets and Princeton Avenue; (south section) along Ontario Street, Congress, Lexington, Atlantic and Adelaide Avenues

Hope Street Historic District
Hope Street, from Benevolent to Angell Streets

Jewelry Manufacturing District
bounded approximately by Elbow, Hospital, Point, Ship, and South Streets, Imperial Place, and Interstate Highway 195

Moshassuck Square/American Screw Company Factories Historic District
bounded by Stevens, Charles, Smith, North Main, and Hewes Streets

Oakland Avenue Historic District
portions of Eaton, Malbone, and Sparrow Streets and Oakland and Pembroke Avenues

Parkis-Comstock Historic District
Parkis and Comstock Avenues and Broad Street

Pekin Street Historic District
portions of Alma, Candace, Inkerman, Mansfield, and Pekin Streets and Douglas and Chalkstone Avenues

Pine Street Historic District
Pine, Friendship, and adjacent cross streets

Power Street-Cooke Street Historic District
bounded by Hope Street from Benevolent to Power and Governor Street from Angell to Power

Rhodes Street Historic District
both sides of Rhodes Street west of Eddy Street, also adjacent properties on Alphonso and Janes Streets

Roger Williams Park Historic District
bounded, generally, westerly by Elmwood Avenue, southerly by Park Avenue, easterly by Edgewood Road and Miller Avenue, northerly by Broad Street

Stimson Avenue Historic District
Stimson Avenue and Angell Street

Trinity Square Historic District
Broad Street and Elmwood Avenue

Wanskuck Historic District
bounded by Branch Avenue, Veazie Street, Woodward Road, and adjacent side streets

Wesleyan Avenue Historic District
one block of Wesleyan Avenue from Broad to Taylor Streets, including some houses on Broad and Taylor Streets

97 Admiral Street
Esek Hopkins House

231 Amherst Street
Covell Street School

263-265 Atwells Avenue
A.F. Cappelli Block

5 Bell Street
Bell Street Chapel

150 Benefit Street
Old State House

176 Benefit Street
State Arsenal/Armory of the Providence Marine Corps of Artillery

383 Benefit Street
Thomas F. Hoppin House

12 Benevolent Street
Candace Allen House

110 Benevolent Street
Nelson W. Aldrich House

585 Blackstone Boulevard
Swan Point Cemetery

Blackstone Boulevard, opposite the entrance to Swan Point Cemetery
Trolley Shelter (Amendment to Swan Point Cemetery)

5 Branch Avenue
North Burial Ground

188-194 Broad Street
Aylesworth Apartments

571 Broad Street
Israel B. Mason House

747 Broad Street
Calvary Baptist Church

305 Brook Street
Nathaniel Pearce House/DeWolf House

Brown University Campus
University Hall

66 Burnett Street
Richard Henry Deming House

Cathedral Square
Cathedral of Saints Peter and Paul

49-65 Central Street
Jones Warehouse

33 Chestnut Street
Arnold-Palmer House/Daniel Arnold House

17 Congdon Street
Congdon Street Baptist Church

737-739 Cranston Street
Josephine White Block

11 Dorrance Street
The Providence Biltmore Hotel

25 Dorrance Street
Providence City Hall

62 Dorrance Street
Union Trust Company Building

128 Dorrance Street
"Shakspeare Hall"/Sprague-Knight Building/Ballou, Johnson and Nichols

101 and 117-135 Dyer Street
Hay Building (117-135) and Owen Building (101)

235 Eaton Street
William M. Bailey House/Domenic Hall

235 Eaton Street
George M. Bradley House/Martin Hall

416 Eaton Street
Winsor-Swan-Whitman Farm

909 Eddy Street
Christ Episcopal Church

Exchange Terrace
Union Station

106 Francis Street
Rhode Island Medical Society Building

106 George Street
Joseph Haile House/Gardner House

114 George Street
St. Stephen's Church

345 Blackstone Boulevard
Butler Hospital

15 Hayes Street
Gloria Dei Evangelical Lutheran Church

84 Hope Street
St. Joseph's Church

199 Hope Street
Governor Henry Lippitt House

15 Hopkins Street
Governor Stephen Hopkins House

Kennedy Plaza
Federal Building

250 Lloyd Avenue
Moses Brown School

610 Manton Avenue
Dyerville Mill

Market Square
Market House

175 Mathewson Street
Grace Church

24 Meeting Street
Brick School House/Meeting Street School/Providence Preservation Society

22-26 and 40 North Main Street
Hope Block and Cheapside

75 North Main Street
First Baptist Meeting House
100 North Main Street
Elizabeth Building
118 North Main Street
Joseph and William Russell House
150 North Main Street
Roger Williams National Memorial National Park
957 North Main Street
Jeremiah Dexter House
251 Oxford Street
St. Michael's Church, Convent, Rectory and School
304 Pearl Street
New England Butt Company
210 Pitman Street
Constance Witherby Park
69 Point Street
Davol Rubber Company/Davol Square
52 Power Street
John Brown House
66 Power Street
Thomas Poynton Ives House
45 Prospect Street
George H. Corliss House
62 Prospect Street
Dr. Marshall Woods House/Woods-Gerry House
263 Public Street
David Sprague House
120 Robinson Street
Matthew Lynch House
90 Smith Street
Rhode Island State House
396 Smith Street
Smith Street School
581 Smith Street
Charles Dowler House
201 South Main Street
John Corliss House
110-116 Union Street
Providence Telephone Company Building
201 Washington Street
Majestic Theatre/Lederer Theatre
250 Washington Street
First Universalist Church
29 Waterman Street
Dr. George W. Carr House
72 Waterman Street
Edward Dexter House
108 Webster Avenue
Plain Farm House
15 Westminster Street
Rhode Island Hospital Trust Building
32 Westminster Street
Merchant's Bank Building
130 Westminster Street and 65 Weybosset Street
The Arcade
259 Westminster Mall and 72-78 Washington Street
The Shepard Company Building
674 Westminster Street
All Saints Memorial Episcopal Church
24 Weybosset Street
Federal Building/U.S. Custom House
220 Weybosset Street
Loew's State Theatre
300 Weybosset Street
Beneficent Congregational Church
66 Williams Street
Corliss-Carrington House

The following properties deserve further study to determine their eligibility for listing in the National Register of Historic Places:

Blackstone Boulevard Realty Plat Historic District
Blackstone Boulevard, Rochambeau and Elmgrove Avenues and the circumscribed cross streets
Bridgham-Arch Street Historic District
Bridgham, Arch, and Wilson Streets west of Elmwood Avenue
Doyle Avenue Historic District
Doyle Avenue between North Main and Hope Streets
Freeman Plat Historic District
Morris, Doyle, Wayland, and Laurel Avenues and the circumscribed cross streets
Olney Street Historic District
Alumni, Arlington, and Morris Avenues and Olney Street east of Hope Street
Providence Cove Lands Archaeological District
bounded by Smith Street and the Moshassuck and Woonasquatucket Rivers
Wayland Historic District
Arlington, Humboldt, Orchard, Oriole, Taber, and Wayland Avenues
169-171 Academy Avenue
Blessed Sacrament Church
23 Acorn Street
Nicholson File Company
333 Adelaide Avenue
Gorham Manufacturing Company
25 Aleppo Street
Riverside Mills
688 Broad Street
Temple Beth El
387 Charles Street
Silver Spring Bleaching and Dyeing Company
12 Cole Farm Court
Cole Farm House
1115 Douglas Avenue
Cowing and Heaton Mill
210 Doyle Avenue
Ladd Observatory
28 Eames Street
Dexter Brown House
137 Grotto Avenue
Frank Mauran, Jr. House
68 Jefferson Street
Jefferson Street Baptist Church/Sts. Sahag and Mesrob Armenian Apostolic Church
160 Kinsley Avenue
Merchants Cold Storage Warehouse
120 Manton Avenue
Atlantic Delaine Company
50 Maude Street
Providence Lying-In Hospital/Women and Infants Hospital
295 Morris Avenue
Temple Emanu El
312 Morris Avenue
William F. Keach House
68 Pitman Street
Henry Childs House
91 Ponagansett Avenue
Merino Mills
235 Promenade Street
Brown & Sharpe Manufacturing Company
400 Reservoir Avenue
California Artificial Flower Company/Cal-Art
317 Rochambeau Avenue
Morris Brown House
460 Rochambeau Avenue
William Bridgham House
1093 Smith Street
Zachariah Allen House
433 Union Avenue
Edward N. Cook House
1-33 Vineyard Street
Vineyard Street School

APPENDIX B: SURVEY METHODOLOGY

The statewide survey of historical properties forms the basis for Rhode Island's comprehensive historic preservation planning process. Survey methodology is based in large measure on the trail-blazing techniques and philosophy set forth in the *College Hill Report* (1959) and refined and expanded since that report through subsequent statewide survey reports to include a greater emphasis on history and archaeology in addition to architectural history.

The survey is based on thoroughness of fieldwork and primary and secondary research. Professional staff are assigned to undertake a survey of a single neighborhood or municipality. As a basic part of the survey, the staff member becomes thoroughly familiar with the survey area, noting significant districts, buildings, sites, structures, and objects in the study area and deciding which properties are to be included in the survey. Fieldwork includes driving all public rights-of-way and noting all significant properties, which are photographed and recorded on standard historic building survey data sheets that include a physical description, general condition, siting, and neighborhood context. Historical background information for each property is obtained through the use of maps, street atlases, published and unpublished histories, guidebooks, manuscripts, newspapers, directories, photographic collections, and public records; in most cases, deed and building-permit research provided dates, architects, and builders of structures. The information collected for each of the individual properties forms the basis for the inventory of historic properties. The narrative texts that accompany and explain the contexts for the inventory are based on information gathered for the inventory as well as additional primary and secondary research.

In draft form, the survey report is extensively reviewed by the staff of the Historical Preservation Commission, the Rhode Island Review Board, local officials, historians, and knowledgeable citizens. When necessary, experts in various fields — such as archaeology or ethnic history — are called upon to review particular areas or issues dealt with in the survey report.

The fieldwork, research, and narrative drafts provide the municipal context for evaluation of properties within the survey for eligibility to the National Register of Historic Places, the next step in the comprehensive historic preservation planning process.

HISTORIC BUILDING DATA SHEET
RHODE ISLAND STATEWIDE SURVEY

FILE NO. ____ PLAT 69 LOT 531 LUS ____

ADDRESS 58 Candace Street

OWNER Richard T. Bzdyra



COUNTY Providence

CITY/TOWN Providence

ROAD 58 Candace Street

MAP NO.

PRIORITY

PRESENT USE:
1 fam ____ 2 fam X multi ____
pub ____ comm ____ indus ____
reli ____ agr ____ mixed ____
other ____

NEIGHBORHOOD LAND USE:
res X comm ____ indus ____
pub ____ agr ____ woods ____
other ____

PERIOD/STYLE: P C F GR EV (LV) ET MT LT

DESCRIPTION: Stories: 2½
Roof: gable (flank ____ end X cross ____)
gambrel (flank ____ end ____ cross ____) hip ____
monitor ____ mansard ____ flat ____
other ____

Walls: clapboard X brick ____ stone ____
shingle ____ modern comp ____
other ____

Foundation: height 2± stone ____ brick ____
other ____

Alterations: good ____ poor ____ none X
Rare bldg. ____ Typical of its area X

COMMENTS: Retains wood fence along sidewalk line in front and wood steps--original features or close approximations of original.

NEGATIVE NO. 23 WSH 5

KNOWN AS n. a.

ARCHITECT unknown--probably none

DATE & SOURCES ca. 1880--deeds, directories

ORIGINAL USE two-family rental property

ORIGINAL OWNER James Fuller

HISTORY & SOURCES: DEED HISTORY

Bzdyra, Richard T.	1202/703	5 Dec 77
Atamian, Minas et ux	1155/515	8 Dec 69
Romano, Th^{os} et ux	1153/725	10 Jul 69
Balkus, W^{m} et ux		16 Jun 24
Shanley, John		1 Nov 23
McElroy, J^{as} E.		15 Jun 23
Fuller, Eliza, widow		1 Jun 23
Fuller, James		15 Mar 77

Fuller was a machinist. He lived next door at 56 Candace, which he owned in addition to this & other income-producing properties around the corner on Alma Street.

1895 House Directory indicates that Holmes, a machinist, and Mr and Mrs O'Hanlon, laborer and dressmaker, lived here.

EVALUATION:						
Physical Condition						
structure	(5)	3	2	0		
grounds		(2)	1	0		
neighborhood		3	(2)	0		
Architectural value	38	30	(20)	10	0	2A
Importance to neighborhood		14	(10)	5	0	
Historical value	38	30	(20)	10	0	2
Total Score						

SURVEYOR WMW AV Checked Fall 1976
SUPERVISOR DC HV Checked Fall 1976

DATE: July 1976

Fig. 251: Sample survey sheet.

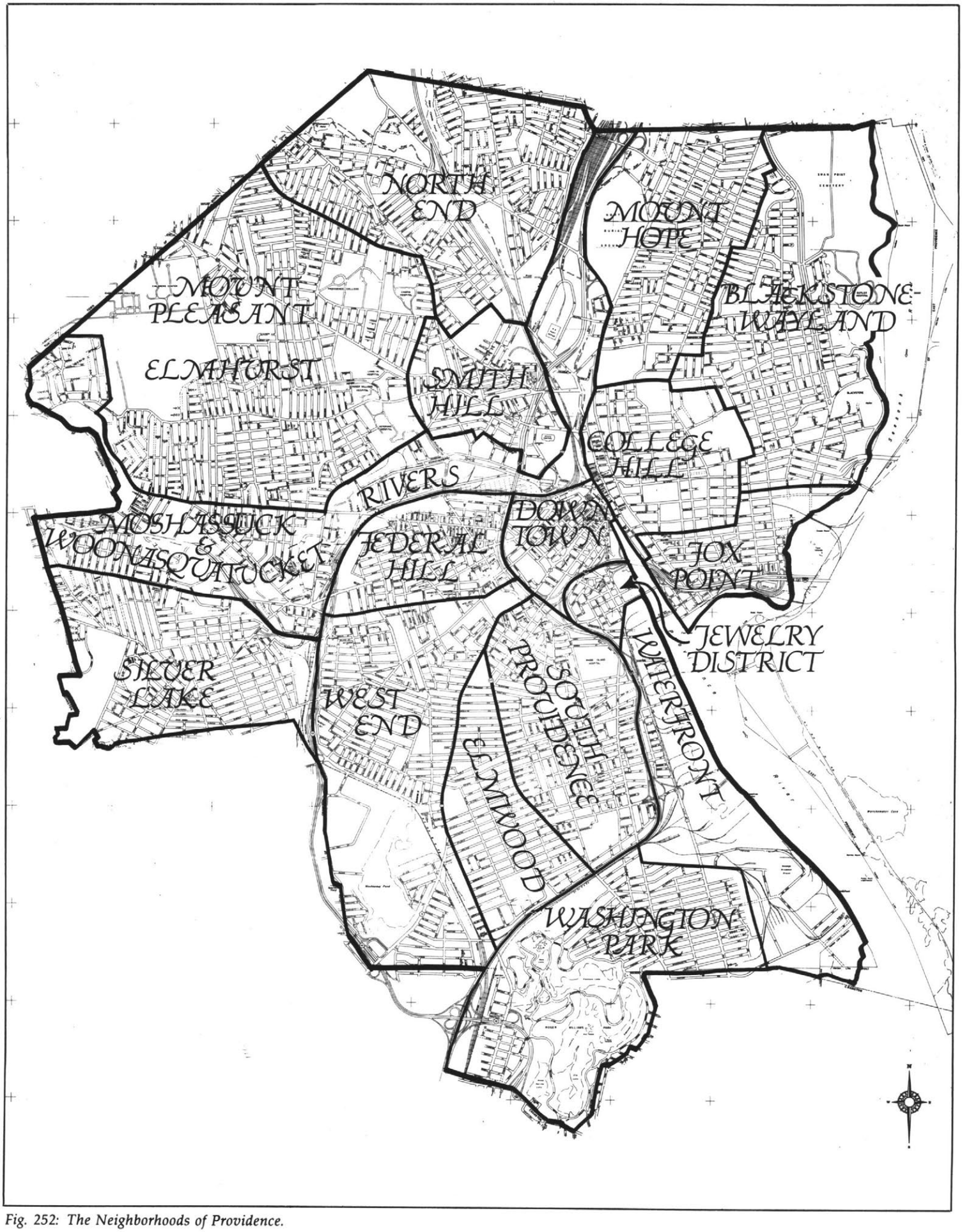


Fig. 252: The Neighborhoods of Providence.

APPENDIX C: PROVIDENCE HISTORIC DISTRICT COMMISSION

In 1959, the State of Rhode Island approved enabling legislation that allowed communities to create historic zoning districts. Providence became the third community in the state to take advantage of this planning tool in 1960, upon the establishment of the Providence Historic District Commission by municipal legislation. The original historic district, College Hill, extends most of the length of Benefit Street on the East Side; it was enlarged in 1977. The Stimson Avenue Historic District, also on the East Side, was created in 1981. In 1982, the Broadway Historic District was added to the Historic District Commission's jurisdiction.

Historic district zoning is an effective tool to safeguard the heritage of a city by preserving areas important to its architectural, cultural, social, economic, and political history.

The Historic District Commission is empowered to review plans for any changes which affect the exterior appearance of buildings and their surrounding area within designated districts. Such changes include signage, new construction, alterations, repairs, moving, or demolition. Paint colors and interior plans are not subject to the Commission's review. As part of the construction process, the Historic District Commission has played a significant role in stabilizing neighborhoods as well as improving individual structures within these districts.

The Providence Historic District Commission meets monthly to review applications for a Certificate of Approval along with supplementary plans and drawings. All meetings are open to the public. On approval by the Historic District Commission, a stamped Certificate of Approval is issued, which is then filed in the Office of Building Inspection, and a building permit may be issued. No building permit is issued within the historic district zones without Historic District Commission approval. A decision of the Historic District Commission may be appealed to the Zoning Board of Review.

The Commission consists of thirteen members. Nine of these, all residents of Providence, are appointed by the mayor in staggered three-year terms. Two members are elected by the City Council from among its membership. Two members are Providence representatives in the General Assembly — one from the House and one from the Senate. In addition to Commission members, Commission staff is available to offer technical aid.

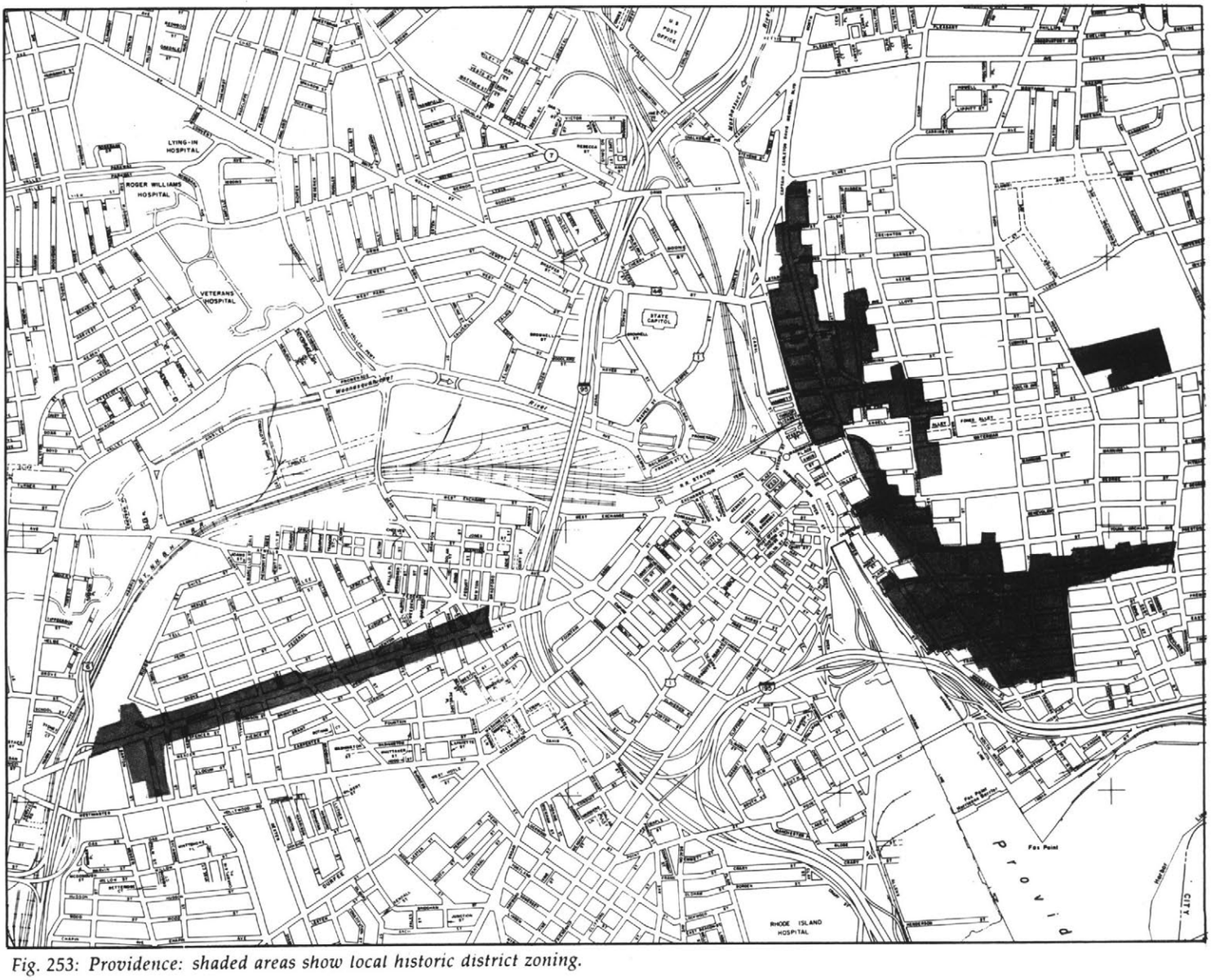


Fig. 253: Providence: shaded areas show local historic district zoning.

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In addition to these sources, the reader is also referred to previous survey reports published by the Rhode Island Historical Preservation Commission. These publications provide further information on several of the city's neighborhoods, and their bibliographies are more specific. A list of these books follows that of the general bibliography.

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