

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

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

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

1. Name of Property

historic name Southern Thames Historic District

other names/site number Lower Thames Historic District

2. Location

street & number Thames Street from Memorial Boulevard south to Morton Avenue not for publication

city or town Newport vicinity

state Rhode Island code RI county Newport code 005 zip code 02840

3. State/Federal Agency Certification

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

Signature of certifying official/Title Date

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

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

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

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

5. Classification

Ownership of Property

(Check as many boxes as apply.)

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

Category of Property

(Check only one box.)

- buildings
- district
- site
- structure
- object

Number of Resources within Property

(Do not include any previously listed resources in the count.)

Contributing	Noncontributing	
584	156	buildings
0	0	sites
2	0	structures
0	0	objects
586	156	total

Name of related multiple property listings

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

N/A

Number of contributing resources previously listed in the National Register

140

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- DOMESTIC: Single Dwelling, Multiple Dwelling, Hotel
- COMMERCE/TRADE: Business, Warehouse, Restaurant
- RELIGION: Religious Structure, Church-Related Residence
- EDUCATION: School
- GOVERNMENT: Fire Station
- INDUSTRY: Manufacturing Facility, Processing Site
- DEFENSE: Military Facility

Current Functions

(Enter categories from instructions.)

- DOMESTIC: Single Dwelling, Multiple Dwelling, Hotel
- COMMERCE/TRADE: Business, Restaurant
- RELIGION: Religious Structure
- EDUCATION: School
- SOCIAL: Clubhouse
- INDUSTRY: Processing Site
- FUNERARY: Mortuary

7. Description

Architectural Classification

(Enter categories from instructions.)

- COLONIAL: Postmedieval English
- EARLY REPUBLIC: Federal
- MID-19th CENTURY: Gothic Revival, Greek Revival
- LATE VICTORIAN: Queen Anne, Shingle Style
- LATE VICTORIAN: Second Empire, Stick/Eastlake
- see Continuation Sheet

Materials

(Enter categories from instructions.)

- foundation STONE; BRICK; CONCRETE
- walls WOOD: weatherboard, shingle; BRICK; STONE
- STUCCO; SYNTHETICS: vinyl; ASBESTOS
- roof ASPHALT; STONE: slate; CERAMIC TILE
- other METAL: aluminum (walls)
- METAL: copper (roof), tin (roof)

Narrative Description

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

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1750-ca 1940

Significant Dates

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Cram, Goodhue & Ferguson
Harrison, Peter
Keeley, Patrick C.

Name of repository

#

Newport Historical Society

recorded by Historic American Engineering Record

#

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10. Geographical Data

Acreage of Property approximately 135 acres

UTM References

(Place additional references on a continuation sheet.)

1	1	9	3	0	6	4	3	0	4	5	9	4	9	3	6
	Zone		Easting			Northing									
2	1	9	3	0	6	9	2	5	4	5	9	4	8	7	3

3	1	9	3	0	6	9	3	0	4	5	9	4	8	1	7
	Zone		Easting			Northing									
4	1	9	3	0	6	8	4	5	4	5	9	4	8	4	1

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Catherine W. Zipf; with Wm. McKenzie Woodward and Pamela Kennedy

organization Salve Regina University; RI Historical Preservation & Heritage Commission date May 2008

street & number 100 Ochre Point Avenue; 150 Benefit Street telephone 401 341-3205; 222-2078

city or town Newport; Providence state Rhode Island zip code 02840; 02903

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

Additional items

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

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Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reduction Projects (1024-0018), Washington, DC 2050

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ARCHITECTURAL CLASSIFICATION, Continued

LATE 19th and 20th CENTURY REVIVAL: Colonial Revival

LATE 19th and EARLY 20th CENTURY AMERICAN MOVEMENTS: Commercial Style

MODERN MOVEMENT

OTHER: Postmodern

DESCRIPTION

The Southern Thames Historic District is set in the port city of Newport on a west sloping, harborside location. It includes a large neighborhood divided into a grid of narrow lots by two major north-south arteries, Thames Street and Spring Street, and by many cross streets running east-west up the hill from the waterfront.

Historically a mostly working-class Irish neighborhood (though dating back in its origins to the 17th century), the Southern Thames area flourished and expanded between 1850 and 1920, experienced a stable period in the mid-20th century, until once again it became a desirable neighborhood in the 1980s. Physically, the area's building stock is overwhelmingly late-19th-century—compact, unassuming, cohesive. The district is divided into three areas: a residential area, the Thames Street commercial corridor, and the waterfront.

The waterfront area is set on a comb of wharves jutting into Newport Harbor, and includes warehouses, mill buildings, open storage yards and parking lots—a collection of large and small buildings both new and old, vacant lots, and narrow alleys oriented to the harbor. The Thames Street commercial corridor is lined with eighteenth- and nineteenth-century, mostly wood-frame, two-and-a-half- and three-and-half-story structures that form cohesive walls along the street edge. Thames Street has the look of an old, small-city shopping district, with ubiquitous plate-glass storefronts, a narrow street, and limited parking. The buildings, many altered from residential to commercial use and many rehabilitated in the last twenty years, create an unpretentious, small-business atmosphere, appealing to both residents of the district and to Newport's many tourists. The third and largest area in the district constitutes the residential area of the neighborhood. It is located between Thames and Spring Streets and, at the north end of the district, crosses Spring Street on its uphill (east) side, going east as far as the rear walls of the great Bellevue Avenue estates. At the southern end of the district, the residential area includes a large neighborhood south of the harbor to Morton Avenue and east to Marchant Street. Covering approximately seventy acres, the residential area includes almost 900 properties. This area is characterized by row upon row of mostly well preserved small-scale dwellings tightly packed along sparsely landscaped streets with narrow walkways and little off-street parking. Much of the housing is of frame construction with minor architectural detailing. Dwellings are one-and-a-half or two-and-a-half stories tall, predominantly gable-roofed

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and set gable end to the street on lots averaging about 2,500 square feet. Most of the houses were built for single families, though there are many two- and three-unit buildings as well. The residential area contains a few public and institutional buildings, including some remarkable churches.

The bustle of Thames Street contrasts with the quiet of the residential side streets. Thames Street is alive with hardware shops, antique dealers, jewelers, grocery stores, nautical suppliers, restaurants, and so forth. The streetscape possesses a rich mixture of building periods and styles, ranging from the fine 18th- and early 19th-century houses to two- and three-story Victorian blocks with flat, mansard, or gable roofs, to some late 20th-century commercial buildings. They are interspersed with vernacular Colonial, Federal and Victorian houses of two or three stories, with hip or gable roofs, and stores at street level--built close to one another, abutting or very near the sidewalks. A Late Victorian armory building, several churches, and a firehouse are part of the street's fabric, as are gasoline stations, auto-repair shops, and some nondescript commercial buildings.

Between this linear business district and Newport Harbor is a section of the city's old waterfront characterized by a variety of warehouse buildings, harbor-side restaurants, vacant pockets of land, and utility stations, all on historic 18th-century wharves, and set near impressive early-19th-century textile mill buildings. During the summers, the wharves are busy with the coming and going of sail and motor vessels.

Newport's unique architectural character as a colonial seaport and Victorian resort community gained official recognition at the national level when much of central Newport was designated a National Historic Landmark District. The northern portion of the Southern Thames Historic District falls within this NHL district; it is included within this nomination as well since this section of the district shares historical development patterns with the rest of Southern Thames.

INVENTORY

The inventory includes all buildings, structures, objects, and sites within the district. Entries marked with a double asterisk (**) are properties individually listed in the National Register of Historic Places. Entries marked with a single asterisk (*) have been previously listed in the National Register as part of the Newport National Historic Landmark District.

Unless otherwise noted, the following generalizations apply:

- Domestic buildings are of wood-frame construction with brick foundations, clapboard siding, and asphalt-covered, flank-gable roofs.
- Commercial buildings are masonry construction with flat roofs.

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The following property types that abound within the district are here characterized to avoid repetition within the inventory:

- **One-Part Commercial Block:** A 1-story simple box with flat roof and decorated façade dominated by a storefront.
- **Two-Part Commercial Block:** A 2- to 4-story building whose exterior reflects interior functional organization: public spaces (retail stores, banking hall, lobby) on the first floor and more private spaces (offices, apartments, hotel rooms) above. Unless otherwise noted, examples of this type were constructed as such.
- **Foursquare:** A 2- or 2½-story house with a square or rectangular plan (usually more deep than wide) and a hip roof.
- **Double Decker:** A 2- or 2½-story two-family house set narrow end to the street with a 1- or 2-story full-width front porch, identical plan and fenestration on each story, and, most commonly, a high hip roof.

The following window types are here characterized to avoid repetition within the inventory:

- **1-over-1:** single-light double-hung sash windows.
- **2-over-2:** vertically divided two-light double-hung sash windows.
- **2-over-1:** vertically divided two-light upper sash and single-pane lower sash.
- **6-over-6:** 6-pane upper and lower sash.
- **Queen Anne:** large central single pane surrounded on top, bottom, and sides by narrow panes, either rectangular or regular small square panes.
- **Chicago:** a tripartite window with a large central window (alternatively fixed pane, fixed-paned with transom light, or operable sash) flanked on either side by narrow sash windows.

Description of windows as “late 20th-century” indicates replacement of original or historic sash.

The following terms are used as shorthand to describe architectural features:

- **single-stepped stoop:** an open platform in front of an entrance with stairs on only one side rising parallel to the wall plane.

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- double-stepped stoop: an open platform in front of an entrance flanked on each side with stairs rising parallel to the wall plane.

Because many of the buildings within the district were included in historic-property surveys conducted in 1970, 1976, and 2003, changes that occurred in the late 20th century are easily documented. Those changes are noted in the individual entries in the inventory. Many of the properties have been covered with artificial siding since 1970, and old survey photographs can be very telling of removed or obscured architectural detailing. When significant features, such as porches, were removed in the late 20th century, removal is noted and, when possible, a brief description of original configuration is included. The designation "late 20th-century windows" indicates that photographic documentation exists for pre-existing historic or/and original conditions. These distinctions are both made and included toward the goal of encouraging and assisting restoration of these historic resources. Anyone undertaking restoration activity at any of the properties included in this inventory should consult the survey documentation from all three of the surveys to gain a greater understanding of the property's evolution.

This inventory includes some properties already listed in the National Register as part of the Newport National Historic Landmark (NHL) District; these are included in this district nomination because they share historical development patterns with this district and because many of them were not inventoried for the NHL nomination.

Properties are arranged alphabetically by street name and numerically within each street. All properties are contributing unless marked as "NC." Properties are defined as contributing if they were constructed within the period of significance and if they retain sufficient integrity to convey their significance.

ANN STREET

- 3* R.B. Lake House (ca 1890): A 2-story, 3-bay-façade, hip-roof house with stone foundation, center entrance within a small pedimented porch flanked by a semi-octagonal bay window to its east, shingled second story, and 2-over-2 windows. By 1902, Richard Dugan, a hairdresser, lived here.
- 5* M.A. Connerton House (ca 1895): A 2½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width 1-story front porch, side-hall plan, and 1-over-1 replacement windows.

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ANN STREET, continued

- 7* E. Burns House (ca 1890): A vinyl-sided, 2½-story, end-gable-roof house with stone foundation, enclosed 2-story front porch, 2-story semi-octagonal bay window, and large shed roof dormers on both roof slopes. William Loftus, a realtor, lived here by 1907 and into the 1920s.
- 9* John J. Dugan House (ca 1895): A 2½-story, end-gable-roof house with stone foundation, enclosed 2-story front porch, side-hall plan, shingled second story, and 1-over-1 replacement windows. Dugan was a hairdresser.
- 11* J. & M. Kerner House (ca 1900): An asbestos-shingled, 1½-story, end-gable-roof house with stone foundation, full-width 1-story front porch, side-hall plan, semi-octagonal bay window on the first story, and 1-over-1 replacement windows.
- 28* House (ca 1750): A 2½-story, 3-bay-façade house with Greek Revival pilaster-and-entablature frame around the principal entrance, located at the east side of the façade, shingled side walls, and a prominent chimney at the east end of the ridge line. This house was moved to this site in the early part of the 19th century.
- 29* House (ca 1875, ca 1900): A shingled, 2½-story house with parged foundation, 3-bay-façade original section flanked on the west by an end-gable-roof addition with 2-story, semi-octagonal bay window, and 1-over-1 replacement windows.
- 30* William M. Austin House (ca 1875): An asbestos-shingle sided, 1½-story house set gable end to the street with parged foundation, entrance within a 1-story flat-roof addition on the east elevation and set slightly back from the façade, 1-over-1 replacement windows, and 2-over-2 window in the gable end.
- 32* House (ca 1850): A 2½-story, 4-bay-façade house with parged foundation, off-center pilaster-and-entablature framed principal entrance with sidelights, modillion cornice, low hip roof with shallow-gable dormers, and small, centrally located chimney.
- 33* W.T. Williams House (ca 1880): A 2½-story, mansard-roof house with parged foundation, center entrance within a small hip-roof porch, full-height octagonal tower projecting from the northwest corner of the façade, and 1-over-1 replacement windows.

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ANN STREET, continued

- 34* William M. Austin House (ca 1875): A 1½-story, 3-bay-façade, end-gable-roof house with parged foundation, side-hall plan, principal entrance within small turned-post-and-bracketed porch, patterned shingles in the gable end, and 1-over-1 replacement windows.
- 37* House (ca 1840): A 2½-story, 3-bay-façade house with parged foundation, sidelight-framed center entrance within small, 1-story flat-roof porch, and late 20th-century shed-roof dormer.

ANN STREET PIER

A simple, narrow wood pier with side railings. A pier has existed at this location since the late 19th century.

ANTHONY STREET

- 9NC House (ca 1945): A painted-shingle, 2½-story, 3-bay-façade, side-hall-plan Colonial Revival house with a concrete foundation and an off-center chimney near the ridgeline.
- 16 House (ca 1850): A 1½-story, end-gable-roof, Greek Revival house with stone foundation, full-width early 20th-century glazed front porch with entrance at its south end, broad pilasters framing the corners, broad entablature under the eaves cornices on the north and south elevations, dormer on the south roof slope, and small chimney centered on the ridge line.
- 22 Catherine O'Flaherty House (ca 1875): A 2½-story, mansard-roof house with wide, shallow entrance porch within the building's mass and entered from the northeast corner, a semi-octagonal oriel window on the north elevation's first story, 4-over-4 and 6-over-6 sash, bracketed cornice, and gable dormers. By the 1870s, this property, like the nearby house at number 26 (q.v.) belonged to Catherine O'Flaherty, and members of that family continued to own it into the 1920s.
- 23–25 John A.C. Stacy Stable/Tenement (ca 1860 et seq.): An ample building with a parged rubblestone foundation, widely spaced 4-bay façade with entrances in the 2 center bays, 6-over-6 sash, and 2 small chimneys placed symmetrically on the ridgeline. Stacy operated a stable at this location in the third quarter of the 19th century; by the 1920s, the building had been converted to residential use.

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ANTHONY STREET, continued

- 24 House (ca 1880): Set well back from the street, this is a 1½-story, end-gable roof house with stone foundation, 1-story entrance wing on the south elevation, 6-over-6 sash, bracketed cornice, and a chimney centered on the ridgeline.
- 26 House (ca 1850): The core of this building began as a 1½-story, end-gable-roof house; enclosing it are a 19th-century bracketed-cornice flat-roof addition across the façade, a hip-roof addition at the northwest corner, a semi-octagonal addition on the north elevation, a 2-story ell on the east elevation, 6-over-6 sash, and a large shed-roof dormer on the south slope of the roof. By the 1870s, this property, like the nearby house at number 22 (q.v.) belonged to Catherine O'Flaherty, and members of that family continued to own it into the 1920s.
- 29 House (ca 1910): An aluminum-sided 2½-story house with an entrance porch within the mass of the house at its northeast corner and 2-over-1 sash. Laborer John J. Murphy lived here in the 1920s.

BACHELLER STREET

- 7 Shed/House (ca 1890 et seq.): Located at the rear of number 9 (q.v.), this a 1½-story building with a low rubblestone foundation and asymmetrically placed modern windows and the principal entrance at the east end of the north elevation. Built as an outbuilding for the house in front, it was converted to residential use in the 20th century.
- 9 NC M. Martin House (ca 1865, ca 1990): A 2½-story house with a flagstone-faced foundation, enclosed 1-story cross-gabled-shed-roof porch across the façade, and steep gable roof with parapet deck on the north slope and large shed-roof dormer on the south slope. In the late 20th century, the fenestration was relocated and replaced with 1-over-1 replacement sash and the roof was rebuilt.
- 11 John Eagan House (ca 1865): A 2½-story house set gable end to the street with stone foundation, bracketed-hood-framed principal entrance centered on the 3-bay west elevation, late 20th-century 6-over-6 sash, and small chimney on the ridgeline. Eagan was a laborer.
- 13 NC House (1995): A tall, 2½-story vinyl-sided house with poured-concrete foundation, 2-bay façade, principal entrance and garage door on the façade's first story, and large shed-roof dormer on the lower slope of the gambrel roof. This house replaces a small-scale late 19th-century house.

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BACHELLER STREET, continued

- 16 Patrick Sullivan House (ca 1875): A shingled, 1½-story, 3-bay-façade house with a parged rubblestone foundation, 6-over-6 sash, and center entrance with late 20th-century door, frame, and double-stepped stoop; a large shed-roof addition extends to the rear. Sullivan was a laborer; his widow and other family members continued to live here into the 1920s.
- 17 M. & J. Murphy House (ca 1865): A shingled, 2½-story, 3-bay-façade, center entrance house with parged rubblestone foundation, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline. John Murphy was a laborer.
- 20 Jeremiah Donovan House (ca 1900): A 2½-story, end-gable-roof house with full-width front porch within the mass of the house, side-hall plan, shingled second story, fish-scale-shingled gable end, small chimney on the ridgeline near the rear of the main block, and lower 2-story ell at rear. Donovan was a blacksmith.
- 23 Edward W. Brennan House (ca 1750, ca 1865): A 1½-story, 4-bay-façade, gambrel-roof house with parged rubblestone foundation, late 20th-century single-run stoop, first-story windows mitred into the eaves cornice on the north and south elevations, 2-over-2 sash, and narrow chimney off-center on the ridgeline. Brennan was a horseshoer. After his death, his widow, Bridget, continued to live here at least until the 1890s. In the 20th century it was home to milliner Annie P. Sullivan. Brennan moved this house from an unknown location to this site. The practice by Irish immigrants of acquiring and moving modest old houses in the second half of the 19th century was not uncommon and accounts for their appearance in developing urban neighborhoods like this.
- 25 John Casey House (ca 1890): A 1½-story, 2-bay-façade, end-gable-roof house with a parged rubblestone foundation, side-hall plan, shingled walls (covering or replacing the original clapboard), and late 20th-century 1-over-1 windows. Casey was a gardener, and the Casey family remained here into the 1920s.
- 26 M. Sullivan House (ca 1868): A 1½-story cottage with a high parged-rubblestone foundation, full-width partially glazed front porch with a shed roof, side-hall plan, and high mansard roof with gable dormers; the façade is wood shingle, and side walls are asphalt shingle (probably over wood shingles). The Sullivans were here only briefly, followed by P. O'Donnell in the 1880s and M & M Sullivan in the 1890s; members of the Sullivan family remained here into the 1920s.

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BACHELLER STREET, continued

- 28 NC Garage (ca 1935): A shingled, 1-story building converted to strictly residential use in the late 20th century.
- 29 John King House (ca 1865): A tall, 1½-story house with a high stone basement, clapboard 3-bay façade, center entrance with late 20th-century pedimented frame, shingled side walls, and 1-over-1 replacement sash. King was a laborer, and his widow continued to live here in the 1880s after his death. By 1893, it was the home of gardener Dennis McDonald, who continued to live here into the 1920s.
- 31 Brooks House (ca 1880): A 2½-story, end-gable-roof house with high parged rubblestone basement, full-width hip-roof enclosed front porch, clapboard first story, shingled second story, symmetrically paired bay windows on the façade's second story, and deeply overhanging eaves cornice on the façade; windows include both 1-over-1 replacement sash and original 2-over-1 sash. Joanna Brooks, a widow, lived here from the 1880s into the first decade of the 20th century. By 1921, it was the home of laborer Michael Walsh and his wife, Joanna.
- 32 James Byrnes House (ca 1900): A shingled, 2½-story, end-gable roof house with parged rubblestone foundation, late 20th-century full-width hip-roof front porch, side-hall plan, 1-over-1 replacement sash, and small chimney centered on the ridgeline. Byrnes, a laborer, lived here into the 1920s.
- 34 NC House (ca 1950): A vinyl-sided 1½-story house with poured-concrete foundation, 3-bay façade, and 1-over-1 replacement windows.
- 35 NC House (2003): A shingled 2½-story, 5-bay-façade house with poured-concrete foundation and 2-over-1 sash.

BOSS COURT

- 6-8 NC House (ca 1986): A shingled 2-story, 5-bay-façade, deck-on-hip-roof, multiple-family house with a poured-concrete foundation and pedimented center entrance.
- 7 The Children's Home (ca 1855): A shingled 2-story house with a 4-bay façade (with no window over the principal entrance), 6-over-6 windows, and shed roof ell at the rear. This was described as a children's home in late 19th-century documents; its use and history deserve further investigation.

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BOSS COURT, continued

- 11 House (18th century, ca 1855): A 1½-story, 5-bay-facade, center-entrance gambrel-roof house with high parged stone foundation, shingled side elevations, 6-over-6 windows, small shed-roof dormers on the façade-roof's lower slope, and small chimney on the ridge line at its southern end. Like the house next door at number 7, this was associated with a children's home in the late 19th century. In the early 20th century, this was the home of James Judd, a gardener
- 13 House (ca 1860): A vinyl-sided, end-gable-roof 1½-story house with full-width front porch and 2-over-1 windows.

BOWERY COURT

- 9 House (19th century): A modest, 1½-story, asbestos-shingled house with parged-stone foundation, 4-bay facade, and dormer window above the façade.

BOWERY STREET

- 3 Watson House (ca 1830, ca 1900): A much altered house built in two sections: a 2-story, shallow-gable section set end to the street with parged stone foundation and a 3-story, hip-roof section at the original section's southwest corner; both sections have 2-over-2 windows, and the second story of the street elevation has late 20th-century paired 1-over-1 replacement sash. The Watson family lived here as early as the 1870s and into the 1920s; Hiram, here by the early 1890s, was a mason, and his widow moved next door to number 5 (q.v.) after his death and remained there into the 1920s.
- 5 Watson House (ca 1900): A 2½-story, end-gable-roof house with full-width glazed front porch and 2-over-2 windows. This was the early 20th-century home of Ann S. Watson, who previously lived next door at number 3 (q.v.) with her husband.
- 7-9 Stacy House (ca 1850 et seq.): An asbestos-shingled 2½-story, 3-bay-façade house with stone foundation, center entrance within 1-story bracketed porch, flared mansard roof, gable dormers, and small chimney on the west elevation; windows are 1-over-1 replacement sash. John A.C. Stacy, a contractor, lived here in the second half of the 19th century, and Hannah Stacy lived here into the early 20th. By 1921, it was the home of physician Francis A. Keenan and his wife, Margaret E.

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BOWERY STREET, continued

- 21 House (ca 1939): A 2-story, hip-roof house with poured-concrete foundation, side-hall plan, tripartite windows on the façade, and small 1-story hip-roof section at the north end of the west elevation.
- 21½ NC House (1989): A 1½-story, H-plan, multiple-family house with lower central section; the property is extensively paved for parking.
- 23 NC House (ca 1950): A brick, clapboard, and shingle 1½-story house with a 3-bay façade, center entrance with sidelights recessed within a semi-elliptical relieving arch and flanked by tripartite windows, gabled dormers, and a chimney rising from the east elevation.

BREWER STREET

- 7-9* A.W. Hill House (ca 1890): A large, 3½-story building with a 5-bay façade, center entrance within a 1-story entrance porch with balustrade, shallow bracketed cornice and wide eaves, 1-over-1 replacement windows, and low hip roof with late 20th century additions. Hill operated a brewery for much of the 19th century on this site, and this house replaces that earlier building.
- 11-13* A.W. Hill Tenement House (ca 1890): A wide, 2½-story, multiple-family dwelling with random-course stone foundation, 6-bay façade with entrances in the second and fifth bays, full-width 1-story hip-roof front porch framed at each end by 1-story semi-hexagonal bay windows, bracketed cornice, three chimneys on the south slope of the roof below the ridgeline, and 1-over-1 replacement sash. Like the house next door, this was built on the site of Hill's brewery.
- 25* Benjamin Mason House (early 18th century): A 2½-story, asymmetrical 3-bay-façade house with a high stone foundation, off-center entrance flanked by sidelights and framed with pilaster strips and a broad entablature, and high gambrel roof with narrow upper slope. Tradition maintains that this house was moved here, but before the Revolution, Mason owned a house in Still-house Lane, as this street was then called.
- 27* House (ca 1880): A 2-story, end-gable roof house with high stone foundation, full-width turned-spindle front porch with hip roof, side-hall plan, semi-octagonal bay window on the façade, and scalloped shingles on the second story. S.B. Nasson lived here in the late 19th century, and by the early 1920s it was the home of janitor Charles W. North.

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BREWER STREET, continued

- 29* Ed King House (ca 1845): A 1½-story, 3-bay-façade, end-gable-roof Greek Revival house with parged foundation, side-hall plan, principal entrance flanked by sidelights and framed with raised-panel pilasters and entablature. King was here by the mid-1870s; by the early 20th century, the house belonged to M.E.O. Flaherty.
- 30* Nathan Gardner House (late 18th century): A shingled 2½-story, 3-bay-façade, end-gambrel-roof house with parged foundation, side-hall plan, 2-over-2 sash, and small chimneys on the ridgeline. Gardner sold this property with his nearby brewery to Richard Hazard in 1797.
- 34* E.D.W. Durfee House (ca 1880): An asbestos-shingled 2½-story house with uncoursed-stone foundation, center entrance within a 1-story, shed-roof porch flanked to its east by a 2-story semi-octagonal bay window, and 1-over-1 replacement sash.
- 35* House (ca 1880): An asbestos-shingled 2½-story house with a symmetrical 3-bay façade, principal entrance recessed within the building's mass and flanked on either side by broad semi-octagonal bay windows integrated into the building's mass, 2-over-2 sash, and small cross gable with round-head window centered over the principal entrance.
- 38* R.J. Lee House (ca 1880): A 3-story, 3-bay façade multiple-family house with parged foundation, side-hall plan, modest recessed principal entrance, and late 20th-century 1-over-1 windows.

BROWN & HOWARD WHARF

- 5 Commercial Building (ca 1990): A 1-story, flat-roof building with 8 storefronts, the whole decked out
NC in exaggerated neo-traditional trim: wide paneled pilasters, over-scaled multiple-pan transom lights above windows and doors, and deep cornices with disproportionate brackets.
- 10 Commercial Building, now Eastern Ice Company (1928 et seq.): A 2-story, flat-roof brick building with irregular fenestration, vehicular entrance near the west end of the north elevation, and later shingled section above the east section of the north elevation. Ice houses have long been a traditional use in commercial/industrial areas, and this building continues to recall historic functions in an area now largely given over to recreational commerce: shopping, eating, and drinking.

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BROWN & HOWARD WHARF, continued

- 25 NC Condominiums (ca 1995): Four large, relatively spare Shingle-Style-Revival multiple-unit residences built on concrete piers above the ground level parking. These are functionally typical of the residential architecture built along the waterfront toward the end of the 20th century.
- 30 NC Condominiums (2006): Two large, highly inflected Queen Anne/Shingle-Style-Revival multiple-unit residences built on concrete piers above the ground level parking. These are functionally typical of the residential architecture built along the waterfront toward the end of the 20th century.

BYRNES STREET

- 5 House (ca 1855): A 2½-story house with parged foundation, center entrance, asymmetrical window pattern on façade (suggestive of the removal of several that may originally have created a 5-bay configuration), and moderate chimney on the ridgeline north of center.
- 11 House (ca 1900): A 2½-story house with glazed full-width flat-roof front porch, asymmetrical 3-bay façade, and small chimney on the ridgeline south of center. Late 20th-century remodeling included installation of vinyl siding and replacement of all windows with 1-over-1 replacement sash.
- 15 House (ca 1880): A modest 2-story, end-gable-roof house with parged foundation, principal entrance at the north end of the façade, late 20th-century windows (8-over-8 and 6-over-1 on the façade), and a small chimney near the rear.
- 17 House (late 19th century): A modest 2½-story, end-gable-roof house with parged foundation, center entrance closely flanked by windows on either side, and 1-over-1 replacement sash.
- 21 Murphy-Doyle House (late 19th century): A 2½-story, end-gable-roof house with parged-stone foundation, glazed full-width shed-roof front porch, 2-story bay window at the north end of the façade, 2-over-1 sash, and small chimney near the building's west elevation. Daniel Murphy, a teamster who lived on Thames Street, owned this property in the late 19th century; in the early 20th century, it was home to several members of the Doyle family.
- 24 Cassidy House (late 19th century): A 1½-story, end-gable-roof house with a high parged stone foundation, enclosed hip-roof entrance porch at the façade's north end, semi-octagonal windows on the façade and the south elevation, shingled second story, 1-over-1 replacement sash, and small, off-center

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BYRNES STREET, continued

chimney on the ridgeline. Cassidy family members who lived here from the 1870s into the 1920s were severally employed as laborers, plumbers, peddlers, tinsmiths, bookkeepers, and highway-department workers.

28-30 William Sullivan House (ca 1875): A vinyl sided, 2-story, L-plan house (originally 2 buildings but now connected) with parged foundation and irregular fenestration. Sullivan, a laborer, lived here from the 1870s into the early 20th century. By 1921, barber Arturo Catalano and carpenter Francesco Catalano lived here.

32 Patrick Harrington House (late 19th century): A 2½-story, end-gable-roof house with stone foundation, full-width turned-spindle-and-bracket front porch set within the mass of the house, side-hall plan, alternating plain and scalloped shingles on the second story, and a small chimney centered on the ridgeline. Laborer Harrington lived here in the late 19th century. In the early 20th century, it was the home of John Wendell, U.S. Navy.

CAREY STREET

4 House (ca 1890): A 2½-story house set gable end to the street with stone foundation, principal entrance in the asymmetrical 2-bay east elevation, and late 20th-century 1-over-1 windows.

5 House (ca 1890): A 2½-story, end-gable-roof house with a parged foundation, full-width bracketed-turned-spindle front porch, side-hall plan, asymmetrical fenestration, 2-over-2 sash, and two small chimneys on the ridgeline.

6 House (ca 1890): A shingled 1½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width bracketed front porch, side-hall plan, 1-over-1 replacement sash, and small chimney on the ridgeline.

7 House (ca 1890): A shingled 1½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width glazed front porch, side-hall plan, 2-over-2 sash, and small chimney on the ridgeline.

8 House (ca 1890): A vinyl-sided 1½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width glazed front porch, side-hall plan, 1-over-1 replacement sash, and small chimney on the ridgeline.

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CAREY STREET, continued

- 9 House (ca 1890): A vinyl-sided 1½-story, end-gable-roof house with stone foundation, full-width glazed front porch set within the building's mass, side-hall plan, and small chimney on the ridgeline.
- 10 House (ca 1890): A 1½-story, end-gable-roof house with stone foundation, full-width glazed front porch, side-hall plan, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 11 House (ca 1890): An aluminum-sided 1½-story, end-gable-roof house with stone foundation, full-width glazed front porch, side-hall plan, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 12 House (ca 1890): A shingled 1½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width bracketed front porch, side-hall plan, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 13 House (ca 1890): Set back from the street between numbers 11 and 15, a vinyl-sided 1½-story, end-gable roof house with parged foundation, full-width front porch, and heavily altered window pattern, including replacement sash, reduced openings, and closings.
- 14 House (ca 1890): A 1½-story end-gable-roof house with parged foundation, full-width glazed front porch, and late 20th-century 1-over-1 windows.
- 15 House (ca 1890): A shingled 2½-story, end-gable-roof, 3-bay-façade house with stone foundation, full-width turned-spindle-and-bracket front porch, side-hall plan, and shed roof dormers.
- 16 House (ca 1890): A vinyl-sided 1½-story, end-gable-roof house with stone foundation, full-width glazed front porch, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 17 House (ca 1890): A shingled 1½-story, 3-bay-façade, end-gable-roof house with stone foundation, 2-over-2 sash, and small chimney on the ridgeline.
- 18 House (ca 1890): A shingled 1½-story, 3-bay-façade, end-gable-roof house with high stone foundation, 1-over-1 replacement sash, and small chimney on the ridgeline.

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CAREY STREET, continued

- 19 NC House (ca 1890): A much-altered 1½-story house with a large, 2-story, late 20th-century addition across the façade. It probably looked much like the rest of the cottages that define Carey Street, but it no longer conveys a sense of an historic property.
- 20 House (ca 1890): A shingled 1½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width front porch, side-hall plan, 1-over-1 replacement sash, scalloped shingles in the gable end, and small chimney on the ridgeline.
- 21 House (ca 1930): A shingled 1½-story, end-gable-roof house with poured concrete foundation, off-center principal entrance flanked by a tripartite window on one side and a paired window on the other, and a small chimney on the ridgeline toward the rear.
- 22 House (ca 1890, 2004): A 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with high stone foundation and shingled upper story; early 21st-century additions include full-width front porch, 1-over-1 replacement sash, and large shed-roof dormer on the west roof slope.
- 23 House (ca 1890): A 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with stone foundation and small chimney on the ridgeline.
- 24 House (ca 1890): A 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with stone foundation, full-width front porch, shingled side elevations, 2-over-2 sash, and small chimney on the ridgeline.
- 25 House (ca 1890): A vinyl-sided, 1½-story, side-hall-plan house with stone foundation, glazed full-width front porch, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 26 House (ca 1890): A shingled 1½-story, 3-bay-façade, side-hall-plan, end-gable-roof house with parged foundation, small vestibule projecting from the façade at the front door, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 27 House (ca 1890): An asbestos-shingled 1½-story side-hall-plan house with stone foundation, glazed full-width front porch, 1-over-1 replacement sash, low shed dormer on the roof's east slope, and small chimney on the ridgeline.

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CAREY STREET, continued

- 28 House (ca 1890): A 1½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width front porch, side-hall plan, 2-over-2, gable dormer on the roof's west slope, and small chimney on the ridgeline.
- 29 House (ca 1890): A 1½-story, mansard-roof house with stone foundation, full-width Tuscan-column front porch, bracketed cornice, and bracketed gable-roof dormers; fenestration on the façade's first story has been somewhat reworked.
- 30 House (ca 1890, late 20th century): A shingled 2½-story, end-gable-roof house with full-width, partially enclosed front porch and a variety of replacement windows, both fixed pane and 1-over-1 sash.
- 31 NC House (ca 1950): A vinyl-sided 1-story, cross-gable-roof ranch house with poured-concrete foundation, irregularly placed windows in single, paired, and tripartite configurations.
- 32 Henry R.C. Carey School (1896, 1935): A handsome late 19th-century school somewhat more elaborated than typical: a 2-story red brick building with an asymmetrical plan, Victorian in character, articulated in a Georgian Revival vocabulary. Set well back from the street on a low rise and surrounded by a macadam schoolyard, it has a high, random-course-ashlar base, granite trim, principal entrance with sidelights and transom light (a horizontally attenuated Thermal window) within a 1-story plinth-base-Tuscan-column porch, windows banked in groups of three or four, modillion cornice, low hip roof, and corbelled brick chimneys. On the north side of the building is a 2-story minimalist-Moderne addition. The most significant change to the exterior is the replacement of all windows with smaller sash within the original openings.
- 33 House (ca 1925): An asbestos-shingled Foursquare house with parged foundation, glazed full-width front porch, and asymmetrically arranged windows.
- 35 House (ca 1925): A Foursquare house with stone foundation, glazed full-width front porch, shingled second story, and symmetrically arranged windows.
- 36 NC House (ca 1900, ca 2000): A shingled, low-pitch-end-gable-roof, 2-story house with a high stone foundation, enclosed full-width front porch set within the mass of the house, and 1-over-1 replacement windows. The heavily remodeled front porch and the heavily reworked second story compromise the integrity of this building.

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CAREY STREET, continued

- 37 House (mid-20th century): A vinyl-sided 2-story house with a shallow main block, 2 bays wide and 1 bay deep, enclosed full-width front porch, and several additions to the rear.

CHRISTIE'S LANDING

- NC Christie's Landing (1982 et seq.): A long, shallow wood-frame commercial building, 2 and 2½ stories high, articulated as 4 attached buildings, each articulated into a reinterpreted historical style: from east to west, they are a cross-gable-roof Shingle Style section somewhat reminiscent of the Newport Casino nearby on Bellevue Avenue; a mansard-roof Second Empire section, more emphatically vertical than the other sections, a small-scale clapboard Colonial section, and a cross-gambrel-roof Queen Anne/Colonial Revival section. Postmodern quotations from Newport's rich historic architecture became quite common toward the end of the 20th century

- NC Restaurant (late 20th century): A 2-story, shingled commercial building with a telescoped end-gable-roof eastern section and a flat-roof western section with large picture windows on both stories, all the better for diners to take in the view of the harbor in this prime visual location.

CODDINGTON WHARF

- 2 E.E. Taylor House (ca 1890): A 1½-story mansard-roof house with 3-bay façade, side-hall plan, 6-over-6 windows, bracketed cornice, bracketed gabled dormers, and small off-center chimney. Taylor lived here into the early 20th century; by 1921 it was the home of Morris Miller, who worked in cleansing and dyeing.
- 4 NC House (1967): Set well back from the street on a landscaped lot with a terrace in front of the house, this is a brick, 1-story, L-plan ranch house with a poured concrete foundation, windows arranged singly and in groups, and a large chimney at the northeast corner. This replaces a storage shed.
- 11 Owen Greelish House (ca 1880): A 1½-story mansard-roof house with parged foundation, 3-bay façade, side-hall plan, full-width bracketed front porch, bracketed cornice, gabled dormers with decorative trusswork, and small off-center chimney. Greelish, a gardener, lived nearby at 17 Dearborn Street (q.v.); he may have moved here upon the completion of this house. Timothy and Mary Buckley had acquired the building by the 1890s, and she lived here into the 1920s.

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CODDINGTON WHARF, continued

- 13 House (late 19th century, ca 1905): A vinyl-sided 1½-story, mansard-roof house with parged foundation, shingled enclosed full-width front porch, gabled dormers, and small-off center chimney. This house, on this site since only 1907, may have been moved here.
- 16 Coddington Mill, now condominiums (ca 1837, ca 1860, late 20th century): A rambling 2- and 3-story NC complex with a brick- and uncoursed ashlar first story, the only remnant of the 19th-century mill, shingled upper stories, a variety of sash and casement windows, and hip and flat roofs. One of several textile mills located along Newport's waterfront in the 19th century (c.f. 337 and 449 Thames Street), the original cotton mill operated 11,000 spindles and 75 looms; it burned in 1860. The lower story was used in the late 19th and first half of the 20th century for storage. Remodeled for residential use in the mid-20th century, it was further expanded during Newport's explosive waterfront growth years in the last two decades of the 20th century to exploit the views into Newport Harbor.
- 21 Alexander Booth House (ca 1900): A 1½-story, end-gable-roof house with an uncoursed stone foundation, enclosed full-width front porch, 1-over-1 replacement windows, and a small chimney on the ridgeline. Booth was a mason and remained here into the 1920s.
- 22 Burdick-Ferris House (ca 1900): A 1½-story, end-jerkinhead-gable-roof house with an uncoursed stone foundation, side-hall plan, semi-octagonal bay window that engages with the entrance porch, large round-head window on the façade's attic story, and small chimney on the east side of the ridgeline. Both the roof configuration and the second-story window are late 20th-century additions. J.F. Ferris worked for Ferris Express.
- 23 J.J. Buckley House (ca 1900): A shingled 1½-story, end-gable-roof house with an uncoursed stone foundation, enclosed full-width front porch, 2-over-2 windows, and a small chimney on the west side of the ridgeline.
- 26 Condominiums (late 20th century): A large, stepped-back 3½-story, wooden building with a poured NC concrete foundation, numerous large windows, balconies, and roof decks. Built during Newport's explosive waterfront growth years in the last two decades of the 20th century, this building is calculated to exploit the views into Newport Harbor.

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CODDINGTON WHARF, continued

- 31 NC Condominiums (late 20th century): A large, stepped-back 4½-story, wooden building with brick ends on a poured-concrete foundation, this building has numerous large windows, balconies, and roof decks. Built during Newport's explosive waterfront growth years in the last two decades of the 20th century, this building is calculated to exploit the views into Newport Harbor.
- 32 Pump Station (early 20th century): A small, brick building with blind walls and a gable roof. Utilitarian structures like this are common to waterfront development.

CONNECTION STREET

- 6 House (ca 1880): A vinyl-sided 1½-story, end-gable-roof house with a stone foundation, full-width turned-post flat-roof front porch enclosed at the western end around the principal entrance, side-hall plan, small addition at rear, and small chimney centered on the ridgeline.
- 22 House (ca 1890): A vinyl sided 2½-story, 3-bay-façade, end-gable-roof house with a stone foundation, full-width turned-post flat-roof front porch enclosed at the western end around the principal entrance, side-hall plan, and small chimney centered on the ridgeline.
- 24 House (ca 1880): A vinyl-sided 1½-story, 3-bay-façade, center-entrance, cross-gable roof house with a stone foundation, scrolled-bracket full-width front porch sheltering sidelight-flanked principal entrance, 2-over-2 windows, and scrolled bargeboards at the crest of the gable ends.
- 28 House (ca 1880): A modest, vinyl-sided 1½-story house set gable end to the street with rock-face-concrete-block foundation, principal entrance centered on the east elevation, 1-over-1 replacement windows, small addition on the north elevation and large addition on the west elevation, and a brick chimney at the intersection of the main block and the west addition.
- 36 House (ca 1880): A shingled 1½-story house with parged-stone foundation, center entrance in vestibule that projects from the façade's wall plane, 6-over-6 windows, 20th-century additions to the west and north, and a small chimney centered on the ridgeline.
- 48 House (ca 1880): A 1½-story, end-gable-roof house with a stone foundation, side-hall plan, semi-octagonal bay window that engages with the turned-post hip-roof entrance porch, 1-over-1 replacement sash, and a small chimney on the east side of the ridgeline.

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54 House (ca 1880): A 1½-story, 3-bay-façade, center-entrance house with a concrete double-stepped stoop, shingled side and rear elevations, molded cornices over the entrance and windows, and large addition at rear.

DEAN AVENUE

5 P. Murphy House (ca 1890): A shingled 2-story, flat-roof house with stone foundation, enclosed shed NC roof full-width front porch with entrance in its west end. Removal of the original roof and changes to the principal entrance and fenestration compromise the integrity of this house.

6 P.J. Morgan House (ca 1890): A 1½-story, end-gable-roof, 3-bay-façade house with an uncoursed stone foundation, full-width flat-roof front porch with low parapet below latticework between the posts, semi-octagonal oriel window on the first story of the west elevation, 2-over-2 windows, and small chimney on the ridgeline.

7 K. & C. Martin House (ca 1900): A 2-story, flat-roof house with parged foundation and partially NC enclosed shed-roof full-width front porch. This was originally a 1½-story mansard-roof house, and remodeling of the original pattern-shingle roof and changes to the principal entrance and fenestration compromise the integrity of this house.

9 Gilbert and Emma C. Fowler House (ca 1888): A 1½-story, end-gable-roof, 3-bay façade house with stone foundation, side-hall plan, full-width flat-roof bracketed front porch, 6-over-1 replacement sash, bracketed cornice, gabled dormer on the roof's west slope and shed dormer on the east slope. Fowler was a painter, and his widow continued to live here after his death in the early 1890s.

10 Mary Reagan House (ca 1894): A 2½-story, end-gable-roof, 3-bay façade house with stone foundation, side-hall plan, full-width flat-roof front porch, 1-over-1 replacement sash, and large shed dormer rising from the west elevation. Mrs Reagan was a widow; members of her family continued to live here in the early 20th century.

11 A. & C. Smith House (ca 1888): A 1½-story, end-gable-roof, 3-bay façade house with side-hall plan, full-width flat-roof bracketed front porch, 1-over-1 replacement sash, shingled side elevations, and bracketed cornice. Augustus Smith was an engineer at the gas works.

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DEAN AVENUE, continued

- 12 Sarah E.D. Anderson House (ca 1888): A shingled 1½-story, end-gable-roof, 3-bay façade house with stone foundation, side-hall plan, full-width flat-roof bracketed front porch, and 2-over-2 sash. Anderson built this probably as an investment, for she did not live here.
- 12rear Garage (early 20th century): A rock-face-concrete-block, two-stall, hip-roof garage.
- 13 Manuel A. Silva House (ca 1890): A 2½-story, end-gable-roof, 3-bay façade house with stone foundation, side-hall plan, full-width flat-roof bracketed front porch, and 2-over-2 sash. Silva was a laborer.
- 16 J. Rippier House (late-19th century): An asbestos-shingled, 2½-story, end-gable-roof, 3-bay façade house with stone foundation, side-hall plan, full-width flat-roof bracketed front porch, its western two thirds enclosed, and 2-over-2 sash. Rippier built this probably as an investment, for he did not live here.
- 20 B.M. McGowen House (ca 1900): A vinyl-sided 1½-story, end-gable-roof, 3-bay-façade house with stone foundation, full-width flat-roof aluminum-post porch, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 21 Catherine Cody House (ca 1900): An asbestos-shingled 2½-story, end-gable roof house with stone foundation, side-hall plan, principal entrance within a 1-story turned-post porch which engages with the flanking 2-story semi-octagonal-plan bay window. Mrs Cody was a widow.
- 24 NC T. McGinn House (ca 1890): A 1½-story end-gable-roof cottage with granite foundation and asbestos shingles on the original section and a 2½-story concrete-block-foundation addition across the façade.
- 25 T. Maguine House (ca 1900): A vinyl-sided 2½-story, end-gable-roof house with brick-and-concrete-block foundation, enclosed full-width 1-story front porch, 1-over-1 replacement sash, and a small chimney at the ridgeline toward the rear.
- 26 Michael Carroll House (ca 1900): A vinyl-sided 2½-story, end-gable-roof house with stone foundation, side-hall plan, aluminum-post 1-story entrance porch, 2-story bay window flanking the principal entrance and intersecting the overhanging gable end, 1-over-1 replacement windows, and small chimney at the ridgeline. Carroll lived here into the 1920s, when he was a driver for the Newport & Jamestown Transportation Company.

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DEAN AVENUE, continued

- 27 John Nixon House (ca 1890): An asbestos-shingled 2½-story, end-gable-roof house with stone foundation, side-hall plan, full-width 1-story flat-roof front porch with its western two-thirds now enclosed as a vestibule, 1-over-1 replacement sash, dormer on the roof's eastern slope, and a small chimney at the ridgeline.
- 28 House (1999): A large, awkwardly massed and vinyl-sided 3-story multiple-unit residential building
NC with poured-concrete foundation, a variety of window configurations, and flat roof.
- 29 Timothy McCarthy House (mid-19th century, ca 1910): A vinyl-sided 2½-story, end-gable-roof, 3-bay-façade house with stone foundation, sidelight-framed principal entrance within late 20th-century 1-story entrance porch, second-story porch on west elevation supported by large wrought-iron wall brackets, and gable dormers on the roof's west slope.
- 36 House (ca 1900, late 20th century): A 2-story, hip-roof house with an extensively remodeled façade,
NC notably the enclosed full-width 2-story porch and a shingled second story.
- 38 NC House (ca 1940): A shingled 2½-story, 3-bay-façade, center-entrance house with pedimented Tuscan-column entrance porch sheltering paired principal entrances, paired 6-over-1 windows flanking the entrance, paired 6-over-1 windows on the second story above those on the first story, enclosed porch extending along the east elevation, large shed-roof dormer above the façade, and large late 20th-century roof deck atop the shed roof. One of the later additions to the district, built at a time when little new construction occurred in Newport, this, like other residential properties within view of the water, has expanded vertically to capture the smallest glimpse of that view.

DEARBORN STREET

- 2 House (early 19th century): A small, shingled, 2½-story, 3-bay-façade, center entrance house with parged foundation, 1-over-1 replacement sash, and large shed dormer across the south slope of the roof. This property seems to have had renter occupants in the 19th and early 20th centuries; in the late 19th century it belonged to mason William Brophy, who built the house next door at number 6 (below) and lived nearby at 25 Pope Street (q.v.).

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DEARBORN STREET, continued

- 6 William Brophy House (ca 1880): A 2½-story, asymmetrical-4-bay-façade house with stone foundation, full-width turned-post 2-story front porch, and shed dormers on the roof's southern slope. Brophy, a mason, lived nearby at 25 Pope Street (q.v.); this house was rented to tenants.
- 7-9 Horgan House (ca 1870): A shingled 2½-story, asymmetrical-4-bay-façade house with stone foundation, full-width hip-roof front porch, and large shed dormers on both roof slopes. Sylvester Horgan was a grocer with a shop at the corner of Dearborn and Thames Streets; he and his wife remained here into the 1890s.
- 10 Florence Sullivan House (ca 1870): A shingled 3-story, 3-bay-façade, flat-roof house with parged foundation, side-hall plan, principal entrance in small 1-story entrance porch with Tuscan columns and end-gable roof, and small chimney near the front of the house. Sullivan was a laborer, and members of the Sullivan family lived here into the 1920s.
- 13 House (18th century, mid-late 20th century): A small, shingled house set back from the street with stone foundation, asymmetrical façade, lean-to addition on the southwest corner, and flat-fieldstone chimney on the ridgeline near the east end. The origins and evolution of this house may deserve further study. By the 1970s, the house presented a highly picturesque appearance, with hand-cut, irregular clapboards on the façade and large shakes on the side elevations, diamond-pane transom windows, and the principal entrance hard by the east end of the façade. In the late 20th century, the wall surfaces were regularized with shingles, the windows were replaced, and the door was moved slightly to the west. This may incorporate elements of an early building, but probably not dating to the 17th century; in any event, it was likely moved here from elsewhere. In its 1970s guise, it may have represented a 20th-century recreation, but its late 20th-century remodeling has eliminated what may well have been an interesting bit of antiquarianism.
- 14 Francis K. Wilbur House (ca 1855): A modest, 1½-story, end-gable roof house with a parged foundation, side-hall plan, principal entrance with sidelights and 20th- century open-top pediment, large tripartite pictured window on the façade, 1-over-1 replacement sash, and small chimney on the ridgeline.
- 17 Owen Greelish House (ca 1855): A modest, 2½-story, 2-bay-façade, end-gable roof house with stone foundation, shingled second story, and 6-over-1 windows. Greelish, a gardener, built a house at 11 Coddington's Wharf (q.v.) in the early 1880s and may have moved there upon its completion.

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DEARBORN STREET, continued

- 18-20 Mary Scott House (ca 1855): A 2-story, shallow-gable-roof, multiple-family house with stone foundation and symmetrical façade with full width-front porch set within the mass of the house, paired entrances flanked by tripartite windows on the façade's first story, and a pair of windows on the second story flanked by single windows, replacement sash include 4-over-4, 6-over-6, and 8-over-8 windows. Mrs Scott was a widow. By the early 1920s, this house belonged to Antonio C. Laurenco, a laborer.
- 21 John Cottrell House (ca 1870): An asbestos-shingle 1½-story house set end to the street with parged foundation, asymmetrical 3-bay façade facing west, pierced bargeboards on the raking cornices of both the house and its gabled dormers on the west slope, and a small chimney centered on the ridgeline. Cottrell was a mason. Subsequent owner occupants include Cornelius Danahy, a hairdresser, in the 1880s and 1890s; John Boudry in the early 1900s; and fireman Michael F. Sullivan and his wife, Joanna, in the 1920s.
- 22 Daniel Sullivan House (ca 1865): A much-altered, vinyl-sided 2½-story house with substantially altered fenestration patterns and materials, an addition to the west end of the facade's first story, and a small, off-center ridgeline chimney. Margaret Sullivan, Daniel's widow, lived here into the early years of the 20th century.
- NC
- 25 Murphy-Shields House (18th century, ca 1870, et seq.): A vinyl-sided 2½-story house with parged foundation, asymmetrical 4-bay façade, 1-story lean-to on the west elevation, small 20th-century entrance porch, and two chimneys asymmetrically placed on the ridgeline. This may be an early house moved here from elsewhere; on this site, its first occupant was Patrick Murphy, a laborer, and Thomas Shields, a musician, lived here by 1907. By 1921, it was home to Anna and Daniel Rosen, proprietor of the Rosen Company at 370 Thames Street.
- 26 Patrick Martin House (ca 1870): An aluminum-sided 2½-story, 3-bay-façade, end-gable-roof house with stone foundation, full-width 1-story front porch (its metal posts and railings replacing the original porch still in place in 1970), side-hall plan, and 1 chimney on the ridgeline. Martin, a gardener, lived here until around the turn of the 20th century.
- 31 McCormick House (ca 1870, ca 1895): A 2-story, cross-gambrel-roof shingled house with a 3-bay façade within a 1-story full-width bracketed porch, semi-octagonal 1-story oriel window at the north end of the west elevation, diminutive broken-scroll-pediment window on the façade east of the principal entrance, a curved-end oriel window centered above the front porch, a chimney on the ridgeline, and a

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large addition at rear. Built for mason John McCormick, this probably began as a small end-gable-roof cottage; its current appearance, with several Shingle Style/early Colonial Revival details, probably dates to the 1890s, when it became the home of Michael A. McCormick, John's son. Michael McCormick was an important Newport contractor, a long-time city councilor for the Fifth Ward, and a major figure in the Irish-American community.

- 32 Harrington House (ca 1855): A 2½-story, 6-bay-façade house with parged foundation, 1-story turned post front porch sheltering the off-center principal entrance and the windows flanking it, shingled side walls, shed-roof dormer on the west end of the south slope of the roof, and 2 chimneys on the ridgeline. Widow Ellen Harrington was living here by the 1880s; laborer Daniel Harrington lived here by the 1890s.
- 36 Michael McCormick House (ca 1865): A 2½-story, L-plan, cross-gable-roof house with elaborate fretwork 1-story entrance porch set within the angle of the L. McCormick, a carpenter, was probably responsible for the porch on this otherwise modest house.
- 42 ** Emmanuel Episcopal Church (1900–02, 1912–13, 1921; Cram, Goodhue & Ferguson, architects): A monumental, high-shouldered granite church with thrusting corner tower and attached stucco-and-half-timber parish house. The church, oriented on an east-west axis parallel to Dearborn Street, has a high nave flanked by lower side aisles and banked lancet-arch stained-glass windows within relieving Tudor arches. Battered buttresses frame each of the fenestration bays, and clasping buttresses frame the tower. The superbly organized interior space is fitted out with a highly orchestrated decorative scheme, completed in the 1930s (by which time most of the stained glass was installed), with the finest available woodwork, by Irving & Casson, and stained glass, by Harry Goodhue, Wright Goodhue, and Joseph G. Reynolds & Associates. The last of the small-scale parish churches for which this nationally prominent firm was best known at the time of this commission, it was the gift of Natalie Bayard Brown in memory of her husband, John Nicholas Brown (1861–1900); this was the first of three commissions the firm received from the Brown family. The parish was gathered in the late 1840s and achieved full parish status in 1852, the same year that it built nearby a church designed by Richard Upjohn. This complex replaced the Upjohn church. The 2½-story parish house, constructed ten years after the completion of the church and oriented perpendicular to its main axis, typically employs the more domestic sources of Tudor Revival favored at the time by Episcopalians for the social, educational, and administrative quarters adjacent to the house of worship. The only parish church by the firm in the state, this is one of

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the state's most impressive examples of ecclesiastical architecture and achieves significance nationally. The property was listed individually in the National Register of Historic Places in 1995.

- 53 Thomas Galvin Cottage (1848, 1989): A picturesque 1½-story, board-and-batten Gothic Revival cottage with stone foundation, broad 3-bay façade with center entrance within a wide, hip-roof entrance porch flanked by paired windows with prominent lintels, a low cross-gable with round-arch tripartite window centered above the principal entrance, bracketed cornice, and symmetrically placed chimneys above the façade and just below the ridgeline. A large 2-story, board-and-batten condominium addition is connected to the west end of the building, and an even larger pseudo-simulacrum stands to the south near the intersection of Holland and Spring Streets, the latter of which this property was originally oriented. Thomas Galvin, Sr emigrated from Ireland in the early 1840s and settled in Newport in 1845, one of the first Irish-Americans in this neighborhood. Galvin was a nurseryman, and this property was associated with his business. His son and namesake continued the family business, and this property was known during his tenure as the Newport Exotic Garden. Galvin, Jr, was involved with landscaping the Newport Casino and other major late 19th-century projects. (See 54 and 56 Holland Street.)

DENNISON STREET

- 8* House (ca 1920): A 2-story, 3-bay-façade hip-roof house with a stone-and-rock-face-concrete-block foundation (which extends beyond the house to form a wall at the lot edge), 2-over-1 windows, and full-width hip-roof glazed front porch. Benjamin Holland, a lieutenant for the Newport Police, lived in a house on this site from the 1850s into the 1880s, but by the early 20th century this site was vacant.
- 12* Mansfield-Burdick-Ronayne House (ca 1780, 1836, 1970): A 1½-story, 5-bay-façade, center-entrance, center-chimney, gambrel-roof house set back from the street line with an uncoursed stone foundation, 12-over-12 windows, and 6-over-6 shed-dormer windows clustered near the center of the south roof's lower slope. Built elsewhere sometime in the late eighteenth century, this house was moved to the site in 1836 by William Mansfield, who sold it the following year to Clarke Burdick. In the late 19th century, it was the home of laborer John Ronayne. The Newport Restoration Foundation restored the house in 1970.
- 15-17* House (ca 1865, ca 1890, ca 1920): A much remodeled 2-story house with a center entrance within a wide 1-story stretched between flanking 2-story semi-octagonal bay windows, 2-over-2 windows, and low-end-gable roof. By the early 1920s, carpenter Joseph W. Kelley was one of the occupants.

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DENNISON STREET, continued

- 16* Tracy-Clarke House (ca 1835): A 2½-story, 3-bay-façade, center-entrance, center-chimney house with a low stone foundation, modern 6-over-6 windows, and restored transom light over the principal entrance. Horatio Tracy probably built the house soon after his acquisition of the property; it was here by the time George Clarke owned the property in the mid-1840s. The Newport Restoration Foundation restored the house in 1973.
- 18* Second Baptist Meetinghouse (1707, before 1850): A 2½-story, 3-bay-façade, side-hall-plan, center-chimney house with a low stone foundation, shingled side walls, 6-over-6 windows, and transom light over the principal entrance. Originally located next to the John Clarke burial ground on West Broadway, this was built as a meetinghouse and later converted to residential use. In the 20th century, it was disassembled and placed in storage. In 1973, The Newport Restoration Foundation purchased the land on which the house now stands and moved it here in 1975.
- 21* M. Geary House (ca 1865 et seq.): A 2½-story house with a low stone foundation, center entrance flanked by 2-story semi-octagonal bay windows, 6-over-6 windows, and shingled sides.
- 25* J. Eagan House (ca 1870): A modest, shingled 2½-story house set gable end to the street with principal entrance in a 2-story, flat-roof section on the building's west side and 2-over-2 windows. Eagan was a laborer.
- 28* John M. Sullivan House (ca 1845): A shingled 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with high foundation, paired entrances within a 1-story Tuscan-pier porch, 2-over-1 windows, shed dormer on the west slope of the roof, and small chimney on the east slope. Sullivan was a laborer.
- 29* Cannon-Bloom House (ca 1870): A modest 2-story, 2-bay-façade, side-hall-plan house set gable end to the street with a high rusticated-concrete foundation, 2-over-1 windows, and shingled side walls. C. Cannon, who owned the house early its history, seems not to have lived in Newport; by the 1890s and into the early 20th century it was occupied by owner Andrew Bloom, a carpenter, and his family.
- 31* John and Mary Collins House (ca 1875): A 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a broad, shallow bay window on the first and second stories of the façade sheltered above by the projecting gable roof with round-head window and 2-over-1 windows with diamond-pane upper sash in the central portion of the bay window on both stories. John Collins was a carpenter.

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DENNISON STREET, continued

- 32* John M. Sullivan House (ca 1850): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with parged stone foundation, blocked-down window over principal entrance, 2-over-2 windows, bracketed cornice, and small chimney at the roof crest toward the front of the building. Sullivan, a laborer, lived here in the 1870s.
- 33* John and Mary Collins House (ca 1865 et seq.): A 2½-story, hip-roof house with corner pilasters capped with brackets; center entrance flanked by large multiple-fixed-pane windows and similar windows at the front of each of the side walls, all crowned by multiple-pane transom light; 2-over-2 windows; and small shed-roof dormer centered on the façade. John Collins was a carpenter, and the Collins family remained here into the 1920s.
- 37* Joseph and David Sullivan House (ca 1855, ca 1900): A 2½-story, side-hall-plan house set gable end to the street with high stone foundation, full-width shed-roof front porch, 2-story broad shallow bay window across the east end of the façade, 2-over-1 windows, and projecting gable end. Both of the Sullivans were laborers, and the family remained here into the 1920s.

DIXON STREET

- 9 D & M.C. McMahon House (ca 1890): A 2-story house set gable end to the street with parged-stone foundation, enclosed full-width shed-roof front porch, shingled walls with a beltcourse between the first and second stories, and a small chimney centered on the ridgeline. The McMahons lived here into the 20th century; Dennis McMahon, policeman, lived here in 1919.
- 10-12 House (ca 1890): A 2½-story multiple-family house with a high foundation, full-width front porch with parapet and balustrade at the second-story level, 2-over-2 windows, and small chimneys placed symmetrically on the ridgeline. This appears originally to have been an outbuilding at the rear of the Sullivan House at 602 Thames Street (q.v.); by 1921 it had been converted to residential use and was occupied by V. Luistro, a painter.
- 11 Daniel Stevens House (ca 1885): A mansard-roof cottage with stone foundation, late 20th-century full-width shed-roof front porch, side-hall plan, 2-over-2 windows, 3 symmetrically placed gable-roof dormers on the façade, and small chimney off center on the upper slope of the roof. By 1923, this was the home of widow Mary Stevens.

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DIXON STREET, continued

- 14 Bridget N. Fagan House (ca 1875): A small-scale, 2½-story house with a high stone foundation, enclosed almost-full-width shed-roof front porch with asymmetrical fenestration, 3 symmetrically placed windows on the second story of the façade, and a small, off-center chimney on the ridgeline. Bridget Fagan was not listed in 19th century directories, but Patrick Fagan, a coachman, was living here in the 1880s. By the early 20th century, this was the home of Michael M. Eagan, a fireman.
- 15 Thomas B. Galvin House (ca 1900): A 2½-story, aluminum-sided, side-hall-plan house set gable end to the street with a high stone foundation, full-width hip-roof front porch with turned posts and balustrade and pediment over the entrance, semi-octagonal bay window within the front porch, 2-over-2 windows, and a small chimney at the middle of the house on the ridgeline. Galvin was a carpenter and continued to live here into the 1920s.
- 19 Kelleher-Pendergast House (ca 1890): A 2½-story, vinyl-sided, 3-bay-façade, side-hall-plan house set gable end to the street with a high stone foundation, full-width hip-roof front porch with turned posts and balustrade, late 20th-century 1-over-1 windows, and paired windows in the gable end. Ellen Kelleher owned the property in the early 1890s; by the early 20th century, it belonged to Mary and John Pendergast; he worked at the torpedo station. The widowed Mrs Pendergast lived here in the 1920s.
- 20 George Taber House (ca 1915): A shingled, 2½-story, side-hall-plan house set gable end to the street with a high parged foundation, full-width hip-roof front porch with turned posts and balustrade, semi-octagonal bay window within the front porch, late 20th-century 1-over-1 windows, and flattened gable roof. Taber was the proprietor of the Metropolitan Dyeing Works then located nearby on Thames Street.
- 22 NC Michael Hurten House (ca 1870): A stripped-down 1½-story house set gable end to the street with a parged foundation, 3-bay façade, side-hall plan, late 20th-century 1-over-1 sash, and a late 20th-century clapboard-clad chimney on the west elevation. The original full-width front porch was removed in the late 20th century. Hurten was a coachman, and the family continued to live here into the 20th century. By the 1920s it was the home of Peter Johnson, a foreman.
- 26 NC Patrick Keefe House (ca 1875): A much altered 2½-story house with a large stucco-wall addition across the first story of the façade, shingled upper story, late 20th-century 1-over-1 windows, and small chimney off center on the south slope of the roof. Keefe was a grocer. By the early 1920s this was the home of Louis Torry, a mason.

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DIXON STREET, continued

- 28 NC House (20th century): A plain 2-story house set gable end to the street with stone foundation, asymmetrical 2-bay façade, shingle side elevations, and 1-over-1 sash.
- 30 House (early 20th century): A 1-story cottage with prominent fieldstone entrance porch off center on the façade.
- 35 Keefe-Eudenbach House (ca 1890): A 2-story, hip-roof house with a stone foundation, full-width flat-roof bracketed front porch with turned posts and balusters, side-hall plan, clapboard first story, patterned-shingle second story, asymmetrical windows on the second story of the façade, semi-octagonal 1-story bay window on the west elevation. By 1921 this was the home of William Eudenbach, a machinist at the torpedo station.
- 36 McInnis-Reedenauer House (ca 1880): An aluminum-sided mansard-roof cottage with stone foundation, entrance on the east elevation within small enclosed hip-roof porch, 1-over-1 replacement windows, bracketed gable-roof dormers, and small brick chimney near the center of the roof. J. McInnis, who owned the property in the 1890s, seems not to have lived here; by the early 1920s it was the home of florist Henry W. Reedenauer.
- 37 McMahan House (ca 1900): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with bracketed low-gable hood over the principal entrance, shingle upper story, 2-over-2 windows, and small chimney centered on the ridgeline. In the first decade of the 20th century Honora McMahan, widow of Patrick, lived here with her four grown children; by the early 1920s daughter Margaret, a secretary, still lived here.
- 40 Augustus Nolan House (ca 1885): A shingled, 2½-story, 3-bay-façade, side-hall plan house with parged stone foundation, 1-over-1 replacement sash, and large-scale dormers with prominent windows on both east and west elevations. Nolan was a coachman.
- 41 James Morris House (ca 1890): A vinyl sided side-hall-plan, 2-story house set gable end to the street with a small projecting vestibule, 1-over-1 replacement windows, and a small chimney centered on the ridgeline. Morris was a stonemason.

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DIXON STREET, continued

- 42 John Sullivan House (ca 1865): A narrow, 2-story, shingled house with a stone foundation, principal entrance at the south end of the west elevation, 6-over-6 windows, and a large, flat-roof addition extending along the first story of the east elevation. Sullivan was a laborer.
- 43 Martin House (ca 1890): A 1½-story house set gable end to the street with a stone foundation, enclosed full-width porch with turned-post framed principal entrance at the east end 1-over-1 replacement windows, and a small chimney centered on the ridgeline. Horseshoer Thomas F. Martin lived here in the 1890s, followed by grocer J.J. Martin in the early 1900s and dentist Henry A. Martin in the 1920s.
- 47 Martin House (ca 1890): A small, 1½-story shingled house set gable end to the street with a stone foundation, end-gable vestibule projecting from the east end of the façade, 1-over-1 replacement windows, and a small chimney centered on the ridgeline. Like the house next door at number 43 (q.v.), this was occupied by several members of the Martin family in the late 19th and early 20th centuries.
- 50 NC House (2003): A 2½-story, cross-gable-roof Post-Modern house with a poured-concrete foundation, recessed entrance in the southwest corner, board-and-batten first story, patterned-shingle second story, vinyl 6-over-6 windows and frames, and abstract detail.
- 51 Annie T. Sullivan House (ca 1890): A shingled 1½-story, side-hall-plan house set gable end to the street with a stone foundation, gabled hood over the principal entrance, tripartite window on the façade, and 2 symmetrical windows on the upper story. The appearance of this house was achieved in the late 20th century by removing aluminum siding and a large picture window.
- 54 James Murphy House (ca 1890): A 2½-story house with a parged foundation, turned-post front porch, enclosed at its west end, a shallow 2-story addition on the east elevation, 1-over-1 replacement windows, and a large dormer, crowned with a roof deck, across the north elevation of the building. The large additions were occasioned to exploit a view of the harbor to the west. Murphy was a teamster, and members of the Murphy family continued to live here into the 1920s.
- 55 House (late 19th century): A shingled 1½-story house with low stone foundation, 3-bay façade, center entrance below a small end-gable hood, symmetrical façade dormers that break through the cornice, and small chimney on the ridgeline. This appears originally to have been a carriage house sometime later converted to residential use.

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DIXON STREET, continued

- 60 Mary Stanahan House (ca 1870 et seq.): A polymorphous 2-story shingled house, the core of which was originally a small late 19th-century cube; additions include an enclosed porch across the front, a semi-octagonal oriel window on the second story of the façade, and a 2-story wing with latticework first story on the west elevation. By the early 20th century, this was home of coachman Francis Burns; his widow still lived here in the 1920s.
- 62 Finn House (ca 1870): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged-stone foundation, late 20th-century pediment surround around the principal entrance, 6-over-6 and 1-over-1 replacement windows, and a large shed-roof dormer with large picture windows above the west elevation. This house may have been moved to this site. Patrick Finn, who owned the house in the early 20th century, moved to New York in 1907; by 1921 it was the home of John H. Finn, who worked in the soft-drink business.

EAST STREET

- 7 Michael Nolan House (ca 1875): An aluminum-sided, 2-story house with a parged foundation, principal entrance at the east end of the north elevation, irregular fenestration along the east elevation, and a 2-story, flat-roof addition at the northwest corner. Nolan was a gardener; by 1907, this was the home of Antonio Luistro, a painter
- 11 NC House (ca 1870, late 20th century): A heavily “restored” 3-bay-façade, center-entrance, gambrel-roof house with parged foundation and pedimented principal entrance. While the house appears to date to the late 18th or early 19th century, its appearance is the product of late 20th-century renovations inconsistent with its history.
- 15 NC House (1979): A 3½-story house with concrete foundation, shed-roof 2-stall garage and projecting shed-roof entrance on the façade’s first story, banked casement windows on the second and third stories, wide-clapboard façade, shingled sides, and monitor. Like many other late 20th-century residential buildings anywhere within view of the water in this densely built part of town, this building assumes considerable height to capture that view. It replaces a late 19th-century building on the site.
- 19 Samuel Powell House (ca 1875): A modest, shingled 1½-story house set gable end to the street with low parged foundation, principal entrance on the east end of a small shed-roof vestibule projecting from the south elevation, symmetrically placed windows on east elevation, 2-over-2 windows, shed roof dormer

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EAST STREET, continued

on south slope of the roof, and a small chimney on the ridgeline at the west end. Powell, who lived nearby in a large house, "Merrillton" (1852–53), on Bowery Street owned this property into the 20th century; it probably housed servants who worked there.

23 House (late 20th century): A shingled 1-story house with poured-concrete foundation, modest entrance
NC in the narrow gable-end north elevation, and 1-over-1 windows.

28 John Flynn House (ca 1875): A shingled 2½-story, 3-bay-façade, center-entrance house with low stone
foundation and a modest turned-post double-stepped entrance porch (replacing an early full-width porch
later replaced by an enclosed vestibule). Flynn was a sergeant in the Newport Police.

30 C.H. Peckham Carriage House (ca 1900, late 20th century): A large, 2½-story shingled house,
NC complexly massed with a prominent deck on the roof. The projecting western section of the façade of
this large house was built as a carriage house and converted to residential use by the 1920s, when
carpenter John C. Campbell lived here. Like many other late 20th-century residential buildings
anywhere within view of the water in this densely built part of town, the huge addition to the south and
east of this building assumes considerable height to capture that view.

34 House (1990): A large and complexly massed clapboard-and-shingle 4-story residence with prominent
NC semi-octagonal tower and rooftop decks constructed to capture the views to the water.

EXTENSION STREET

7 Hannah Eldridge House (ca 1870): A 2½-story, 3-bay-façade, center entrance house with a parged
foundation, clapboard façade, shingled side elevations, late 20th-century principal-entrance surround
with sidelights and entablature, late 20th-century 6-over-6 windows, and a prominent shingled,
balustraded deck centered on the roof. Eldridge seems not to have lived here. By the 1890s it was the
home of carriage-painter Joseph T. Howard; in the early 20th century, Dennis F. Nagle, an armorer and
later employee of the torpedo station, lived here. The late 20th-century rehabilitation of this building
lends an air of greater age than the house actually has.

15 House (ca 1860): A 2½-story, side-hall-plan house set gable end to the street with a parged foundation
and shingled side walls.

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EXTENSION STREET, continued

- 16 Clark Burdick House (ca 1849): A 1½-story, cross-gable-roof vernacular Gothic Revival cottage with stretched 3-bay façade, center entrance with sidelights, 2-over-2 windows, round-top windows in the gable ends, and modest decorative bargeboards. Burdick sold boots and shoes on nearby Thames Street; members of the family lived here into the early years of the 20th century.
- 17 House (ca 1820): A modest 2½-story, 3-bay-façade, center-entrance vernacular late Federal house with low stone foundation, pilaster-frame and high-entablature surround on the principal entrance, and a small chimney on the west end of the roof's north slope. John Oman, a carpenter, lived here in the 1870s and 1880s; by the early 20th century John M. Silva, teamster for the Newport Coal Company, lived here.
- 19 NC House (early 20th century): A small, unusual, and apparently much reworked 1½-story house with a stone foundation, narrow façade with simple principal entrance and 1 window each on the first and attic stories, brick east wall with low-segmental arch windows, cross-gable roof, and small chimney at the intersection of the gables.
- 23 Mary Crombly House (ca 1865): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with stone foundation, simple principal entrance with transom light, and 2-over-2 windows. Crombly seems not to have lived here; by the early 20th century it was the home of driver Daniel A. Bowman.
- 24 Mary Gombly House (ca 1875): A modest Second Empire cottage with uncoursed ashlar foundation, symmetrical 2-bay south elevation, principal entrance centered in the 3-bay west elevation, 2-over-2 windows, paired-bracket cornice, bellcast mansard roof, bracketed gabled dormers, and small chimney at the center of the roof's upper slope. Gombly seems not to have lived here; by the early 20th century it was the home of Margaret and George W. Beegan, a watchman on the street railway.
- 25 NC John J. Brett House (ca 1875 et seq.): An aluminum-sided 1½-story cross-gable-roof building with a parged foundation, highly irregular and asymmetrical massing and fenestration, principal entrance with modest bracketed cornice flanked by shallow oriel window, and small chimney at the intersection of the gables. Brett, a painter and paperhanger, lived here in the 1870s and 1880s.
- 28 James Hilton House (ca 1845): An aluminum-sided house set gable end to the street with parged foundation, asymmetrical 3-bay street elevation, principal entrance within a flat-roof projection on the

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EXTENSION STREET, continued

west elevation. The earliest owners and occupants of this house remain unknown; from the 1870s until the early 20th century this was the home of teamster Hilton.

- 30 NC Samuel Wright House (ca 1865 et seq.): A vinyl-sided 2½-story, cross-gable-roof house with stone foundation, principal entrance within small shed-roof porch at the very south end of the east elevation, irregular fenestration, late 20th-century 1-over-1 windows, and small chimney at the intersection of the gables. Wright seems not to have lived here; by the 1890s, it was the home Frederick, Joseph, and Charles Hall, all carpenters.
- 31 NC House (early 19th century): A small, much altered 2-story house with parged foundation, irregular fenestration in the street elevation, and principal entrance at ground level on the north end of the west elevation. The early history of this house remains unknown. In the 1870s and 1880s the house belonged to Samuel Openshaw, a spinner, who owned several properties on the street.
- 34 Samuel Openshaw House (ca 1870): A 2½-story, asymmetrical-2-bay-façade, side-hall-plan house set gable end to the street with an uncoursed stone foundation, shingled side elevations, recessed principal entry, 2-story semi-octagonal bay on the west elevation, large shed dormer above the west elevation, and large late 20th-century roof deck. Openshaw, a spinner, lived here and owned other properties on the street; in the early 20th century, it belonged to Edward W. Openshaw, a plumber, who lived elsewhere.
- 38 Catherine Gannon House (ca 1890): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, late 20th-century 1-over-1 windows, gable dormers above the west elevation, and a small chimney on the ridgeline. Neither Gannon nor the house's subsequent owners seem to have lived here.
- 39 Isaac S. Logan House (ca 1885): A vinyl-sided 1½-story house set gable end to the street with a stone foundation, symmetrical 2-bay street elevation, principal entrance within a projecting shed-roof vestibule at the center of the east elevation, 2-over-2 windows, round-head windows in the attic, and a small chimney near the ridgeline toward the front of the house. Logan was a carpenter; by the early 20th century this was the home of Dennis Mahon, who worked at the torpedo station.

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EXTENSION STREET, continued

- 41 NC Susan and James Logan House (late 19th century et seq.): A small, heavily altered, 1½-story shingled house with a parged foundation, principal entrance in the west elevation, irregular fenestration, late 20th-century 1-over-1 windows, and cross-gable roof. Logan was a rigger. The changes to this house over its history obscure whatever form and detail it had originally.
- 44 House (late 19th century): A 1- and 2-story house with a stone foundation, highly irregular massing including a prominent octagonal corner tower, 6-over-6 windows, hip and flat roofs, and a small chimney. In 1923, Frank R. Peabody, a painter, lived here.
- 45 Adolphus Foster House (ca 1890): A vinyl-sided 1½-story house set gable end to the street with concrete-block foundation, asymmetrical 2-bay façade, and small chimney on the ridgeline. Foster was a sash-and-blind maker.
- 47 Max Deluca House (ca 1885): A simple 2½-story house set gable end to the street with a stone foundation, symmetrical 3-bay façade, center entrance, large shed dormer above the west elevation, roof deck atop the shed dormer, and a small chimney on the ridgeline near the front of the house. Deluca was a musician in the United States Navy.

FAIR STREET

- 10* Hammett House (ca 1850): A 2½-story, 3-bay-façade, side-hall-plan Greek Revival house set gable end to the street with a late 20th-century quadripartite window on the façade's first story.
- 13½* Fairchild House (ca 1845): A shingled 2½-story, 3-bay-façade, side-hall-plan vernacular Greek Revival house set gable end to the street with parged foundation, recessed principal entrance with sidelights and transom light, 6-over-6 windows, and a small chimney below the ridgeline toward the front of the house on the roof's east slope.
- 17* NC Fairchild House (ca 1845): A much altered shingled 1½-story side-hall-plan house set gable end to the street with parged foundation and large tripartite picture window on the façade. Only the basic form of the house hints at its age.

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FAIR STREET, continued

- 20* Sarah Langley House (ca 1890): An L-plan 2½-story house set gable end to the street with parged foundation, enclosed full-width front porch set within the mass of the house, clapboard first story and shingled upper stories, cross-gable roof, and small chimney near the ridgeline near the rear of the house.
- 21* William Oman House (ca 1880): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with round-arch-window principal entrance within a modest, bracketed surround, 6-over-6 windows, and bracketed cornice. Its mirror image stands next door at number 25 (q.v.).
- 25* William Oman House (ca 1880): A shingled 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with round-arch-window principal entrance within a modest, bracketed surround, 6-over-6 windows, and bracketed cornice. Its mirror image stands next door at number 21 (q.v.).
- 28* J.D. Hidler House (ca 1885): An elaborate and highly inflected Second Empire cottage, 1½ stories high, with a T-plan, stone foundation, glazed entrance porch set within the angle of the T on the western elevation, polygonal projection at the base of the T on the façade, 2-over-1 windows, high mansard roof with gable-roof dormers, and chimney at the center of the roof's upper slope.

FOUNTAIN STREET

- 8 Hutt House (ca 1845): A modest, 1½-story vernacular cottage set gable end to the street with a high foundation, principal entrance at the south end of a 1-story flat-roof projection on the east elevation and within a small porch reached by a run of stairs from the sidewalk, wide cornerboards, 2-over-2 windows, and a small chimney on the ridgeline at the house's center. In the late 19th century, this was the home to the Schneider family; John B. Schneider was Colonel Fearing's gardener, and other family members included a clerk, dressmaker, and policeman.
- 10 Robert and Jane Johnston House (ca 1890): A shingled 2½-story house set gable end to the street with a stone foundation, full-width shed-roof addition across the façade, principal entrance in the east end of the front addition, late 20th-century 1-over-1 windows, stair tower on the east slope of the roof, and a large roof deck. Johnston was a carpenter, and his wife continued to live here following his death and into the 1920s.
- 11 John A.C. Stacy House (ca 1855): A vinyl-sided 1½-story house set gable end to the street with a parged foundation, principal entrance centered in the west elevation, symmetrical north elevation on the

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FOUNTAIN STREET, continued

street, 2-over-2 windows, and shed dormer on the roof's west slope. Stacy, who lived here in the late 19th century, was a mason.

GIDLEY STREET

- 12* House (ca 1845): A shingled 1½-story house set gable end to the street with parged foundation, principal entrance at the south end of the east elevation, and additions to the east and north elevations.
- 23* Mary L. Ruggles Stable (ca 1870 et seq.): A shingled 2-story building with irregular fenestration. Built as an outbuilding for the house that stood at the northeast corner of Thames and Ann Streets, this was converted to residential use in the 20th century.
- 25* House (ca 1900): A shingled 2-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation and shallow oriel window flanking the principal entrance.
- 27* House (ca 1800): A 2½-story, 5-bay-façade, center-entrance Federal house with a pilaster-semicircular-fanlight-and-pediment principal entrance and prominent central chimney. This house was moved to this site before 1903.
- 29* House (ca 1900): A shingled 2-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation and shallow oriel window flanking the principal entrance.

GOODWIN STREET

- 2 John Quigley House (ca 1900): A 1½-story, side-hall-plan house set gable end to the street with a stone foundation and full-width turned-post hip-roof front porch. Quigley was a mason.
- 3 John and Mary Ring House (ca 1890): A shingled 2½-story house set gable end to the street with a stone foundation, enclosed full-width shed-roof front porch, oriel window on the east side of the façade's second story, and a chimney on the west slope of the roof. John Ring was a painter; his widow continued to live here into the 1920s, after his death.

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GOODWIN STREET, continued

- 4 NC House (2002): A shingled 3-story, hip-roof house with stone foundation, principal entrance within porch recessed into the mass of the building at the northwest corner, irregular fenestration, porch and deck on the west side of the third-story, and prominent roof deck on the top. This house is typical of late 20th-century construction near the Newport waterfront, where waterfront views are exploited whenever possible.
- 5 Richmond Manufacturing Company Building (mid-19th century): A 2½-story, end-gable-roof stone building with principal entrance in a wood projection on the east elevation and a wide, 2-story shingled bay window on the south elevation. Built as part of the enamel factory located on the Newport waterfront between Coddington Street and Wellington Avenue, this was converted to residential use by the 1890s, when it was the home of Andrew J. Kirwin, an engineer with the fire department, who also owned other houses on the street.
- 8 Nils Nielson House (ca 1915): An aluminum-sided 2-story house set gable end to the street with a parged foundation, full-width hip-roof front porch, and principal entrance in the west end of the porch. Nielson was a fireman.
- 9 Andrew J. Kirwin House (ca 1890): A shingled side-hall-plan 1½-story house set gable end to the street with parged foundation, full-width hip-roof front porch enclosed on its western end, and small chimney on the ridgeline near the front of the house. Kirwin, a fireman, lived on the street and owned several other houses here.
- 10 Andrew J. Kirwin House (ca 1900): A shingled side-hall-plan 2-story house set gable end to the street with a stone foundation, full-width hip-roof front porch with late 20th-century brackets and partial enclosure at the eastern end, and large ell at the southwest corner. Kirwin, a fireman, lived on the street and owned several other houses here.
- 11 Andrew J. Kirwin House (ca 1890): A side-hall-plan 1½-story house set gable end to the street with a stone foundation and a large bay window flanking the entrance. Kirwin, a fireman, lived on the street and owned several other houses here.
- 12 Andrew J. Kirwin House (ca 1900): A side-hall-plan 2-story house set gable end to the street with full-width hip-roof front porch partially enclosed on the east end and large dormers above the west elevation. Kirwin, a fireman, lived on the street and owned several other houses here.

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GOODWIN STREET, continued

- 13 Andrew J. Kirwin House (ca 1890): A 1½-story side-hall-plan house set gable end to the street with rusticated concrete-block foundation, full-width hip-roof enclosed front porch, and pierced bargeboard at the crest of the gable end. Kirwin, a fireman, lived on the street and owned several other houses here.
- 15 House (1994): A 2½-story brick house set gable end to the street with symmetrical 2-bay southern elevation, principal entrance centered in the west elevation, and dormers projecting through the cornice on the west elevation.
- NC
- 17 House (1994): A 2½-story house set gable end to the street with a large hip-roof 1-story garage at the front of the south elevation; an ample deck is atop the garage.
- NC

GRAFTON STREET

- 9 F.P. Lynch House (ca 1900): A 2½-story, side-hall-plan, clapboard-and-shingle house set gable end to the street with full width low-hip-roof front porch, 2-over-1 windows, and small chimney on the ridgeline near the building's rear.
- 10–12 P. Corcoran House (ca 1875): A vinyl-sided 2½-story house with low parged foundation, shallow full-width low-hip-roof front porch, center entrance flanked by windows within the porch, and late 20th-century 1-over-1 windows. By the early 1920s this was the home of Alexander Booth, a mason.
- 11 E.P. Lynch House (ca 1890): A shingled 2½-story house with low stone foundation, shallow full-width low-hip-roof front porch, center entrance flanked by windows within the porch, and 2-over-2 windows. By the early 1920s this was the home of Antonio DeSantis, a barber.
- 14–16 A. Booth House (ca 1895): A vinyl-sided 2-story house set gable end to the street with a parged foundation, full-width low-hip-roof turned-post front porch, center entrance flanked by windows within the porch, and shallow gable roof. By the early 1920s this was the home of Michael O'Brien, a laborer.
- 15 L. Ebbitt House (ca 1880): A shingled 1½-story, 2-bay-façade house with parged foundation, full-width enclosed front porch, principal entrance on the east elevation of the front porch, 20th-century 1-over-1 windows, and small center chimney on the ridgeline. By the early 1920s this was the home of Matthew Noonan, who worked at the torpedo station.

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GRAFTON STREET, continued

- 17 M. O'Leary House (ca 1880): A 1½-story house with a stone foundation, vestibule projecting from the center of the façade, principal entrance on the west elevation of the vestibule, and 6-over-6 windows. By the early 1920s this was the home of Frederick S. Franco, a superintendent for Ellen F. Mason, who summered in a large house at the northeast corner of Rhode Island Avenue and Memorial Boulevard.
- 18 M. and M. O'Brien House (ca 1890): An asbestos-sided 1½-story house with low parged foundation, partial-width hip-roof enclosed front porch centered on the façade, principal entrance in the east elevation of the porch, and shed-roof dormers that extend above the façade through the cornice line. The O'Brien family continued to live here into the early 1920s, when this was the home of Michael O'Brien, a laborer.
- 32 House (ca 1930): A 1½-story, 3-bay-façade, center-entrance house with poured concrete foundation, vinyl-sided façade and shingled side elevations, and 8-over-8 windows.
- 36 J. Noonan House (ca 1900): An asbestos-shingled 2-story house set gable end to the street with high parged foundation, full-width glazed porch set within the mass of the building, principal entrance at the east end of the porch, 2-over-2 windows, and a small chimney on the ridgeline at the center of the house.
- 39 NC House (1978): A shingled 1-story ranch house with poured concrete foundation, irregular fenestration, and a low gable roof.
- 40 C. and M.W. Barrington House (ca 1900): An aluminum-sided 2-story side-hall-plan house set gable end to the street with stone foundation, full-width hip-roof extruded-aluminum post-and-rail front porch, late 20th-century 1-over-1 windows, and small chimney on the ridgeline on the rear half of the house.
- 45 NC P. and A. Walsh House (ca 1900): A vinyl-sided 2-story house with stone foundation, full-width hip roof glazed front porch, principal entrance in the east elevation of the porch, 20th-century additions on the east and south elevations, late 20th-century 1-over-1 windows, and raised roofline above the façade.

GRANT COURT

- 5 Andrew Dawson House (ca 1855): A shingled, 2½-story, 3-bay-façade, side-hall-plan house with enclosed full-width hip-roof front porch, principal entrance in the south elevation of the porch. Dawson was a milkman.

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HAMMOND STREET

- 7 M.F. Murphy House (ca 1900): A 2½-story vernacular Queen Anne house set gable end to the street with a stone foundation, clapboard first story and banded-patterned-shingle second story, wall plane of second story and attic projecting above the first story turned-post porch and flanking semi-octagonal bay window, late 20th-century 1-over-1 windows, and small chimney toward the rear of the roof on the ridgeline. By the early 1920s this was the home of Annie Casey, widow of laborer Patrick Casey.
- 8 John and Mary Feeney House (ca 1885): A vinyl-sided 2-story, cross-gable-roof house with a stone
NC foundation, full-width front porch enclosed on the west half and stripped of turned posts and brackets, late 20th-century 1-over-1 windows, and small chimney on the ridgeline toward the east side of the house. John Feeney was a gardener, and his widow continued to live here into the 20th century, after his death.
- 9 J.J. and B. Sullivan House (ca 1885): A shingled 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with stone foundation, 6-over-6 windows, and small chimney near the front of the house. By the early 1920s this was the home of Daniel Shea, a laborer.
- 10 J.L.L. and B.A. Boyle House (ca 1890): A vinyl-sided 2½-story, 4-bay-façade house with a stone foundation, late 20th-century full-width front porch, a second entrance inserted in the bay immediately west of the original and remaining original principal entrance, late 20th-century 1-over-1 windows, a metal flue at the lower edge of the south roof slope, and a small chimney at the ridgeline's west end.
- 11 J.M Fitzgerald House (ca 1890): An aluminum-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width turned-post-and bracketed hip-roof front porch, 2-over-2 windows, paired-bracket cornice, and small chimney on the ridgeline. Members of the Fitzgerald family lived here into the early 1920s, when this was the home of housekeeper Bridget Fitzgerald.
- 12 Arthur F. Leary House (ca 1890): A shingled 2-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged-stone foundation, full-width glazed front porch, 2-over-2 windows, and small chimney on the ridgeline. Leary was a gardener and continued to live here into the 1920s.
- 13 Timothy P. Crowley House (ca 1900): A 2½-story, T-plan house set gable end to the street with a stone foundation, clapboard first story and shingled second story and attic, short wing with cross-gable roof on the west elevation, shallow 1-story bay window toward the south end of the east elevation, wrap-around

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low-hip-roof turned-post-and-bracketed porch across the façade and the north end of the west elevation, 2-over-2 windows, and a small chimney on the ridgeline south of the cross gable. Crowley was an engineer and continued to live here into the early 1920s.

- 14 Margaret O’Sullivan House (ca 1890): A 2-story side-hall-plan house set gable end to the street with a stone foundation, full-width glazed front porch with principal entrance in the west elevation of the porch, late 20th-century 1-over-1 windows, and two chimneys, one centered on the ridgeline and one at the northeast corner. By the early 1920s this was the home of Newport Police officer Frank Conheeny.
- 15 H.D. Dyer House (ca 1890): A 1½-story, side-hall-plan house set gable end to the street with stone foundation, full-width turned-post-and-bracketed front porch enclosed as a vestibule on the west end, asbestos shingles on the first story and wood shingles above, 2-over-2 windows, a shallow 1-story bay window toward the south end of the east elevation, and a small chimney centered on the ridgeline. Dyer was an attorney; by the early 1920s this was the home of gardener Michael J. Durnan.
- 24 Frank P. Lynd House (ca 1890): A 1½ story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width turned-post front porch, clapboard on the first story and shingles above, 1-story bay window on the east elevation, 2-over-2 windows, stainless-steel flue at the southeast corner, and small chimney centered on the ridgeline. Lynd was a gardener for W.W. Astor and remained here into the early 1920s.
- 32 James Morris House (ca 1890): A shingled 1½-story, 3-bay-façade, side-hall-plan house with a stone foundation, full-width hip-roof front porch with late 20th-century posts and railing, 2-over-2 windows, and small chimney centered on the ridgeline. By the early 1920s this was the home of Honora Hickey, widow of gardener John Hickey.
- 33 John P. Sweeney House (ca 1900): A 2½-story, side-hall-plan house set gable end to the street with a parged foundation, clapboard first story and shingled second story, full-width hip-roof front porch with late 20th-century turned posts and railing, asymmetrical fenestration on the first story of the façade, shallow bay window toward the rear of the east elevation, 2-over-2 windows, and a small chimney on the ridgeline near the center of the house. Sweeney was a foreman.
- 34 Bridget Fitzgibbon House (ca 1890): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width turned-post front porch, 2-story bay window at

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the west end of the façade, 2-over-2 windows, and gabled dormer and small chimney on the west slope of the roof.

- 35 Maria Waldron House (ca 1890): An asbestos-sided, 2½-story, 3-bay-façade, center-entrance house with a stone foundation, full-width bracketed front porch, 2-over-2 windows, and small chimney on the west slope of the roof. By the early 1920s this belonged to William H. Finn, a gardener.
- 35½ Maria Waldron House (ca 1895): At the rear of number 35 Hammond, an asbestos-shingled 2-story house set gable end to the street with a stone foundation, full-width shed-roof front porch with principal entrance in the center, and 2-over-2 windows. By the early 1920s this belonged to William H. Finn, a gardener.
- 36 Honora and John Hickey House (ca 1890): An aluminum-sided 1½-story house set gable end to the street with a parged stone foundation, full-width glazed front porch, principal entrance in the east elevation of the porch, late 20th-century 1-over-1 windows, shed dormer piercing the cornice on the west elevation, paired-bracketed raking cornice, and small chimney on the west slope of the roof. John Hickey was a gardener, and his widow continued to own this house into the 1920s, while living at 32 Hammond Street.
- 37 S.C. Waldron House (ca 1890): An asbestos-shingled 2½-story, 3-bay-façade, center-entrance house set gable end to the street with stone foundation, full-width front porch, 2-over-2 windows, and dormer above the east elevation. Members of the Waldron family continued to live here into the early 1920s.
- 38 Catherine M. Sullivan House (ca 1890): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with full-width front porch, sidelights flanking the principal entrance, 2-over-2 windows, and small chimney on the west slope of the roof.
- 39 Knutson House (ca 1900): A shingled 2-story, L-plan, cross-gable-roof house with a parged stone foundation, elaborate turned-post-and-spindle entrance porch at the northeast corner, beltcourse between the first and second stories, late 20th-century 1-over-1 windows, paneled bargeboards in the raking cornices, and a small chimney at the intersection of the cross gables. Members of the Knutson family continued to live here into the early 1920s, when plumber Carl Knutson lived here.

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- 40 Holland House (ca 1889): A 3-bay-façade, mansard-roof cottage with uncoursed ashlar foundation, full-width turned-post braced-and-bracketed front porch, center entrance, 1-story semi-octagonal bay window on the east elevation, 2-over-2 windows, pedimented dormers above façade and side elevations, small chimney on the eastern upper roof slope, and a wooden picket fence enclosing the front yard. Widow Caroline Holland lived here with Charles and H. Lee Holland, probably her sons; Charles was a coachman for Philadelphian Fairman Rogers, who summered in a large Ruggles Avenue house on Ochre Point, and Lee was an “inside man.”
- 41 Patrick J. Fagan House (ca 1885): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, concave-shed-roof full-width front porch with pierced bargeboard, 2-over-2 windows, clapboard first story, beltcourse above the first story, staggered-butt shingles above the beltcourse on the east and west elevations, fish-scale shingles at the peak of the gable, paneled bargeboards in the raking cornice, and small chimney on the ridgeline. By the 1920s this was the home of laborer Edward Harrington and his wife, Mary.
- 42 Thomas J. Donahue House (ca 1890): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width turned-post-and-spindle front porch, 1-story bay window on the west elevation, 2-over-2 windows, and small chimney on the ridgeline. By 1907 and into the 1920s this was the home of Thomas J. Donahue, who worked at the training station.
- 44 Ellen M. Lynch House (ca 1892): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a full-width turned-post braced front porch, late 20th-century 6-over-1 windows, paired windows in attic story of façade and at the rear of the west elevation, and a small chimney on the ridgeline near the rear. Mrs Lynch was the wife of Thames Street baker J.J. Lynch. This house, twin of that next door at number 46, was built on the same lot, divided in the 20th century.
- 45 NC House (1985): A vertical-board-clad 2-story house with a poured-concrete foundation, center entrance, 6-over-1 windows, and a low gable roof.
- 46 Ellen M. Lynch House (ca 1892): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a full-width turned-post braced front porch, 2-over-2 windows, paired windows in attic story of façade and at the rear of the west elevation, and a small chimney near the rear. Mrs Lynch was the wife of Thames Street baker J.J. Lynch. This house, twin of that next door at number 44, was built on the same lot, divided in the 20th century.

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- 48 NC House (late 19th century et seq.): A shingled 1½-story house with center entrance within a 20th-century projecting vestibule, 20th-century 8-over-8 windows, large shed-roof dormer piercing the cornice above the façade, and pressure-treated-lumber deck at the attic-story level on the west elevation.
- 50 William Hammond House (ca 1890): A vinyl-sided 2½-story, side-hall-plan house with an uncoursed stone foundation, principal entrance with transom light and sidelights and scroll-bracket flanked on the east by a 2-story semi-octagonal-plan bay window, late 20th-century 1-over-1 windows, large shed dormer above the west elevation. This was built on the same lot as number 52, next door; the lot was divided in the 20th century.
- 51 James M. Kirwin House (ca 1900): A 2½-story vernacular Queen Anne house set gable end to the street with a parged-stone foundation, clapboard first story and banded shingled second and attic stories, glazed full-width turned-post braced 3-bay front porch with entrance in the westernmost bay below a low fish-scale-shingle pediment, broad and shallow bay window across the east half of the second story, gable roof overhanging the wall plane of the façade with scroll brackets under the returns, probably original varied window configurations, and small chimney on the ridgeline toward the rear. Kirwin was a mason who remained here into the 1920s.
- 52 S.M. Roberts House (ca 1900): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, clapboard first story, shingled second story and attic, late 20th-century 1-over-1 windows, and small chimney on the ridgeline toward the rear. This was built on the same lot as number 50, next door; the lot was divided in the 20th century.
- 53 Maria Martin House (ca 1900): A vinyl-sided 2½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width glazed front porch with low pediment over the porch entrance, symmetrical wide and shallow oriel windows at the façade's second-story level, braced attic story projecting beyond the façade's wall plane, and chimney near the edge of the roof's east slope. Mrs Martin continued to live here into the 1920s, after her husband's death.
- 55 Francis Reilly House (ca 1900): A vinyl-sided 2½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width glazed front porch with pediment over the porch entrance, wide and shallow 2-story bay window flanking the principal entrance, 1-story bay window near the rear of the east elevation, and braced attic story projecting beyond the façade's wall plane. By the early 1920s this was the home of Thomas McHugh, gardener for G.H. Warren.

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- 7 H. Morrill House (ca 1890): A clapboard-and-shingle 2½-story, side-hall-plan house set gable end to the street with a stone foundation, irregular 3-bay façade, late 20th-century 1-over-1 windows, large 20th-century shed dormer above the west elevation, and small center chimney on the ridgeline. Morrill probably built this as an investment; neither he nor subsequent early 20th-century owners lived here.
- 11 Timothy J. Harrington House (ca 1880): A small, narrow 1½-story house set gable end to the street with a parged foundation, irregular 2-bay articulation of the façade's first story with a single window centered on the attic level, 6-over-6 windows, 1-story shed-roof addition on the northeast corner, shed-roof dormer above the east elevation, steep gable roof with flat section at the top, and metal flue toward the rear of the house. Harrington was a stucco worker, and members of the Harrington family remained here into the early 1920s. This may originally have been a lightning splitter, a rare but not unusual 19th-century Rhode Island form with a very steep gable roof; an intact version stands at 50 Lee Avenue.
- 13 Daniel Shea House (ca 1890): A shingled 1½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width low-hip-roof glazed front porch with principal entrance in its east elevation, paired windows in the façade's attic, late 20th-century 1-over-1 windows, and small chimney on the ridgeline. Shea worked with liquors on Thames Street.
- 15 NC Row House (late 20th century): A slightly-staggered-mass, four-unit, 3½-story row house with a poured concrete foundation, brick-clad walls, and gable roofs. The two easternmost units mirror the two westernmost units; all have a principal entrance flanked by a vehicular entrance on the first story, small window flanked by tripartite bay window on the second story, 3 small windows on the third story, large cut-out on the roof's south slope to accommodate a deck, and 4 symmetrically placed chimneys. Typical of the large-scale residential development that has come to dominate the harbor's waterfront, this is tricked out in neo-traditional masonry guise, almost as though a bit of old Center City Philadelphia was plopped down here.
- 23 NC Condominium (1999): An ample, brick, 3-story residential building with a rectangular plan and varied massing, dominated on the west elevation by 2 second-story pavilions that project on the north and south ends on either side of a large roof terrace. While this building evokes traditional architectural forms and details, it is far superior in its use of historical reference and detailing than that immediately to the east at number 15 (q.v.). The large-scale openings and the use of bold segmental-arch transom lights over these openings evokes more of an industrial demeanor much more appropriate to an historically working waterfront than Federal-era row houses.

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- 10 NC House (1972): A 1½-story, gambrel-roof house with a poured-concrete foundation, asymmetrical 3-bay façade, off-center entrance, and shed-roof dormers above the façade. This replaced a 19th-century building on the site.
- 12 William Sullivan House (ca 1860): A 2½-story, 3-bay-façade, center-entrance house with a stone foundation, late 20th-century 6-over-6 windows, skylights on the roof's south slope, and a small off-center chimney on the ridgeline. Sullivan, a laborer, lived here into the early years of the 20th century.
- 13 P.H. Hogan House (ca 1860): A vinyl-sided 2½-story, 3-bay-façade, center-entrance house with a transom light and hood on scrolled brackets above the principal entrance, heavy lintels over the windows, late 20th-century 1-over-1 windows, and a small chimney at the ridgeline near the west end.
- 15-17 Catherine Flaherty House (ca 1860): A 2½-story, cross-gable-roof house with a parged stone foundation, small principal entrance at the east end of the façade, large flat-roof addition to the west, 2-over-2 windows, and a balustraded deck atop the addition. Flaherty probably built this as an investment; she never lived here.
- 18 John Hughes House (ca 1850): A shingled 2½-story, 3-bay-façade house set gable end to the street with a parged foundation, principal entrance in a shed-roof vestibule at the south end of the west elevation, late 20th-century 1-over-1 windows, and a small chimney on the ridgeline near the center of the house. Hughes was a laborer, and his widow, Catherine, continued to live here into the 20th century.
- 22 NC House (early 20th-century et seq.): A much-altered, shingled 2-story house with parged foundation, irregular window patterns, enclosed full-width entrance porch across west elevation, late 20th-century 1-over-1 windows, and late 20th-century low-gable-and-shed roof. A house stood on this site in the mid-19th century, but its present appearance suggests an early 20th-century forms much remodeled.
- 23 John Goggin House (ca 1850): A 2½-story, 3-bay-façade, center-entrance house with a high stone foundation, principal entrance flanked by sidelights, 2-over-2 windows, and 2 symmetrically placed chimneys near each end of the roofline. Goggin was a laborer, and his widow, Catherine, continued to live here after his death.
- 27 Daniel Harrington House (ca 1850): A vinyl-sided 2½-story, 3-bay-façade, center-entrance house with a high stone foundation, principal entrance capped by a bracketed hood on scrolled brackets, 2-over-2

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windows, and 2 symmetrically placed chimneys near each end of the roofline. Harrington was a mason; in the early 20th century this was the home of Richard J. Welch, a gardener.

- 30 House (ca 1870): A 1½-story, 3-bay-façade, center-entrance, mansard-roof house with a high foundation, 1-story addition across the façade, recessed principal entrance flanked by paired 6-over-6 windows, modillion cornices on both main block and addition, and large sunbonnet dormer centered above the façade and flanked by smaller, segmental-arch dormers.
- 31 Jeremiah Harrington House (ca 1870): A 2-story, irregular 5-bay-façade house with principal entrance near the west end of the façade and flanked by 1 window on the west and 3 windows on the east, clapboard façade, shingled side elevations, 2-over-2 windows, and small chimney on the ridgeline near the west end. Harrington was a laborer; in the early years of the 20th century this house was owned by E.E. and H.M. Sullivan, who did not live here.
- 35-37 George Burkinshaw House (ca 1850): A shingled 1½-story, 5-bay-façade, cross-gable-roof double house with paired center entrances sharing a shallow bracketed lintel, bracketed lintels above the windows, 2-over-2 windows, and patterned shingles in the façade's cross gable. Burkinshaw was a tinsmith on Thames Street, but it is not clear whether he lived here. By the 1880s this was the home of George Beegan, a painter.
- 36 Michael McCormick House (ca 1855, late 20th century): A shingled 2½-story, 3-bay-façade, side-hall plan house set gable end to the street with a parged-stone foundation, braced pedimented hood over the principal entrance, double window centered on the second story of the façade, tripartite window at the north end of the east elevation, 6-over-1 windows, except for the small tripartite 3-over-3 windows under the eaves of the east elevation, single window in the façade's attic. Built for (and perhaps by) a carpenter, this house was extensively enlarged and remodeled in the late 19th century to an appearance unlike its original: only the fenestration pattern of the façade's first story remains.
- 39 Silas Dickerson House (ca 1880): A vinyl-sided, 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation and late-20th-century, 6-over-6 windows. Dickerson, a caterer and public waiter, probably built this as an investment; he never lived here.
- 40 Julia Sullivan House (ca 1850): A modest, asbestos-shingled 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged foundation and 2-over-2 windows. Julia was the widow

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of John Sullivan. By the 1880s this was the home of Thomas R. Keating, a coachman for the Russells on Narragansett Avenue; in the early 20th century Joseph B. Keating, a gardener, lived here.

- 42 Patrick Finn House (ca 1850): A modest, asbestos-shingled 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, 2-over-2 windows, and a small chimney off center on the ridgeline. Finn's widow continued to live here after his death. By the early 1880s it was the home of carpenter Michael Finn, who later sold groceries and liquor on Thames Street. Alexander Britz, who worked at the torpedo station, lived here in the first decade of the 20th century. By the early 1920s this was the home of carpenter George W. Hopkins.
- 43 Andrew Conroy House (ca 1880): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, bracketed lintel above the principal entrance, clapboard façade and shingled side elevations, 2-over-2 windows, and small chimney on the ridgeline toward the front of the house. Conroy was a laborer.
- 45 Daniel McGowan House (ca 1850): A modest, shingled, 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged stone foundation. McGowan's widow, Mary, continued to live here into the 1880s. By the 1890s this was the home of Thomas Cooney, a water tender; members of the Cooney family continued to live here into the 1920s, when Margaret M. Cooney, a bookkeeper who worked on Thames Street, was here.
- 50 John Quinn House (ca 1850): An asbestos-shingled 2½-story, 3-bay-façade, center-entrance house with a parged foundation, 1-story enclosed porch extending along the eastern 2/3 of the façade, late 20th-century 1-over-1 windows, and small chimney off center on the ridgeline. Quinn was a laborer.
- 51–53 House (late 19th, early 20th century): An ample shingled, 1½-story, gambrel-roof double house with paired entrance in the center of the façade flanked on each side by 1-story, semi-octagonal-plan bay windows, 2-over-2 windows, and symmetrical shed dormers with narrow, double windows above the façade. This may have been converted to a double house sometime in the early 20th century; by 1921 Lorenz Christensen, who worked at the torpedo station, lived here and a relative, Augusta, a stenographer, boarded here.

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- 54 NC Spring Cottage (1989): A rambling, highly inflected clapboard-and-shingle 2½-story house with prominent roof decks built on the site of the Newport Exotic Gardens (see 53 Dearborn Street) by developer Frank Ontario; Steven Lauren was the designer, and the design/builders were Assonet Group.
- 56 NC Spring Cottage (1989): An irregularly massed, board-and-batten 2½-story condominium built on the site of the Newport Exotic Gardens (see 53 Dearborn Street) by developer Frank Ontario; Steven Lauren was the designer, and the design/builders were Sakonnet Group.

HOWARD STREET

- 5* Thomas Milburn House (ca 1855): A 2-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width braced front porch, 2 windows on the second story of the façade, and small chimney centered on the ridge. Milburn worked in a variety store on Thames Street in the 1870s; in the 1880s his occupation was listed as carpenter. By the 1890s this was the home of clerk Thomas Gleason, who lived here into the 1920s.
- 8-10* John France House (ca 1872): A vinyl-sided 2½-story, modified-3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, late 20th-century gable hood over the principal entrance, semi-octagonal-plan oriel window with multiple-pane-transom above its center window on the east half of the second story, late 20th-century casement window above the principal entrance, 2-over-2 windows, large 3-story pressure-treated-lumber deck structure on the west elevation, and 2 small chimneys on the ridge. France built this probably as an investment; he never lived here. From the 1880s into the 1920s, this was the home of the Martin family, including John T.; his wife, Catherine; Mary, a bookkeeper; and Howard, a dentist.
- 9* Thomas Kaull House (ca 1865): A shingled 3-bay-façade, side-hall-plan mansard-roof cottage with gable dormers and large ell on the southwest corner. Kaull's widow, Susan, and their two sons, Thomas and Harry, continued to live here in the 1870s, following his death. Thomas Power, who worked at Clark H. Burdick Company, on Thames Street, lived here in the 1880s, and his widow, Martha, continued to live here into the 1920s.
- 12* Thomas Oakley House (ca 1865): A 1½-story, cross-gable-roof, 3-bay-façade, center-entrance vernacular Gothic Revival house with a stone foundation, clapboard first story, elaborate-pattern-shingle second story, Queen Anne windows, small delicate pierced bargeboard in the façade's cross gable, and a

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corbelled chimney immediately west of the cross gable on the main roof's southern slope. Oakley was a gardener, and members of his family, including Richard, an upholsterer, lived here though the end of the 19th century.

- 14* Oatley House (ca 1865): A 1½-story, 3-bay-façade, center-entrance house on a high basement set at the back of the lot.
- 15* John Smith House (ca 1875): A 2½-story, 3-bay-façade, center-entrance, mansard-roof house with a parged foundation, recessed principal entrance beyond a small hood carried on scrolled brackets, 2-story bay window at the north end of the west elevation, late 20th-century 1-over-1 windows, and gabled dormers on the lower slope of the roof. Smith was a plumber.
- 16* B. Waite House (ca 1830): An imposing, 2½-story, 5-bay-façade, center-entrance Greek Revival house with a stone foundation, stone double-stepped stoop with delicate cast-iron railings, recessed principal entrance flanked by pilaster strips and capped with a broad entablature, pilaster strips at the corners, 6-over-6 windows, and paired interior chimneys on the ridgeline. Neither Waite nor Weeden T. Underwood, the subsequent owner, seems to have lived here. By the 1890s it was the home of boatman Thomas Shea; by 1907, that of shoemaker Oscar G. Simmons, whose family continued to live here into the 1920s.
- 19* Dennis Buckley House (ca 1855): A 2½-story, 3-bay-façade house set gable end to the street with a principal entrance near the north end of the east elevation, late 20th-century 1-over-1 windows, low shed dormer near the south end of the roof's east slope, small chimney on the ridgeline just north of the dormer, and a prominent rooftop deck on the flat-roof addition at the building's northeast corner. Buckley was a lumber surveyor. By the early 20th century this was the home of teamster Anthony Gallagher, whose family remained here into the 1920s.
- 21* "Doll House" (ca 1982): A small 1½-story house with a poured-concrete foundation, 3-bay façade, center entrance, high mansard roof, and symmetrical gabled dormers above the façade. The house's designation was taken from a plaque on the façade in the early 2000s. This may be an earlier outbuilding remodeled for residential use.
- NC

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HOWARD STREET, continued

- 25* G.E. Tiftt House (ca 1870): A 3-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, principal entrance flanked by sidelights, 1-story bay window flanking the principal entrance, 6-over-1 windows, and an ungainly shingled third story added in the late 20th century. Tiftt probably built this as an investment for he seems not to have lived here. In the early 20th century this was the home of the Farrants, including Emily and clerks Gardiner and William.
- NC
- 26* John Holmes House (ca 1900): A 2½-story, 3-bay-façade, side-hall-plan vernacular Queen Anne house set gable end to the street with a high stone foundation, full-width turned-post front porch set within the mass of the building, clapboard first story and shingled second story, late 20th-century 1-over-1 windows, 1-story semi-octagonal-plan bay window on the west elevation, and a small chimney on the ridgeline near the rear. Holmes was a ship carpenter and remained here into the 1920s.
- 28* F.B. Garnett House II (ca 1900): A shingled 2½-story, side-hall-plan vernacular Queen Anne house set gable end to the street with a high stone foundation, full-width turned-post front porch, 2-story semi-octagonal-plan bay window flanking the principal entrance to its west, 1-story semi-octagonal-plan bay window toward the north end of the west elevation, patterned-shingle gable end that projects beyond the façade's 2-story bay window and supported by scrolled brackets, late 20th-century 1-over-1 windows, and a small chimney on the ridgeline. Garnett, a captain in the Newport Police Department, moved here from the house next door at number 30 (q.v.) and continued to live here into the 1920s.
- 29* Cole-Moore-Crooker House (ca 1760): An impressive, albeit-heavily restored, 2½-story, 5-bay-façade, center-entrance Georgian house with a stone foundation, pedimented principal entrance with multiple-pane transom light, splayed lintels over the first-story windows, late 20th-century 12-over-12 windows, modillion cornice, hip-on-gable-roof, and paired interior chimneys. The original owner of this house, Edward Cole, was a loyalist who remained in Newport during the late 1770s British occupation, when he served as recruiting officer for the British forces. He sold the house before the Revolution. In the early 19th century, Henry Moore bought the house and gave it to his widowed daughter-in-law Harriet. She subsequently married Captain Isaac Crooker. Extensively altered following its conversion to use as a boarding house in the 19th century, this house was restored in the late 1970s to an 18th-century appearance.
- 30* F.B. Garrett House I (ca 1878): A shingled 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, late 20th-century 6-over-1 windows, bracketed cornices, and small

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HOWARD STREET, continued

chimney on the ridgeline near south of the building's center. Garrett was a superintendent of hacks when he lived here; he subsequently built a new house next door at number 28 (q.v.).

- 33* Charles Burdick House (ca 1878): An asbestos-shingled 2½-story mansard-roof house set narrow end to the street with a parged foundation, 2-story braced porch set within the mass of the building at its northeast corner, principal entrance within the porch, asymmetrical façade with 2-story semi-octagonal-plan bay window toward its west end, bracketed cornice, and braced exposed-truss gabled dormers on the façade. Burdick was a carpenter who worked on Thames Street.
- 34* Freebody House (ca 1830): An imposing, 2½-story, center-entrance Greek Revival house with a stone foundation, recessed principal entrance with sidelights flanked by pilaster strips and capped with a broad entablature, a prominent 2-story semi-octagonal-plan bay window to the east of the principal entrance, pilaster strips at the corners, 6-over-6 windows, A gabled dormer centered on the roof's south slope, and paired interior chimneys on the ridgeline. This house originally may have resembled the contemporary Waite house at 16 Howard (q.v.). By the 1870s it was the home of mason John H. Watson.
- 37* Joshua Stacey House (ca 1860): An asbestos-shingled 2½-story, 3-bay-façade, center-entrance, mansard-roof house with a stone foundation, a small nicely detailed 1-story bracketed-pier segmental-arch entrance porch with bracketed cornice, 2-over-2 windows, bracketed cornice, small chimney on the upper north slope of the roof, and a 3-story addition on the southwest corner. The front yard is enclosed with an elaborate late 20th-century Colonial Revival picket fence. Stacey lived here until the end of the 19th century.
- 38* Freebody House (ca 1845): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, mid-20th-century tripartite windows on first and second stories of the façade, brick chimney on the ridgeline, and a 3-story flat-roof addition at the rear.
- 42* William S. Cranston House (ca 1845): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with late 20th-century 1-over-1 windows, a dormer on the eastern roof slope, and a small chimney on the ridgeline near the rear. Cranston was a carpenter. Application of artificial siding in the late 20th century occasioned the loss of molded lintels above the windows and brackets along the cornice line.

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HOWARD STREET, continued

- 43* F.S. Burdick House (ca 1890, ca 1900): An elaborate and complexly massed Queen Anne house, 1, 1½, and 2 stories high with brick and parged foundation, principal entrance within a glazed porch set within the mass of the 1½-story central section, projecting 2-story pavilion on the northeast corner with its second story projecting over the first-story semi-octagonal bay window and framing it with large consoles, tall octagonal tower on the northwest corner with banded shingling in its attic and steep roof capped by a prominent finial, a variety of window sizes (predominantly 12-over-2 and 9-over-1) and configurations all probably original, and a prominent chimney in the central section. Burdick was a builder and continued to renovate this house while he lived here, adding the northwest tower some ten years after the house was first built. This home-as-business-card approach is typical of architects, carpenters, and builders.

HOWARD WHARF/WEST HOWARD STREET

A substantial wharf has existed in this location since the third quarter of the eighteenth century, when the southernmost of the substantial wharves along the waterfront was known as Overing's Wharf. The Overing family lived nearby, in a house that still stands at 479-483 Thames Street (q.v.). Landfill has obscured the dramatic appearance of a long wharf extending into the harbor, but the passageway along its route and the working waterfront buildings adjacent nevertheless give a strong sense of an historic harborside area. In addition to the buildings listed immediately below, see also Newport Steam Mill, 449 Thames Street.

- NC Restaurant (1963 et seq.): A long, narrow 1-story building with a concrete-slab foundation, irregular fenestration with large, plate-glass windows. Built on the site of a coal bin for the Aquidneck Mill, this building typifies the transformation of the waterfront from working/industrial/maritime activity to tourism and recreation.
- NC Building (ca 1950): A utilitarian, 1-story hip-roof building with shingled walls, irregular multiple-pane fenestration, and entrance at the east end of the south elevation. This is now used as an annex to the International Yacht Restoration School located nearby at 449 Thames Street (q.v.).

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HUNT COURT

- 5* House (ca 1925): A 2½-story end-gable-roof house with a parged foundation, full-width 3-bay Tuscan-column front porch with pediment over the principal entrance, patterned shingles on the façade's second story and attic, and late 20th-century 1-over-1 replacement sash.

LEE AVENUE

- 10 Ann Gill House (ca 1880, late 20th century): A small, shingled 1½- and 2½-story, 2-bay-façade, side-hall-plan, L-plan, cross-gable-roof house set gable end to the street with a parged foundation, full-width turned-post front porch, late 20th-century parapet-and-balustrade roof deck above the historic front porch, 2½-story section at rear, metal flue near the south end of the east slope of the front section's roof, and a small brick chimney at the intersection of the cross gable. Mrs Gill was a widow when she built this house; she lived not here but next door at number 14 (q.v.). By the early 20th century this was the home of laborer Michael Whittley and his wife, Catherine, who continued to live here following his death into the 1920s.
- 14 Ann Gill House (ca 1870): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, full-width hip-roof front porch (remodeled, simplified, and reoriented in the late 20th century), late 20th-century 1-over-1 windows, small chimney on the ridgeline near the center of the house, and a late 20th-century roof deck toward the rear. Mrs Gill was a widow when she built this house; she later built the house next door at number 10 (q.v.) as an investment. From the 1890s into the 1920s this was the home of teamster James Jones.
- 18 John Feeney House (ca 1865): A shingled 2½-story gable-end-and-wing house with a stone foundation, 1-story entrance porch (with late 20th-century turned-posts) within the interior angle of the L-plan, late 20th-century 1-over-1 windows, and a gabled dormer on the west slope of the roof, now extended north into a shed dormer that carries a roof deck. Feeney was a laborer at the time he first occupied this house; by the 1880s and into the 1890s he was a gardener. Members of the family continued to live here into the 1920s.
- 19 Patrick Ronayne House (ca 1860): An asbestos-shingled 1½-story, side-hall-plan house set gable end to the street with a full-width braced-post front porch enclosed at its west end, late 20th-century 1-over-1 windows, and a small chimney on the ridgeline near the center of the house. Ronayne had died by the mid-1870s but members of his family continued to live here into the 1920s.

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LEE AVENUE, continued

- 21 House (ca 1900): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width braced-turned-post front porch with glazed section at the east end set within the mass of the house, clapboard first story with partially patterned-shingle second story and attic, late 20th-century 1-over-1 windows, and small chimney on the ridgeline near the rear.
- 22 Michael McCormick House (ca 1875): A vinyl-sided 2½-story, asymmetrical 5-bay-façade, center-entrance mansard-roof house with a stone foundation, late 20th-century 1-over-1 windows, and symmetrically placed dormers in the south and west elevations. McCormick was a carpenter.
- 26 Mary Feeney House (ca 1900): An aluminum-sided 2-story side-hall-plan house set gable end to the street with a stone foundation, full-width front porch with glazed section at the west end set within the mass of the house, late 20th-century 1-over-1 windows, and small chimney on the ridgeline. The widowed Mrs Feeney lived nearby at 18 Lee Avenue (q.v.) and built this as an investment.
- 27 John Byrnes House (ca 1855): An asbestos-shingle small 1½-story house with an enclosed full-width front porch, principal entrance in the west elevation of the porch, braced-turned-post supporting the west end of the porch, paired bracket cornice, small chimney centered on the ridgeline, and shed-roof ell at rear. Mrs Byrnes lived here in the 1880s. For most of the first 2 decades of the 20th century this was the home of laborer Patrick J. Nolan.
- 28 Nancy and Bernard McDermott House (ca 1882): An asphalt-shingled 1½-story house set gable end to the street with an enclosed full-width front porch set within the mass of the house, late 20th-century 1-over-1 windows, and a small chimney on the ridgeline. Members of the McDermott family lived here into the 1890s. By the early 20th century Mary Feeney, who lived nearby at 18 Lee Avenue (q.v.) had acquired the property, which she owned into the 1920s.
- 30 W.T. Underwood House (ca 1880): A shingled 1½-story, 3-bay-façade, side-hall-plan house with 2-over-1 windows and a small chimney on the ridgeline near the center of the house. Underwood seems not to have lived here. From the early 1890s until the early 1920s this was the home of Thomas Keenan, described successively as a laborer, caretaker, and gardener.
- 33 Julia Hickey House (ca 1900): A 2½-story, side-hall-plan house with a stone foundation, full-width turned-post front porch set within the mass of the house, late 20th-century 1-over-1 windows, and a metal flue on the ridgeline.

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LEE AVENUE, continued

- 34 W.T. Underwood House (ca 1880): A 1½-story, 3-bay-façade, side-hall-plan house with full-width turned-post front porch and small chimney on the ridgeline. Underwood seems not to have lived here. By the early 1890s this was the home of Mary Murphy, widow of Dennis, and members of the Murphy family continued to live here into the 1920s.
- 37 House (ca 1865): A wide, deep, 2½-story house with a side-hall plan set gable end to the street with a stone foundation, irregular fenestration (2 windows on first story, 4 windows on second story, 2 symmetrical windows in attic), heavy modillion cornice between first and second stories, vehicular entrance in 1-story addition along the depth of the east elevation, 6-over-6 windows, and a large shed-and-cross-gable-roof dormer above east elevation. Carpenter Michael McCormick, who then lived at 22 Lee Avenue (q.v.), owned this by the mid-1870s. By 1883, he had moved here and added undertaker to his occupational pursuits; skilled carpenters who could produce coffins often added undertaking to their vocational repertory.
- 38 G.E. and E.C. Blackhurst House (ca 1890): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, late 20th-century full-width turned-post front porch, and 6-over-6 windows. The Blackhursts seem not to have lived here. By the early 1920s this was the home of the Sheehan family, including Daniel, who worked as a gardener for F.P. Garrettson, and William, a chauffer.
- 40-42 House (ca 1880 et seq.): A rambling vinyl-sided cross-gable-roof multiple-family house with several juxtaposed sections, each with an individual entrance, and 6-over-6 windows. The owners of this building from the time of its construction into the 20th century seem not to have lived here.
- 43 Timothy Donovan House (ca 1865 et seq.): A 1½-story house with a stone foundation, partially enclosed full-width front porch, rear wall raised to 2 stories in the late 20th century, and a small off-center chimney on the ridgeline. Donovan's widow, Catherine, remained here after his death, into the 1890s. In the early 20th century this was the home of laborer John J. Donovan.
- 46 Catherine O'Flanery House (ca 1885): A vinyl-sided 2½-story, 2-bay-façade, side-hall-plan, mansard-roof house set narrow end to the street, transom-light shallow-pediment principal entrance set within small 1-story turned-post porch, 2-story bay window flanking entrance to the west and culminating in a shed-roof dormer, and modillion cornice. None of the members of the O'Flanery family, who owned

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LEE AVENUE, continued

this property into the first decade of the 20th century, lived here, and neither did Max Teitz, who owned it in the 1920s.

- 49 Mary Driscoll House (ca 1865): A small but high-shouldered, shingled 1½-story, 3-bay-façade, center-entrance house with a stone foundation, transom light over the principal entrance, late 20th-century 1-over-1 windows, and a small chimney near the center of the ridgeline. Mrs Driscoll was a widow.
- 50 J.P. Carroll House (ca 1880): A small-scale, shingled 1½-story lightening splitter with a 1-story shed-roof section almost the full depth of the east elevation, principal entrance within a small porch set into the mass of the southern end of the shed-roof section, broad and shallow bay across the façade, prominent gabled dormer on the east elevation, and small chimney off center on the ridgeline. The Carrolls were here only briefly; by the early 1890s this was the home of laborer Michael J. Sullivan. The lightening splitter is a rare but not unusual 19th-century Rhode Island form with a very steep gable roof.
- 51 John O'Neill House (ca 1875): A shingled 2½-story, 3-bay-façade, side-hall-plan house with a stone foundation, 2-over-2 windows, and a small chimney on the ridgeline. The thin, weak broken-scroll-pediment surround on the principal entrance is a late 20th-century replacement of a full-width 1-story braced-post front porch. O'Neill was a laborer, and the family remained here into the 1920s.
- 52 D. and C. Sullivan House (ca 1885): An aluminum-sided 2½-story, 3-bay-façade, side-hall-plan house with a stone foundation, full-width 1-story front porch (remodeled in the late 20th century from braced chamfered posts into turned posts and spindles), late 20th-century 1-over-1 windows, a dormer above the west elevation, and a small chimney on the ridgeline. By the early 1890s Catherine Sullivan had been widowed, but the family remained here into the 1920s.
- 53 John O'Neill House (ca 1865): A modest, winsome, 1½-story, 2-bay-façade, side-hall-plan house with a stone foundation, full sidelights framing the principal entrance, and 6-over-6 windows. By 1883 this was the home of clerk Eugene O'Neill. Members of the O'Neill family remained here into the 1920s.
- 55 Michael Murphy House (ca 1875, late 20th century): An expansive 2½-story, 3-bay-façade, center-entrance house with a stone foundation; the double-stepped stoop, the pediment and pilasters around the principal entrance with sidelights, and the 6-over-6 windows are all late 20th-century attempts to "colonialize" a much later house. Various members of the Murphy family lived here into the 1920s.

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LEES WHARF

Lees Wharf (1921 et seq): A wharf with a marina, Lees Wharf has several small temporary sheds as well as moorings for boats.

3 NC Garage (mid-20th century): A 1½-story building with a poured-concrete foundation, single 2-vehicle opening and a pedestrian opening on the south elevation, and deck-on-hip roof with pedimented dormer above the south elevation and shed dormers above the west elevation.

5-7 NC House (1977): An agglomerative 1½-, 2-, and 3-story shingled building with a poured concrete foundation, end-gambrel-roof section to the east, set back 2-vehicle entrance to the north and west of the gambrel-roof section, flat-roof section above the garage, polygonal-plan third story at the intersection of the gambrel and garage section, irregular fenestration, and decks with railings at the second and third story levels. Oriented to the south and west to exploit fine views of the waterfront, this typifies the small-scale houses built in this area in the late 20th century.

9 House (ca 1890 et seq.): A shingled 2-story, end-gable-roof house with 1-story shed-roof section along the east elevation, second-story deck supported by wood piers on the west elevation, irregular fenestration, and small chimney centered on the ridgeline. By the early 1920s, this was the home of carpenter John Collon.

LUCAS AVENUE

1-3 House (ca 1900): A shingled 1½-story, 6-bay-façade double house with a stone foundation, b-A-b-b-A-b façade organization, late 20th-century doors and 1-over-1 windows, 2 symmetrically placed gable dormers above the façade, and symmetrically placed small chimneys on the ridgeline.

2 House (ca 1900): A vinyl-sided 2½-story gable-end-and wing house with a stone foundation, 2 entrances on the façade of the wing near its intersection with the gable end, 2-over-2 windows, and chimneys on the ridgelines of both gable end and wing.

4 NC House (1987): A shingled 2½-story end-gambrel roof house with a poured concrete foundation, vehicular and pedestrian entrance on the first story of the façade, 2 symmetrically placed windows on the second story, 1 central window in the attic, and staircase to entrance at the rear of the second story on the side elevation.

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LUCAS AVENUE, continued

- 5 House (ca 1890): A vinyl-sided 2½-story, side-hall-plan house with a stone foundation, partially enclosed full-width 1-story turned-post front porch, and semi-octagonal bay window, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline.
- 6 House (ca 1900): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width 1-story turned-and-braced-post front porch, late 20th-century 1-over-1 windows, and small chimney near the center or the ridgeline.
- 7 House (ca 1900): A 2½-story, 3-bay façade, side-hall-plan house with a stone foundation, and full-width turned-post front porch.
- 8 House (ca 1900): A 1½-story house set gable end to the street with a stone foundation, enclosed full-width front porch, principal entrance in the side elevation of the porch, 2-over-2 windows, and small chimney.
- 9 House (ca 1890): A vinyl-sided 2½-story 3-bay-façade, side-hall-plan house with a parged foundation, full-width 1-story turned-post hip-roof front porch, 2-over-2 windows, and small chimney hear the center of the ridgeline.
- 11 House (ca 1910): A 2½-story, 2-bay façade, side-hall-plan house with a stone foundation, full-width 2-story front porch with turned posts on the first story, and late 20th-century 1-over-1 sash.
- 12 House (ca 1900): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house with parged foundation, full-width turned-post front porch set within the mass of the building, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline.
- 13 House (ca 1915): A 1½-story house set gable end to the street with a parged foundation, small entrance porch set within the mass of the building at the corner, 2-over-1 windows, and small chimney near the center of the ridgeline.
- 14 House (ca 1900): A 1½-story house set gable end to the street with an enclosed full-width front porch set within the mass of the house and late 20th-century 1-over-1 windows.

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LUCAS AVENUE, continued

- 15 House (ca 1900): A vinyl-sided 1½-story house set gable end to the street with principal entrance in a small porch set within the mass of the house at the corner, late 20th-century 1-over-1 windows, and small chimney near the top center of the roof.
- 16 House (ca 1915): A vinyl-sided 1½-story, side-hall-plan house with a parged foundation, a glazed full-width 1-story front porch, late 20th-century 1-over-1 windows, and a small chimney near the center of the ridgeline.
- 17 House (ca 1900): A 1½-story house set gable end to the street with a parged foundation, enclosed full-width front porch, principal entrance in the side elevation of the porch, clapboard first story and shingled attic, 1-story bay window at the middle of the side elevation, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline.
- 18 House (ca 1910): A 1½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, principal entrance within a small 1-story turned-post hip-roof front porch flanked by a bay window, attic projecting beyond the wall plane of the façade and carried on brackets, late 20th-century 1-over-1 windows, shed-roof dormer breaking the cornice on the side elevation, and small chimney near the center of the ridgeline.
- 19 House (ca 1900): A 1½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, principal entrance within a small 1-story turned-post hip-roof front porch flanked by a bay window, attic projecting beyond the wall plane of the façade and carried on brackets, late 20th-century 1-over-1 windows, and small chimney near the top center of the roof.
- 23 Barn (ca 1915): A 2-story gambrel-roof building with vehicular entrances in the façade.
- 24 House (ca 1900): A 1½-story house set gable end to the street with a stone foundation, full-width glazed front porch set within the mass of the house, principal entrance in the east elevation of the porch, 2-over-2 windows, and small chimney near the center of the ridgeline.
- 26 House (ca 1900): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street, with a full-width turned-post porch set within the mass of the house, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline.

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McALLISTER STREET

- 20 L.J. Fitzpatrick House (ca 1900): A shingled 1½-story, 3-bay-façade, center-entrance house with a stone foundation, full-width 1-story turned-post front porch, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. Fitzpatrick was a coachman.
- 24 P.J. Shea House (ca 1900): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, 3-bay first story, small 1-story entrance porch, 2-bay second story, 1-bay attic, clapboard on the first story, shingle on the second story and attic with fish-scale shingles banding the middle of the second story and the upper section of the attic, and late 20th-century 1-over-1 windows. Shea was a laborer.
- 25 Martin T. Boyle House (ca 1865): A shingled 1½-story, asymmetrical-3-bay-façade, center-entrance house on a high foundation with transom light over principal entrance, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. Boyle was a coachman, and the Boyle family remained here for many years; as late as 1919 Michael T. Boyle, also a coachman, lived here.
- 26 M. Kenney House (ca 1880): A 1½-story, 4-bay-façade, off-center-entrance house with a high stone basement, full-width 1-story front porch, large windows on the façade, and prominent symmetrically placed gable-roof dormers above the façade. Kenney probably built this as an investment; he seems not to have lived here.
- 28 Antonio DeSantis House (ca 1910): An unusual 3-story house set gable end to the street with a stone foundation, full-width 1-story braced-turned-post front porch, two principal entrances at either end of the façade flanked on the interior by large windows. 3 symmetrically placed windows on the second story, late 20th-century 1-over-1 windows, and a large end-gabled addition that rises above the west elevation. DeSantis was a barber.
- 30 NC House (ca 1870): A much altered 2-story, end-gable-roof house with an uncoursed granite foundation and irregular fenestration.
- 44 William Adams House (ca 1890): A small, shingled 1½-story, 2-bay-façade, side-hall-plan house with a stone foundation, small hood on scroll brackets over the principal entrance, 2-over-2 windows, and small chimney near the center of the ridgeline.

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MARCHANT STREET

- 1 Natalie B. Brown House (ca 1920): A wide-clapboard-sided 2-story, 3-bay-façade, center-entrance Dutch Colonial house with a parged foundation, principal entrance under a braced gable-end hood, paired windows flanking the entrance, paired windows within the shed-roof dormer above the façade, small window centered above the entrance, 6-over-1 windows, and small chimney near the south end of the ridgeline. Natalie Brown (Mrs John Nicholas I), who summered nearby at Harbour Court, 5 Halidon Avenue, probably built this as an investment or as quarters for her staff. At the same time, she built the adjacent house at number 5 (q.v.).
- 5 Natalie B. Brown House (ca 1920): A shingled 2-story, 3-bay-façade, center-entrance Dutch Colonial house with a parged foundation, principal entrance under a braced gable-end hood, late 20th-century tripartite oriel windows flanking the entrance, paired late 20th-century 1-over-1 windows within the shed-roof dormer above the façade, small window centered above the entrance, and small chimney off center on the ridgeline. Natalie Brown (Mrs John Nicholas I), who summered nearby at Harbour Court, 5 Halidon Avenue, probably built this as an investment or as quarters for her staff. At the same time, she built the adjacent house at number 1 (q.v.).
- 7 Patrick Morris House (ca 1900): A 1½-story house with a parged foundation, entrance at the north end of the west elevation, late 20th-century tripartite picture window south of the entrance, late 20th-century casement window south of the tripartite window, and 2-over-2 windows on the north elevation. Morris was a teamster.
- 8 House (ca 1910): A shingled 1½-story, side-hall-plan house set gable end to the street with a stone foundation, principal entrance with transom light, paired 2-over-2 windows on the façade's first story, 2-over-2 windows elsewhere, and small chimney on the ridgeline at the rear.
- 19A-B House (ca 1915): A shingled, 2-story, cruciform-plan multiple-family house with entrances in the narrow north and south elevations of the southern cross, symmetrical Queen Anne windows on the first story of the southern cross, symmetrical 2-over-2 windows on the second story of the southern cross, Chicago windows on first and second stories of the main block flanking the southern cross, and pent roof around the perimeter of the flat roof.
- 21 NC House (ca 1925 et seq.): A 1-story 2-bay-façade, side-hall-plan house with a parged foundation, late 20th-century quadripartite oriel window flanking the entrance, late 20th-century casement windows, and pent roof around the perimeter of the flat roof.

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MERCHANT STREET, continued

- 52 House (ca 1915): A vinyl-sided double-decker with enclosed porch on the second story, late 20th-century 1-over-1 windows, and a small chimney near the rear of the ridgeline.
- 54 House (ca 1958): A 1-story ranch house with poured-concrete foundation, irregularly patterned fenestration including picture and casement windows, shingle and wide-clapboard siding, and a low gable roof.
NC
- 56 House (1990): A modern, wood-shingled, two-story, hip-roofed house with a poured-concrete foundation.
NC
- 65 House (ca 1920): A 2-story multiple-family house with an uncoursed-granite foundation, full-width 1-story front porch, paired entrances centered on the façade and flanked by windows, late 20th-century 1-over-1 windows, and a low-pitch end-gable roof.
NC

MILBURN COURT

- 7* Albert Sherman House (ca 1855): A small, much-altered, vinyl-sided, 2-story house with a parged foundation, principal entrance at the west end of the north elevation, irregular fenestration of late 20th-century 1-over-1 windows. Sherman, a dry-goods dealer on Thames Street, seems to have built this as an investment, for he seems not to have lived here.
NC
- 11* Julia A. Gladding House (ca 1855): A small, 1½-story, asymmetrical 3-bay-façade, center-entrance house with a stone foundation, transom light over the principal entrance, 2-over-2 windows, and small off-center chimney on the ridgeline. Mrs Gladding, who was widowed by the mid-1870s, lived here at least until the end of the 19th century.
- 15* James Burkinshaw House (ca 1855): A small, 4-bay-façade, off-center-entrance house with a stone foundation, 6-over-6 windows, shed dormers each with paired windows on the north slope of the roof, and a small off-center chimney on the ridgeline. Burkinshaw was a principal in Burkinshaw & Marvel, located on Thames Street. His business partner lived next door at number 17 (q.v.).
- 17* W.W. Marvel House (ca 1900): A 2-story, 2-bay-façade, side-hall-plan house set gable end to the street with a high stone foundation, asbestos-shingled first story, vinyl-sided second story, principal entrance flanked on the west by 1-story semi-octagonal-plan bay window, late 20th-century 1-over-1 windows,

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and small off-center chimney on the ridgeline. Marvel was a partner in Burkinshaw & Marvel, located on Thames Street. His business partner lived next door at number 15 (q.v.).

MORTON AVENUE

- 8 House (ca 1930): A shingled 2½-story, cross-gable-roof house with parged foundation, asymmetrical massing, off-center principal entrance set within a turned-post porch slightly recessed into the building's mass at its southeast corner, single and paired 9-over-1 windows on the façade, and a chimney near the intersection of the gable crossing.
- 10 House (ca 1925): A low-slung brick, 1½-story, hip roof bungalow with stone foundation, stone sills and lintels, off-center principal entrance flanked on the west by a shallow bay window and on the east by a tripartite window, hip-roof dormers, and chimney on the west elevation that penetrates the west slope of the roof. This is almost the mirror image of the house next door at number 12 (q.v.).
- 12 House (ca 1925): A low-slung brick, 1½-story, hip roof bungalow with stone foundation, stone sills and lintels, off-center principal entrance flanked on the east by a shallow bay window and on the west by a tripartite window, stone quoining at the corners, hip-roof dormers, and chimney on the east elevation that penetrates the east slope of the roof. This is almost the mirror image of the house next door at number 12 (q.v.).
- 28 NC House (ca 1925, late 20th century): A shingled 1½-story L-plan, cross-gable-roof house with the interior angle of the L filled with a shed-roof addition, hip-roof porch at the southwest corner, deck that extends around the south and west elevations, metal flue at the northwest corner of the shed-roof addition, 2-over-1 and late 20th-century 1-over-1 windows, and chimney at the intersection of the gable crossing. The extensive remodeling of this house in the late 20th century obscures its historic appearance.
- 30 NC House (ca 1965): A 1-story, low-hip-roof, brick-façade ranch house with a poured-concrete foundation, entrance porch set into the building mass at the southwest corner, tripartite window near the east end of the façade, and small chimney neat the crest of the roof toward the rear.
- 32 House (ca 1900, late 20th century): A 2½-story, 2-bay-façade, side-hall-plan, 2-family house set gable end to the street with a parged foundation, clapboard first story with shingles above, full-width 2-story front porch with braced posts, paired entrances at the east end of the façade, late 20th-century 1-over-1

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MORTON AVENUE, continued

windows, 2-story bay window on west elevation, and large shed dormers on both east and west slopes of the roof. This is similar in form to the house next door at number 34 (q.v.), which it may have more closely resembled before its late 20th-century remodeling.

- 34 House (ca 1910): A 2½-story, side-hall-plan, 2-family house set gable end to the street with a parged foundation, clapboard first story with shingles above, full-width 2-story front porch with turned posts and decorative bracing, paired entrances at the east end of the façade, 2-over-2 windows, and 2-story bay window on the west elevation with cross gable above.
- 36 House (ca 1910): A vinyl-sided 2½-story house set gable end to the street with a stone foundation, full-width enclosed front porch, entrance to upper level of the porch at the east end of the façade's second-story, 2-over-2 windows, shed dormer above the east elevation, and a small chimney near the center of the ridgeline.
- 38 House (ca 1930): A compact, square-plan, shingled, 3-bay-façade, center-entrance 2-story Dutch Colonial house with parged foundation, projecting vestibule and Tuscan-column porch with end-gable roof, sidelights flanking the principal entrance, late 20th-century 1-over-1 windows, large shed dormer on the lower south slope of the gambrel roof, and chimney centered on the east elevation.
- 40 House (ca 1930): A 2½-story Foursquare house with parged foundation, clapboard first story, shingled second story, square-plan glazed entrance porch at the east end of the façade with balustraded upper level reached from second-story entrance, 6-over-1 windows, and small chimney near the at the peak of the roof.
- 42 House (ca 1900, late 20th century): An interesting and unusual, 1½-story shingled house with a wide 1-story hip-roof porch wrapping around the south and east elevations and nicely integrated with the house's overall massing, a jerkinhead gambrel roof with shed dormer on the east lower slope, and small chimney on the ridgeline to the rear.
- 44 House (ca 1900): A 2½-story, 3-bay-façade, side-hall-plan house with brick foundation, full-width 1-story Tuscan-column shed-roof front porch with balustraded balcony and second-story entrance above the principal entrance, clapboard first story, pebbledash second story and attic articulated into rectangular panels with wood trim. A similar house stands nearby at number 52 Morton Avenue (q.v.)

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MORTON AVENUE, continued

- 48 House (ca 1910): A 2½-story, side-hall-plan house with parged foundation, full-width enclosed hip-roof front, clapboard first story, shingled second story and attic, 2-over-1 windows, paired windows with decorative sill trim in the attic of the façade, and small chimney near the center of the ridgeline.
- 50 House (ca 1920): A shingled 2½-story Foursquare house with brick foundation, full-width hip-roof enclosed front porch, chimney toward the south end of the east elevation, and hip-roof dormers.
- 52 House (ca 1900): A 2½-story, 3-bay-façade, side-hall-plan house with brick foundation, full-width 1-story Tuscan-column shed-roof front porch with balustraded balcony and second-story entrance above the principal entrance, clapboard first story, pebbledash second story and attic articulated into rectangular panels with wood trim. A similar house stands nearby at number 44 Morton Avenue (q.v.)
- 54 NC House (ca 1940): A small 1½-story house with a poured-concrete foundation, asymmetrical 3-bay façade, and center entrance flanked by a tripartite picture window to its west.

MORTON PLACE

- 1 David Burke House (ca 1918): A 2½-story, 2-bay-façade, end-gable-roof house with parged foundation, clapboard first story, shingled second story, and small chimney near the crest of the roof on its north slope. Burke worked in a billiard parlor and bowling alley.
- 2 House (ca 1918): A 2½-story, 2-bay-façade, end-gable-roof house with parged foundation, clapboard first story, shingled second story, and small chimney near the crest of the roof on its north slope.

NARRAGANSETT AVENUE

- 1 NC House (ca 1970): A 1-story ranch house with a poured concrete foundation, off-center entrance flanked on the east by paired 8-over-8 windows and on the west by 2 individual 8-over-8 windows, and a small chimney on the roof's south slope near the west elevation.
- 2 P. Rafferty House (ca 1890): A 2½-story, 2-bay-façade, side-hall-plan, cross-gable-roof multiple-family house with 1-story turned-post hip-roof entrance porch flanked on the east by a 2-story bay window, paired brackets in the raking and eaves cornices, and a small chimney at the gable intersection. At the southwest corner of the lot is an intricately assembled stone structure that dates to the mid-20th century.

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NARRAGANSETT AVENUE, continued

- 5 J.F.E. and M.J. Rodda House (ca 1895): A 1½-story house with a parged stone foundation, glazed full-width 1-story front porch, bracketed cornice, steep mansard roof with unusually high upper slopes, bracketed-gable dormers above north and west elevations, and small corbelled off-center chimney.
- 6 W.F. and M. Beattie House (ca 1895, late 20th century): A vinyl sided 3-story, 3-bay-façade, side-hall-NC plan house with stone foundation, full-width hip-roof 1-story front porch with braced posts, late 20th-century 1-over-1 windows, tripartite casement-and-picture window toward the west end of the façade's third story, fire-escape from façade's third-story window extending across the front porch to the first story level, and a small chimney near the ridgeline. The third story was added during the last two decades of the 20th century. William Beattie, an engineer, remained here into the 1920s. Late 20th-century changes have severely compromised the building's integrity.
- 7 B.A. Fitzgerald House (ca 1900): A shingled 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with stone foundation, principal entrance in a glazed 1-story front porch on the east half of the façade's first story flanked on its west by a 1-story semi-octagonal-plan concave-hip-roof oriel window, 2-over-2 windows, and small parged chimney near the middle of the ridgeline.
- 8 Patrick H. Dunn House (ca 1895): A 2-story, side-hall-plan, hip-roof house with stone foundation, full-width 1-story front porch with braced turned posts, late 20th-century 1-over-1 windows, bracketed cornice, and central brick chimney. Dunn, a mason, remained here into the 1920s.
- 9 Winifred Manning House (ca 1885): An asbestos-shingled 2½-story, mansard-roof house with full-width 1-story hip-roof front porch, 2 irregularly placed doors and windows on the façade's first story, 3 asymmetrically placed windows on its second story, bracketed cornice, and 2 asymmetrically placed bracketed gable dormers above the façade.
- 9½ House (ca 1910, late 20th century): A large 3-story, 5-bay-façade, center-entrance square-plan house set NC gable end to the street with a stone foundation, late 20th-century 1-story hip-roof entrance porch framing the principal entrance, late 20th-century 1-over-1 windows, small cross gable breaking through the cornice on the west elevation, clapboard on the first and second stories, and shingled third story. Late 20th-century changes, in addition to those noted above, include the removal of the original full-width 2-story braced-turned-post front porch, addition of a full third story, and reconfiguration of the roof.

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NARRAGANSETT AVENUE, continued

- 10 A. and B.A. Nolan House (ca 1890 et seq.): An aluminum-sided 2-story, 3-bay-façade, side-hall-plan house set narrow end to the street with a stone foundation, projecting vestibule, late 20th-century 6-over-6 windows, and hip roof. Augustus Nolan was a coachman.
- 11 A.R. O'Hanley House (ca 1900): A shingled 2½-story house set gable end to the street with a stone foundation, full-width 1-story enclosed front porch, 1-story bay window on the east elevation, late 20th-century 1-over-1 windows, and chimney on the ridgeline. The central window on the façade's second story was closed and covered in the late 20th century.
- 12 Phillip Dowling House (ca 1890): A shingled 1½-story, side-hall-plan house set gable end to the street with a brick foundation, full-width 1-story enclosed front porch with principal entrance toward its west end, 1-story rectangular-plan bay window on the east elevation, 2-over-2 windows, shed dormer above the east elevation, and small chimney toward the north end of the ridgeline.
- 13 Thomas Lyons House (ca 1900): A shingled 2½-story side-hall-plan vernacular Queen Anne house set gable end to the street with a stone foundation, semi-octagonal-plan bay window flanking the principal entrance to its west, narrow stringcourse between first and second stories, second story of the façade projecting well beyond the wall plane of the first story, and small chimney near the south end of the ridgeline.
- 14 J.C. Sullivan House (ca 1890): A 1½-story, side-hall-plan house set gable end to the street with a parged foundation, full-width 1-story enclosed entrance porch with principal entrance toward its east end, 1-story rectangular-plan bay window on the west elevation, late 20th-century casement windows in the approximate location of historic windows but differing in configuration and bereft of the trim from the originals, and 2 small chimneys placed symmetrically near the center of the ridgeline.
- 15 Charles H. Russell House (ca 1885): A high-shouldered vinyl-sided 2½-story, 3-bay-façade, center-entrance house set back from the street with a stone foundation, full-width 1-story low-hip-roof front porch, principal-entrance vestibule projecting beyond the wall plane, full-length windows on the façade's first story, 1-story oriel window toward the south end of the east elevation, late 20th-century 1-over-1 windows, large mansard roof with symmetrical gable-end dormers in the lower slopes above the east, north, and west elevations as well as hip-roof dormers on the upper slopes of each, and a small chimney adjacent to the north hip-roof dormer.

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NARRAGANSETT AVENUE, continued

- 16 Mary J. Sullivan House (ca 1907): A vinyl-sided 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, enclosed 1-story entrance porch across the eastern half of the façade's first story with principal entrance in its west elevation, 2-story bay window on the façade's western half, and late 20th-century 1-over-1 windows.
- 17 House (1998): A 2-story, side-hall-plan house set gable end to the street with poured-concrete
NC foundation, full-width 1-story low-hip-roof turned-post front porch, and 1-over-1 windows. This house attempts to imitate some of the forms and details of historic houses within the district but lacks their scale.
- 18 T.C. and E. Sullivan House (ca 1890): A vinyl-sided 1½-story 2-bay-façade, side-hall-plan house with stone foundation, full-width 1-story front porch enclosed on its west end around the principal entrance, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline.
- 19 Patrick H. Russell House (ca 1890): A shingled 1½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width 1-story enclosed front porch with principal entrance in its east elevation, 2-over-2 windows in the attic of the façade, large tripartite casement windows on the east elevation, and small chimney near the center of the ridgeline.
- 20 C. and E. O'Leary House (ca 1900): A vinyl-sided 1½-story, side-hall-plan house with a stone foundation, late 20th-century full-width 1-story entrance porch, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline.
- 22 P.E. Sullivan House (ca 1890): A 2½-story side-hall-plan house set gable end to the street with a stone foundation, full-width 1-story shed-roof braced-turned-post front porch glazed on the east half with principal entrance in the glazed section's west elevation, semi-octagonal 1-story bay window within the open section flanking the entrance, clapboard first story and shingled second and attic stories, narrow stringcourse between first and second story, late 20th-century 6-over-6 windows, and small chimney near the center of the ridgeline.
- 26 House (ca 1920): A 2-story brick Foursquare house with concrete-block foundation, principal entrance with large square Tuscan-column glazed porch extending south from the southeast corner, 2-story semi-octagonal bay window across the west side of the façade, 1-story semi-octagonal bay window toward the north end of the west elevation, and small chimney on the north slope of the hip roof.

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NARRAGANSETT AVENUE, continued

- 28 Margaret M. Sullivan House (ca 1900): An ample 2½-story, cross-gable-roof Tudor Revival house with a stone foundation, asymmetrical massing and articulation of façade with center entrance flanked by tripartite windows to the east and quadripartite windows to the west, hood moulds over the first and second-story windows, large jerkinhead end gable above the façade's east section, small jerkinhead dormer that breaks the cornice above the façade's west section, jerkinhead dormer breaking the cornice near the south end of the east elevation, cross-gable near the north end of the east elevation, and large chimney near the center of the high roof.
- 30 J.F. Sullivan House (ca 1902): A 2½-story, side-hall-plan vernacular Queen Anne house set gable end to the street with a stone foundation, 1-story braced-turned-post entrance porch on the west side of the façade flanked on the east by a 2-story semi-octagonal bay window with multiple-pane transom above the first-story central window, clapboard first story and patterned-shingle second story, 1-over-1 and 2-over-2 windows, smaller secondary gable projecting from the main gable above the façade's bay window, and small chimney near the north end of the ridgeline. This house, the mirror image of that next door at number 32 (q.v.), was built probably by a relative of that house's owner.
- 32 James W. Sullivan House (ca 1902): A 2½-story, side-hall-plan vernacular Queen Anne house set gable end to the street with a stone foundation, 1-story braced-turned-post entrance porch on the east side of the façade flanked on the west by a 2-story semi-octagonal bay window with multiple-pane transom above the first-story central window, clapboard first story and patterned-shingle second story, 1-over-1 and 2-over-2 windows, smaller secondary gable projecting from the main gable above the façade's bay window, and small chimney near the north end of the ridgeline. This house, the mirror image of that next door at number 30 (q.v.), was built probably by a relative of that house's owner. Sullivan, a plumber, lived here into the 1920s.
- 34 Dennis Buckley House (ca 1900): A shingled, 2½-story, side-hall-plan 2-family house set gable end to the street with a stone foundation, full-width 2-story turned-post front porch, west half of first-story porch is enclosed with principal entrance in its east elevation, shallow 2-story bay window with multiple-pane transom over the central window near the south end of the west elevation. Members of the Buckley family lived here into the 1920s, when this was the home of Stephen Buckley, a linotype operator for the Newport Herald House.

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PERRY MILL WHARF

- 14 NC Commercial Building (ca 1975): A 2½-story, clapboard-and-shingle commercial building with a poured-concrete foundation, projecting central pavilion with amply glazed upper section extending into the cross gable, large-pane windows on the first story, and 6-over-6 sash on the upper stories. This building represents the 1970s redevelopment of the waterfront for recreation and tourism.
- 16 NC Commercial Building (ca 1975): A small, 1½-story, gambrel roof building with a stone foundation, entrance to one side of the façade, large plate-glass window on the other side, and an off-center chimney. Built in the style of early 18th-century houses, this appeared on this site in this form as part of the 1970s waterfront redevelopment.
- 20 House (ca 1865): A 2½-story, end-gable-roof building with a stone foundation, irregular fenestration, 1-story shed-roof addition on north elevation. While built for residential use, this has long been in commercial use as part of the working waterfront.

PERRY STREET

- 2 Edward McHugh House (ca 1860): A shingled 1½-story house on a high basement, which reaches a full story above street level on the west elevation along Spring Street. A later storefront with a diagonally placed entrance is at the southwest corner. There are 5 evenly spaced windows on the west elevation at the main level, 3 asymmetrically spaced windows on the south elevation at the main level, and 2 symmetrically placed windows on the south elevation at the attic level; all windows are late 20th-century 1-over-1 windows. A gable-roof dormer is above the west elevation. At the southeast corner is a flat-roof addition
- 8 NC House (mid-19th century, et seq.): A much altered 1½-story house with a 1-story addition across the south elevation and set atop a 1-story high cinderblock foundation. The house probably was originally the monitor-top section at the very north, but changes are so many that there appears to be little integrity to this as an historic property.
- 14 House (early 20th century): An aluminum-sided square-plan 2-story house with a high basement and garage door on the 2-bay south elevation along Perry Street, 2-bay façade on the east elevation set well back from West Street, principal entrance at the south end of the east elevation reached by a long set of steps from West Street, chimney near the northeast corner, shed- and hip-roof additions on the north

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PERRY STREET, continued

elevation, late 20th-century 1-over-1 windows, and low hip roof. While a house stood on this site as early as the 1850s, this appears to be a 20th-century replacement.

- 18 Samuel Clarke House (ca 1848): A 2½-story, 3-bay-façade, center-entrance, cross-gable-roof Gothic Revival cottage with a high stone foundation, principal entrance into the basement level at grade on Perry Street, late 20th-century 1-over-1 windows, large quadripartite late 20th-century triangular window at the attic level of the west elevation, bracketed raking and eaves cornices, pierced scrollwork bargeboard in the façade's central cross gable, and chimney at the center of the principal ridgeline. In addition to the above-noted late 20th-century changes, the rubblestone foundation has been exposed by removing its parged coating.
- 20-24 House (ca 1900): A shingled 2½-story multiple-family house with a stone foundation, 5-bay façade articulated into an a-B-a-B-a pattern by the use of single windows in the end and center bays and broad shallow 2-story oriel windows in the second and fourth bays, modest recessed center entrance, late 20th-century 1-over-1 windows, large mirror-image trapezoidal windows at the attic level of the west elevation, gable dormer centered on the north slope of the roof flanked by large skylights.
- 26 House (ca 1855): A 2½-story, 3-bay-façade, center-entrance house with stone foundation, late 20th-century Federal-style double-stepped stoop, late 20th-century transom- and console-capped principal entrance surround, 6-over-6 windows, and large, late 20th-century center chimney. This house appears to be earlier than documentation supports.
- 30 Edward L. Smith House (ca 1903): A 2½-story house set gable end to the street with a sweeping porch around the south and west elevations, principal entrance set at 45° angle at the intersection of the south and west elevations, a projecting pavilion at the east end of the façade with a gable roof whose east slope continues the lower section of the principal roof, and a chimney near the center of the roof's western slope. Smith was a dealer in "fish, fruit, &c" with a shop at 471 Thames Street.

POPE STREET

- 6* William H. Marvel House (ca 1860): An aluminum-sided 1½-story, 3-bay-façade, side-hall-plan vernacular Gothic Revival cottage set gable end to the street with full-width front porch with swag-motif sawn bargeboard trim, larger scale and more elaborate version of the porch bargeboard in the raking cornice of the façade, late 20th-century 1-over-1 windows, low shed dormer above the west elevation.

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- 9 M.H. Kennedy House (ca 1895): A 1½-story 2-bay-façade, side-hall-plan house set gable end to the street with a parged-stone foundation, semi-octagonal bay window that flanks the entrance porch to its east, attic story that extends beyond the wall plane of the entrance porch to that of the central section of the bay window, clapboard first story and shingled attic story, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. Kennedy probably built this as an investment for he seems not to have lived here.
- 12–14*Patrick Reagan House (ca 1920): A solid, brick 2½-story Foursquare double house with a parged foundation, full-width 1-story brick-pier-and-spandrel front porch, paired center entrances flanked to east and west by 2 windows, 2 pairs of symmetrically placed windows on the façade's second story, and shingled shed-roof dormers above east, south, and west elevations. Reagan was a carpenter and builder working from a shop on Coddington Wharf.
- 13 John Murray House (ca 1893): An aluminum-sided 2½-story, asymmetrical-3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, principal entrance within a small, late 20th-century 1-story porch, late 20th-century 1-over-1 windows, and large shed dormer above the east elevation. Murray was a teamster for the G. B. Reynolds Company; he seems to have lived in or near this location as early as the 1880s and replaced an earlier house with this one in the early 1890s.
- 17 House (ca 1845): A 1½-story, 3-bay-façade, side-hall-plan Greek Revival cottage set gable end to the street with a stone foundation, wide-pilaster framed elevations, principal entrance with sidelights set within a broad-pilaster-and-entablature framed recess, 6-over-6 windows, shingled side elevations, and late 20th-century low shingled shed dormer on the east slope of the roof. For more than 30 years in the late 19th and early 20th centuries this was the home of fisherman George M. Crabbe. Fisherman Jesse Crowell lived here in the early 1920s.
- 18* House (ca 1770): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan gambrel-roof Colonial house with parged foundation, recessed principal entrance with transom light and sidelights, 2-over-2 windows, 2½-story ell extending from the main block's northwest corner, and shed-roof dormers. While this house clearly reads as pre-Revolutionary, the absence of any chimney calls into question its interior integrity. Its history appears not to have been researched. As an early house (and representing the eighteenth-century core's southernmost development) this deserves further inspection and research.

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- 21 John Roach House (ca 1845): A modest, winsome 2-story, 3-bay-façade, center-entrance vernacular Greek Revival house with a stone foundation, double-stepped stoop, sidelights flanking the central entrance, 6-over-6 windows, and small chimney at the west end of the ridgeline. The clapboard façade and shingled side elevations were revealed in the late 20th century after early 1970s aluminum siding was removed. An earlier house on the site may have been the home of Salmar Nubia, a member of a small community of African-Americans who lived on Pope Street in the early 19th century. Roach was a carpenter, and members of the Roach family remained here into the early 1920s.
- 22* Charles Russell House (ca 1865): A much-altered, shingled 2-story vernacular house set gable end to the street with stone-and-brick foundation, 2-story bay window below the gable end, 2-story flat-roof addition extending west from the south end of the main block's west elevation, and principal entrance at the east end of the addition's south elevation. Russell's widow, Alice, was living here in 1876; while the property remained in the Russell estate through the end of the 19th century; no family member seems to have lived here after the 1870s.
- 25 William Brophy House (ca 1875): A 2½-story, 3-bay-façade, center-entrance, cross-gable-roof house with a stone foundation, stone first story, center entrance flanked on the west by a 1-story semi-octagonal bay window and set within a 1-story braced-turned-post porch created by the second story that projects beyond the wall surface of the first story, aluminum-sided second story, and late 20th-century 1-over-1 windows. Brophy, a mason, lived here into 1890s, and his widow, Ann, continued to live here into the early 20th century. An earlier house on the site (or perhaps an earlier version of this house) was home to Newport Gardner, the leader of an African-American community on Pope Street in the early 19th century.
- 28* House (early 19th century): A 2½-story, 5-bay-façade, center-entrance, center-chimney house with a low parged foundation, principal entrance flanked by sidelights and capped with a simple entablature, clapboard façade and shingled side elevations, 6-over-6 windows, late 20th-century splayed lintels on side-elevation windows. This may have been the home of Bacchus Overing in the early 19th century—Overing was a member of a small community of African-Americans who lived on Pope Street. By 1921 it was the home of Michael DeSantis, who had a barbershop on Thames Street.
- 29 House (early 19th century): A 2½-story, 4-bay-façade, off-center entrance house with a low parged foundation, principal entrance flanked by sidelights and capped with a simple entablature, and late 20th-century 6-over-6 windows. The early history of this house remains uninvestigated; its later occupants

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included teamster and ice-dealer Isaac Clarke in the 1870s and 1880s, laborer Patrick H. Leary in the 1890s, and gardener Patrick O'Brien in the early 20th century.

- 33 Joseph Sutherland House (ca 1875): A modest, shingled 2-story house set gable end to the street with a low stone foundation, principal entrance centered in the east elevation and flanked asymmetrically by windows on either side, second-story windows on east elevation directly above those on the first story, 2 windows symmetrically placed on the north (street) elevation, late 20th-century 6-over-6 windows, late 20th-century pediment and frame on principal entrance, and late 20th-century metal flue centered on the ridgeline. Sutherland was a laborer, and subsequent owners included teamster Daniel Murphy, Jr, in the 1890s and carpenter Wallace G. Deacon in the 1920s.
- 34 House (ca 1865): A 1½ story, 3-bay-façade, center-entrance house with rusticated-concrete-block foundation, high-studded first story, late 20th-century 1-over-1 windows and entablature over center entrance, and small chimney centered on the ridgeline. In the late 19th century this was the home of nurse Rebecca Burdick; by the 1920s it was the home of chauffer Thomas A. Frazier.
- 35 Betty Freeborn House (ca 1865): A tall, narrow, shingled 1½-story, 3-bay-façade, side-hall-plan vernacular late Greek Revival house with a parged foundation, sidelight-flanked principal entrance recessed within a pilaster-and-low-pediment frame, corner pilaster strips, 2-over-2 windows, and a small chimney near the south end of the ridgeline. Mrs Freeborn was the widow of Benjamin; following her death in 1883, this became the home of Catherine Pendergast, widow of James.
- 37 Catherine Gannon House (ca 1875): A modest, shingled 1½-story 3-bay-façade, side-hall-plan house with a stone foundation, transom light over the principal entrance, paired windows in the attic of the façade, late 20th-century 1-over-1 windows, and shed dormer above the east elevation. Mrs Gannon's occupation remains unknown. She also built a similar, almost mirror image, house next door at number 39 (q.v.).
- 38* House (ca 1850): A high-studded 2½-story, 4-bay, off-center-entrance façade house with a parged foundation, late 20th-century pedimented frame around the principal entrance, late 20th-century molded lintels over the windows, 6-over-6 windows, ell extending north from the west end of the north elevation, and small chimney on the ridgeline. From the 1870s into the first decade of the 20th century, this was the home of members of the Arden family; by the early 1920s it was the home of laborer Alfio Morello.

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- 39 Catherine Gannon House (ca 1875): A modest, shingled 1½-story, 3-bay-façade, side-hall-plan house with a stone foundation, sidelights framing the principal entrance, a single window in the attic of the façade, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline. Mrs Gannon, who lived next door a similar, almost mirror image, house, built this probably as an investment.
- 41 Robert C. and Jean Robertson House (1990; David Cameron, architect): A high-studded, tall, narrow, NC 1½-story, 1-bay-façade, center-entrance house set gable end to the street with a poured concrete foundation, large-scale principal entrance with sidelights and transom light framed by pilaster strips and a broad entablature, flushboard façade framed by broad pilaster strips, 6-over-6 windows, exaggerated-height entablature with 2-pane façade windows in the frieze only and side elevation windows in both architrave and frieze, and deep pediment at the gable end. This is a fine house whose design beautifully equivocates between strict modern classicism (à la Hartman-Cox) and playful postmodernism; striking in its own right and mindful of the scale of the street, it exemplifies creative new construction within an historic neighborhood and serves as a model for such.
- 42* House (ca 1845): A 2½-story house set gable end to the street with a stone-and-brick foundation, full-width 1-story flat-roof addition across the façade with late 20th-century balustrade at the second story level, first story of façade resolved into 4 irregular bays with off-center principal entrance, regular 3-bay resolution of façade's second story, single window in façade's attic, late 20th-century pilaster-and-pediment principal-entrance surround and 6-over-6 windows, and prominent roof deck. Spinner John Gash lived here in the mid-1870s, and members of the Gash family remained here into the early 20th century; by the early 1920s this was the home of tailor Harry Novick.
- 44* House (ca 1840): A modest 1½-story side-hall-plan house set gable end to the street with a parged foundation, principal entrance framed by pilaster strips, pilaster strips at the corners, prominent 1-story semi-octagonal-plan bay window flanking the principal entrance to the west, single window in façade's attic story, and small chimney centered on the ridgeline. Rebecca Lee, who owned this house in the last quarter of the 19th century, did not live here but rented it to others. Robert S. Gash, who worked nearby at C.H. Burdick & Company on Thames Street, was an occupant owner.
- 45 Edward Easton House (ca 1870): A 1½- and 2-story side-hall-plan house set gable end to the street with parged foundation, principal entrance at the north end of the east elevation (probably moved from the east end of the north elevation in an original 3-bay-façade configuration), single window in the façade's attic story, small chimney at the center of the ridgeline, and 2-story, end-gable-roof addition at rear with

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shed dormer on the west slope of the roof. Easton was a carpenter, and following his death members of the Easton family continued to live here into the 1920s.

- 64 Edward C. Smith House (ca 1890): An aluminum-sided 1½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width 1-story shed-roof glazed front porch with sidelight-flanked principal entrance on its east elevation, 2 windows in façade's attic story, and small chimney below the ridge line on the west slope. Smith worked in a fish and oyster market on nearby Thames Street; continued to live here after his death, and the house remained in Smith-family ownership into the 1920s.
- 66 David Booth House (ca 1885): A 1½-story, 3-bay-façade, mansard-roof house with a stone foundation, late 20th-century stoop at the principal entrance (replacing an original full-width, 1-story, braced-turned-post front porch), symmetrically placed gabled dormers on the lower slope of the roof, and a small chimney on the west upper slope. Booth was a mason.
- 68 House (ca 1845, ca 1895): An aluminum-sided 1½-story, 3-bay-façade, side-hall-plan vernacular Greek Revival house set gable end to the street with a stone foundation, principal entrance with sidelights, late 19th-century semi-octagonal bay window extending beyond the façade plane at the southeast corner, small ell at rear, late 20th-century 1-over-1 windows, and small chimney centered on the ridge line. By the mid-1870s this was the home of washerwoman Catherine Gilroy.
- 69 Quinton Kane House (ca 1900): A 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, principal entrance flanked on the east by a small Queen Anne window and on the west by a 1-story semi-octagonal-plan oriel window, clapboard first story and shingle second story and attic, 2-over-2 windows, and a small off-center chimney on the ridge line. Kane operated a stable nearby during his early years of residency here, but by the early 1920s he was a fireman. He also built the almost-mirror-image house next door at number 71 (q.v.) about the same time as this.
- 71 Quinton Kane House (ca 1900): A 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width 1-story shed-roof enclosed front porch with principal entrance in the east elevation, clapboard first story and shingle second story and attic, late 20th-century 1-over-1 windows, and a small off-center chimney on the ridge line. Kane lived in the almost-mirror-image house next door at number 69 (q.v.), built about the same time as this.

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- 72 House (ca 1845, ca 1875, et seq.): A 1½- and 2-story house set gable end to the street with a brick-and-stone foundation, 1-story semi-octagonal bay window on the façade, 1-story flat-roof section with principal entrance to the west of the main block, large late 20th-century staircase from sidewalk to front porch, 2-story hip-roof section north of the main block, gabled dormer on west slope of the roof, and tall, narrow chimney on the ridgeline. Carpenter and builder William E. Trip and his family lived here from the 1870s into the 1890s; in the early 1920s this was the home of Michael Leary, a bricklayer at the Training Station.
- 75 Michael Nolan House (ca 1865 et seq.): A shingled 2½-story house with a full-story exposed basement on the west elevation, asymmetrical fenestration on the north and west elevations, principal entrance at the north end of the east elevation, large ell to the south, 2-over-2 windows, and small off-center chimney on the ridgeline.
- 77 House (ca 1890): A 2½-story house with high parged basement, 3 asymmetrical window bays on the north elevation, principal entrance on the east elevation, clapboard on the north elevation and shingles on the other elevations, and late 20th-century 1-over-1 windows. This was built probably as an income-producing property, for the early owners seem not to have lived here.
- 85 NC House (ca 1900, late 20th century): A shingled 2½-story house with a parged foundation, slightly recessed principal entrance at the north end of the west elevation, irregular fenestration, late 20th-century 1-over-1 windows and mansard roof. This was built probably as an income-producing property, for the early owners seem not to have lived here. The installation of artificial siding, the replacement of the sash, and the reconfiguration of the roof have eroded the integrity of this building to a state beyond recognition.
- 86 Aylward House (ca 1845): A 2½-story, 3-bay-façade, center-entrance house with a parged foundation, late 20th-century 1-over-1 and tripartite casement windows, ell extending north from the east end of the north elevation, and one parged off-center chimney toward the east end of the ridgeline (a second chimney toward the west that visually balanced the remaining chimney was removed in the late 20th century). Members of the Aylward family owned this house into the early 1920s; Thomas Aylward, who lived here in the 1870s and 1880s, was a mason.

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POTTER STREET

- 1 James O'Brien House (ca 1900): A 1½-story house set gable end to the street with a stone foundation, full-width 1-story low-hip-roof braced-turned-bracket porch with principal entrance in the enclosed section at the porch's west end, 1-story semi-octagonal bay window at the south end of the east elevation, 2-over-2 and late 20th-century 1-over-1 windows, 2 windows in the façade's attic, and a small chimney centered on the ridgeline. O'Brien was a laborer.
- 1A T. & A. Lahiff House (ca 1900): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a full-width 1-story low-hip-roof braced-turned-bracket porch, late 20th-century 1-over-1 and casement windows, 2 windows in the façade's attic, and a small chimney centered on the ridgeline. The Lahiffs built this probably as an investment, for they never lived here.
- 2 Timothy Shea House (ca 1890): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, late 20th-century 1-over-1 and casement windows, paired windows in the façade's attic, and a small chimney on the ridgeline near the north end of the house. Shea was a laborer.
- 3 M. Donovan House (ca 1890): A vinyl-sided 2½-story, 3-bay-façade, center-entrance house with a parged foundation, projecting vestibule on the center of the façade with principal entrance in its east elevation, 2-over-2 windows, and a small chimney near the west end of the ridgeline. Donovan built this probably as an investment, for he never lived here.
- 4 Richard Ebbitt House (ca 1890): A shingled 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, partial-width low-hip-roof front porch, 2-over-2 windows, and a small chimney centered on the ridgeline. Ebbitt was a laborer.
- 5 J. Kerner House (ca 1885): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, partial-width front stoop, modest bracketed lintel over the principal entrance, 2-over-2 windows, 2 windows in the façade's attic, a low shed dormer above the west elevation, and a small chimney near the ridgeline. Kerner built this probably as an investment, for he never lived here.
- 6 F. and P. O'Donnell House (ca 1885): An L-plan mansard-roof-cottage with a stone foundation, projecting pavilion at the west end of the façade, enclosed front porch flanking the projecting pavilion, principal entrance in the east elevation of the porch, modillion cornice, and bracketed gabled dormers. Patrick O'Donnell was a horseshoer on Kinsley's wharf.

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- 7 House (ca 1885): A shingled 2½-story house with a parged foundation, extensively enclosed full-width front porch with principal entrance in its east elevation, late 20th-century 1-over-1 windows, and small chimney near the east end of the ridgeline. The early history of this house is unknown.
- 8 Finn-Dowd House (ca 1890 et seq.): A shingled 2½-story house set gable end to the street with late
NC 20th-century tripartite-casement and 1-over-1 windows. This house has been so thoroughly remodeled that it no longer bears visual testimony to its age. This was built probably as an investment, for neither R. A. Finn, who owned the property in 1893, nor A. M. Dowd, who owned it in 1907, lived here.
- 9 John Kelly House (ca 1890): A shingled 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street, with a stone foundation, full-width 1-story braced-turned-post front porch partially enclosed at its west end, principal entrance in the east elevation of the porch's enclosure, 6-over-1 and 4-over-1 windows, 2 windows in the façade's attic, and a small chimney centered on the ridgeline. Kelly was employed by the local gas works.
- 10 John Walsh House (ca 1885): A 1½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, principal entrance flanked by a 1-story semi-octagonal bay window, 2-over-2 windows, and small chimney near the center of the ridgeline. Walsh was a laborer. Members of the Walsh family continued to live in the house into the 1920s.
- 11 House (1998): A vinyl-sided 2-story, 3-bay-façade, side-hall-plan house set gable end to the street with
NC a poured-concrete foundation and 6-over-1 windows. Similar in scale and form to other historic houses on this street, this house was built on the site of the house laborer Thomas Dowd built in the early 1890s.
- 14 House (1994): A shingled 2-story, 3-bay-façade, center-entrance house set gable end to the street with
NC 1-over-1 windows and projecting lintels above the façade windows and principal entrance.
- 16 T. J. and N. Cotter House (ca 1900): A vinyl-sided 1½-story, 3-bay-facade, side-hall-plan house with a stone foundation, full-width, 1-story, turned-post front porch, late 20th-century 1-over-1 and casement windows, and small chimney near the center of the ridgeline. Timothy J. Cotter, a carpenter, lived here into the 1920s, when his profession was given as foreman.
- 19 Hugh Ebbitt House (ca 1890): A vinyl sided 1½-story house set gable end to the street with a stone foundation, prominent 1-story semi-octagonal bay window on the eastern half of the façade, principal

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entrance in the north elevation of a narrow low-hip-roof section that extends along the east elevation, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. Ebbitt was a laborer; he later moved next door to the house at number 21 (q.v.).

- 21 Hugh Ebbitt House (ca 1905): A shingled 2½-story house set gable end to the street with a stone foundation, 1-story semi-octagonal bay window across much of the western side of the façade with the second story overhanging it, principal entrance in the east elevation, a variety of mismatched late 20th-century 1-over-1 and 6-over-1 windows, and small chimney near the center of the roofline. Ebbitt, who had previously lived next door at number 19 (q.v.), had risen to the position of foreman by the time he moved here; Frank Ebbitt (possibly his son) worked as a clerk and boarded here.
- 23 M. and M. Durnan House (ca 1900): A 2-story clapboard-and-shingle house with a stone-and-brick foundation, a small projecting vestibule on the façade, 2-over-2 windows, and small chimney near the center of the ridgeline. Michael Durnan was a coachman.
- 27 J. H. Pitman House (ca 1890): An unusual (and probably significantly altered) 1½-story side-hall-plan house set end to the street with a full-width, 1-story, braced-post front porch enclosed at its western end, late 20th-century 1-over-1 windows, an inward-sloping-end gambrel roof with a pent roof between the first and attic story, and small chimney near the center of the ridgeline. Pitman built this probably as an investment, for he seems not to have lived here.
- 30 Jesse G. Pitman House (ca 1900): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house with a parged foundation, modest bracketed lintel over the principal entrance, 2-over-2 windows, and small chimney near the center of the ridgeline. Pitman was a carpenter.
- 31 Michael P. Eagan and Joanna Curtin House (ca 1900): A shingled 1½-story, 3-bay-façade, side-hall-plan house with a stone foundation, full-width, 1-story, turned-post front porch, 2 windows in the façade's attic, 1-story bay window near the south end of the west elevation, and small chimney near the center of the ridgeline. Eagan was a machinist, and Curtin was the widow of Timothy Curtin; they may well have been related to each other.

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SHARON COURT

- 2 Stephen Hammett House (ca 1875): An asbestos-shingled 2½-story house set gable end to the street with parged foundation, principal entrance on the east elevation within a partial-width 1-story porch with bracketed turned posts, late 20th-century 6-over-1 windows, small attic window on the north elevation, and a small chimney south of center on the ridgeline. This is one of a group of houses built by Hammett, who lived on Spring Street.
- 3 House (ca 1880): A shingled 2½-story house set gable end to the street with a parged foundation, principal entrance in the west elevation, 2-over-2 windows, and a large shed dormer above the west elevation.
- 5 NC House (1997): A 2½-story, 3-bay-façade, gambrel-roof house with a poured-concrete foundation and end-gable-roof entrance porch.
- 6 NC House (ca 1890, ca 1975): A much altered and enlarged, vinyl-sided 1- and 2-story house with a parged foundation, irregular fenestration of 1-over-1 late 20th-century sash, and large chimney near the crest of the roof.
- 7 NC House (1998): A vinyl-sided 2½-story, 3-bay-façade, high-hip-roof house with a poured-concrete foundation, 1-story hip-roof entrance porch, and balustrade around the roof deck.
- 8 NC House (1997): A shingled, 2½-story, 3-bay-façade house with a poured-concrete foundation, segmental arch-roof 1-story front porch, and gable dormers above the east elevation.

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- 5 Charles Taylor House (ca 1875): A shingled 2½-story house 2 bays wide and 3 bays deep set gable end to the street with the principal entrance centered in the east elevation, late 20th-century 1-over-1 windows, gabled dormers centered above east and west elevations, and two small chimneys on the ridgeline. Taylor built this as well as nearby numbers 11 and 15 (q.v.) probably as an investment; he lived nearby on Dixon Street.
- 11 Charles Taylor House (ca 1880): A shingled 1½-story house set gable end to the street with a stone foundation, full-width 1-story enclosed front porch with principal entrance in its west elevation, narrow 1-story hip-roof wing extending south from middle the west elevation, and late 20th-century 1-over-1

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windows. Taylor built this as well as nearby numbers 5 and 15 (q.v.) probably as an investment; he lived nearby on Dixon Street.

- 14 Jonathan Murphy House (ca 1875): A vinyl-sided 2½-story house 2 bays wide and 5 bays deep set gable end to the street with a stone foundation, principal entrance with late 20th-century broken-scroll-pediment frame centered in the east elevation, late 20th-century 6-over-6 windows, late 20th-century skylights above the east elevation, and 2 small chimneys located symmetrically on the ridgeline. Murphy built this probably as an investment, for he did not live here; members of the Murphy family continued to own the property into the 1920s.
- 15 Charles Taylor House (ca 1870): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, transom light over the principal entrance, 2-over-2 windows, and a chimney near the front of the house just west of the ridgeline. Taylor was a painter; he built the house next door at number 19 (q.v.) probably as an investment.
- 18 Jeremiah Lynch House (ca 1875): A shingled 1½-story, side-hall-plan house set gable end to the street with a stone foundation and prominent late 20th-century bay window on the façade. Lynch was a laborer.
- 19 Charles Taylor House (ca 1880): An asbestos-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with an early 20th-century end-gable entrance porch, late 20th-century 1-over-1 windows, gable dormer above the west elevation, and small brick chimney on the roof's east slope. Taylor, a painter, lived next door at number 15 (q.v.) and built this probably as an investment.
- 20 Margaret Lynch House (ca 1885): An asbestos-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width 1-story shed-roof front porch, late 20th-century 1-over-1 windows, and small chimney on the ridgeline. Lynch was a widow and also owned the house next door at number 22 (q.v.).
- 21 Thomas Woods House (ca 1890): A shingled 2-story, asymmetrical 2-bay-façade house with stone foundation, 2-over-2 windows, and small off-center chimney on the south slope of the roof. Woods was a laborer.

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- 22 Margaret Lynch House (ca 1885): A shingled 1½-story, side-hall-plan house set gable end to the street with a full-width 1-story front porch enclosed on its eastern half with principal entrance in the enclosure's west elevation, late 20th-century 1-over-1 windows, paired windows in the façade's attic, and a small chimney centered on the ridgeline. Mrs Lynch, a widow, lived next door at number 20 (q.v.).
- 23 Patrick Hayes House (ca 1885 et seq.): A much altered and enlarged house with a 2-story, 2-bay-façade, enclosed full-width 1-story front porch at its core, a rear ell larger than the main block of the house, and a late 20th-century 1-story flat-roof addition, larger than main block and ell, on the east elevation. Hayes was a laborer when he built this house; by the early 1920s he was a gardener.
- 26 Richard J. Walsh House (ca 1905): A shingled 2-story house set gable end to the street with a rusticated-concrete-block foundation, principal entrance at the south end of the west elevation, and late 20th-century 1-over-1 windows. Walsh was a laborer; his widow continued to live here after his death, into the 1920s.
- 28 House (ca 1900): A vinyl-sided 2½-story house set gable end to the street with a parged foundation, recessed entrance at the southeast corner, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline.
- 30 Dennis Sullivan House (ca 1900 et seq.): A vinyl-sided 1½-story, side-hall-plan house set gable end to the street with a stone foundation, small late 20th-century, 1-story end-gable entrance porch (replacing an original full-width front porch), late 20th-century 1-over-1 windows, and a small chimney centered on the ridgeline. Sullivan was a laborer.
- 31 NC House (ca 1950): A 1½-story, asymmetrical-3-bay-façade, center-entrance Cape Cod house with a concrete-block foundation, braced hood over the principal entrance, 6-over-1 windows, and a small chimney toward the east end of the ridgeline.
- 35 John D. Doyle House (ca 1905): A vinyl-sided 1½-story house set gable end to the street with a parged foundation, full-width 1-story enclosed front porch with principal entrance in its east elevation, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline. Doyle was a fireman.

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SIMMONS STREET, continued

- 36 Thomas Pettigrew House (ca 1900): A vinyl-sided 2-story house set gable end to the street with a stone foundation, enclosed full-width 1-story hip-roof front porch with principal entrance in its east elevation, 2-over-1 windows, and small chimney centered on the ridgeline. Pettigrew was a butler.
- 37 John Ralph House (ca 1900): An asbestos-sided 1½-story, side-hall-plan house set gable end to the street with a parged foundation, enclosed full-width 1-story hip-roof front porch, 2-over-2 windows, and small chimney centered on the ridgeline. Ralph was a gardener.
- 38 Jenny Collins House (ca 1900): An asbestos-sided 1½-story, side-hall-plan house set gable end to the street with a stone foundation, enclosed full-width 1-story hip-roof front porch, late 20th-century 1-over-1 windows, and small chimney and adjacent metal flue near the center of the ridgeline. Collins was a seamstress.
- 39 NC House (ca 1985): A shingle- and vinyl-sided 2-story house with a poured-concrete foundation, in-filled vehicular entrance centered on the façade's first story, an oriel window with large single-pane window centered on the façade's second story, principal entrance accessible from a staircase to the second story at the southeast corner, and a hip roof.
- 40 M & C Walsh House (ca 1900): A shingled asymmetrical-4-bay-façade house with a high parged basement, recessed entrance at the southeast corner, late 20th-century open entrance porch, late 20th-century 1-over-1 windows, and hip roof with small chimney on the west slope. Charles Walsh was a gardener.
- 42 NC House (ca 1900, late 20th century): A house built in two campaigns. The original is a vinyl-sided 1½-story house set gable end to the street with parged foundation, enclosed full-width 1-story front porch, and large picture window in the façade's attic story. To the northwest of the original section is a shingled 4-story addition much larger than the original section. The changes to the original in themselves seriously compromise its integrity, but the overwhelming addition removes completely any sense of a historic property.

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SOUTH BAPTIST STREET

- 7 House (late 19th century): A 1½-story, 2-bay-façade, side-hall-plan house set gable end to the street and well back from the street with a full-width braced-turned-post front porch set within the mass of the house, 2-over-2 windows, and a shed dormer above the west elevation.
- 11 Henry Gibbs House (ca 1850): A 2-story house set gable end to the street on a high parged foundation with a 2-bay street elevation, principal entrance centered on the 3-bay west elevation, low-pitch gable roof, and late 19th-century additions to the rear.
- 14 Edwin G. Alger House (ca 1850): A 2½-story house set gable end to the street with a brick foundation and first story whose windows and corners are framed with rusticated stonework, principal entrance in a 1-story hip-roof section at the south end of the building's east elevation, clapboard second story and attic, late 20th-century 1-over-1 windows, large shed dormers at the north end of the roof's east slope and the south end of its west slope, and ell at rear.
- 15 Simeon Scott House (ca 1850): A 2-story house set gable end to the street on a parged foundation with principal entrance centered in the 3-bay west elevation, late 20th-century 1-over-1 windows, and 2-story ell at rear.
- 18 John Alger House (ca 1850): A 1½-story, 3-bay-façade, center-entrance, center-chimney house with a parged foundation, clapboard façade and shingled secondary elevations.
- 19 G.M. Kirwin House (ca 1850): A 2-story house set gable end to the street on a parged foundation with principal entrance centered in the 3-bay west elevation, late 20th-century 1-over-1 windows, small chimney near the crest of the roof's west elevation, and 2-story ell at rear.
- 22 John Peabody House (ca 1850): A 2-story, 3-bay-façade, center entrance, center-chimney house with 2-over-2 windows.
- 23 Margaret O'Leary House (ca 1845): A 2½-story house set gable end to the street with a parged foundation, 2-bay street elevation, principal entrance centered in the 3-bay west elevation, and a small chimney near the center of the roof's crest.

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- 23½ T. O'Leary House (ca 1890): A shingled 2-story house set at the back of the lot with ell projecting from the east end of the north elevation. By the second decade of the 20th century this was the home of Vito Biello, a houseman.
- 26 John Curley House (ca 1850): A 2½-story, 3-bay-façade, center-entrance, center-chimney house with a stone foundation, 2-over-2 windows, and a large picture window in the attic on the west elevation.
- 27 Tracy-Daniels House (ca 1880): A 1½-story house set gable end to the street with a parged foundation, semi-octagonal bay window at the west end of the façade, glazed porch stretching across the façade from the bay window, 2-over-2 windows, a 1-story bay window near the south end of the east elevation, and a small chimney near the center of the roof's crest. S.C. Tracy lived here in the late 19th century; by the early 1920s this was the home of Mary P. Daniels, whose husband, Jose, was a stableman for the Newport Coal Company.
- 30 E. Roderick House (ca 1850): A shingled 2-story house set gable end to the street with a parged foundation, late 20th-century 1-over-1 windows, principal entrance in a 2-story ell at the north end of the east elevation, and a shallow pitch roof. Members of the Roderick family continued to live here into the 1920s.
- 33 John Williams House (ca 1845): A modest 1½-story Greek Revival house set gable end to the street with a parged stone foundation, principal entrance centered on the 3-bay west elevation, small chimney near the center of the roof's crest, and a blind shed dormer at the rear of the roof's east slope.
- 34 NC Bradford House (ca 1850, late 20th century): A heavily altered and enlarged house, the core of which was a modest 1½-story house set gable end to the street with a parged foundation, principal entrance in a projecting hip-roof vestibule on the west elevation, 2-over-2 windows, and a large late 20th-century 2½-story addition at the north end of the building.
- 40 Minerva Jackson House (ca 1855): A 1½-story house set gable end to the street with a stone foundation, principal entrance centered in the 3-bay west elevation, shallow windows at the attic level of the west elevation, 2-over-2 windows, and a flat-roof ell across the east elevation.

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- 42 T.O. Lake House (ca 1890): An aluminum-sided 1½-story house set gable end to the street with a stone foundation, principal entrance at the south end of the east elevation, irregular fenestration patterns on the façade and east elevation, and late 20th-century 1-over-1 windows.

SPRING STREET

250** St Mary's Church and School (1848-52, 1865; P.C. Keely, architect): A monumental and impressive brownstone building that dramatically marks the northern edge of this historic district, St Mary's church and its parish complex are important both architecturally and historically. Designed by the pre-eminent and most prolific Roman Catholic church architect of the second half of the 19th century, it is the first of his five commissions across the state, culminating in the Episcopal seat, Saints Peter & Paul (1878-89; NR), in Providence. Picturesquely asymmetrical, like the recently completed Grace Church in Providence (1845; Richard Upjohn, architect; NR), the uncoursed rock-face exterior is anchored to its site by the soaring 125-foot-high tower and spire on its northwest corner, at the intersection of Spring Street with Memorial Boulevard. The steep-gable nave's height is reinforced by the lower shed-roof side aisles as well as the projecting vestibules on both the west and south elevations. Lancet-arch windows on the north, west, and south elevations reinforce the building's verticality. The lavish interior includes fine stained glass, including four panels by Tiroler Glasmalerei of Innsbruck, Austria. To the east of the church is the school, also by Keely, a symmetrical 3-story, 3-bay-façade, random-course-granite building with a central projecting entrance pavilion, Tudor- and lancet-arch windows, lancet-arch niche at the top of the entrance pavilion, and deck-on-hip roof. This is Rhode Island's first Roman Catholic parish, established in 1828 as St Joseph's, and was spiritual home to the many Irish who began to arrive in Newport in the 1820s. Following the famines of the 1830s and 1840s, the city's Irish population swelled tremendously, with most of the recent immigrants settling in the Southern Thames Street neighborhood, of which this complex became the focus. Construction of this edifice began in 1848, funded largely by Emily Harper and her mother, summer residents from Maryland and descendents of that state's prominent Roman Catholic family, the Carrolls of Carrollton. Members of the parish valued the education of their children, and the parish established a school as early as 1846 on William Street, near this complex. Classes grew quickly, and in 1854 the school came under the direction of the Sisters of Mercy (see 394 Thames Street), who occupied a building on the west side of Spring Street. Both boys and girls were educated in the convent building from 1854 until 1865, when the new school building opened. Boys of the parish moved into the new building, while the girls remained in the old convent. In addition to its key significance for association with important trends in social and ethnic history, St Mary's Church is also celebrated—and much visited—because of the

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wedding here in September 1953 of John F. Kennedy and Jacqueline Lee Bouvier, whose mother and step-father summered nearby on Harrison Avenue at Hammersmith Farm (NR).

- 267* Thomas D. Spooner House (ca 1875 et seq.): A shingled 2½-story building set gable end to the street with an early 20th-century storefront in the northern three-quarters of its first story, a secondary entrance in the southern quarter of the first story, 4 regularly spaced windows on the second story, gable roof atop the northern three-quarters of the building with a flat roof on the southern quarter.
- 269* Thomas D. Spooner House (ca 1865 et seq.): A much-altered brick-and-shingle 1½-story T-plan building with a late 20th-century storefront and recessed entrance at the north end of the façade.
- 271 Gaspar Castoff House (ca 1788): A large building with two distinct sections: a large, 2½-story, 3-bay-
-273* wide, 5-bay-deep section set gambrel end to Spring Street at the northwest corner of Ann Street with a low parged foundation, slightly recessed center entrance in the Spring Street elevation, and symmetrically arranged shed dormers above the Ann Street elevation; a slightly lower 2½-story gambrel-roof section extending north from the larger section with asymmetrically placed openings on the east elevation. Both sections have late 20th-century 1-over-1 windows. By the mid-19th century this was the home of painter and glazier William Austin, and members of the Austin family continued to own it into the early years of the 20th century.
- 277* House (ca 1845, ca 1880): A 2½-story, 3-bay-façade, center-entrance, center-chimney vernacular Greek Revival house with a parged foundation, sidelight-flanked principal entrance within a small, delicate late 19th-century 1-story entrance porch, late 19th-century semi-octagonal bay window at the east end of the south elevation, and 2-over-2 windows. In the 1870s and 1880s this was the home of Stephen Albro.
- 283* Shearman-Northam-Lewis House (ca 1760, ca 1845): An asymmetrical 4-bay-façade, off-center-entrance, gambrel-roof house with parged foundation, sidelight-flanked principal entrance within a pilaster-and-entablature frame, and 6-over-6 windows. Edward Shearman owned this house at the time of the Revolution, and it remained in his family until its sale in 1841 to John Northam, who probably installed the Greek Revival main entrance. Nationally prominent light keeper Ida Lewis (1842–1911), for whom the lighthouse and yacht club in Newport Harbor were named, was born in this house.
- 299* Garrettson Memorial Day Care Center (1929–30): A large-scale, 2-story, 5-bay-façade, center entrance, deck-on-hop-roof building with a projecting-end-gable-roof central entrance pavilion, sidelight-flanked

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and transom-light-capped recessed principal entrance within a shallow Tuscan-column porch capped with wrought iron balustrade, blind-fan Palladian window above principal entrance, modillion cornice, and Chinese Chippendale balustrade at the crest of the roof. Built as a memorial to Emily Garrettson, it is now part of the complex that includes the Cutting Chapel and the St Clare Home (see below).

- 301* Cutting Memorial Chapel (1916): A small, T-plan, end-gable-roof random-course-ashlar building with a slate roof and small lych-gate entrance to its north. It is attached on its west side to a 4-story random-course-ashlar building with banked multiple windows and a copper flèche at the center of its cross-gable-roof.
- 309* St Clare Home (1960s et seq): A rambling 2-story flat-roof masonry building with banked multiple windows.
- 325* Terrell House (ca 1845): A shingled 2½-story, 3-bay-façade, side-hall plan house with a parged foundation, sidelight-flanked principal entrance at the north end of the façade within an early 20th-century pedimented Tuscan-column entrance porch, 2-over-2 windows, gabled dormer with paired round-arch windows above the façade's central bay, and ell extending to the west from the north end of the main block. The Terrell family owned and occupied this house for much of the mid-19th century.
- 327* House (ca 1865): An asbestos-shingled 2½-story, 3-bay-façade, side-hall-plan house with a parged foundation, sidelight-flanked principal entrance with shallow bracketed hood at the south end of the façade, large 2-story semi-octagonal bay with hip roof extending from the wall plane of the façade at the building's northeast corner, 2-over-2 windows, a pair of round-head windows in the façade's attic story, bracketed raking and eaves cornices, and two chimneys near the center of the ridgeline.
- 329* House (ca 1855): A 2-story, T-plan hip-roof house with a stone foundation, principal entrance within a 1-story braced-post entrance porch near the re-entrant angle of the semi-octagonal-plan T-base on the north elevation, late 20th-century 6-over-6 windows and window configuration on the façade, and chimney near the center of the house. While published scholarship asserts that his house dates to the middle years of the 18th century,¹ map and directory histories indicate that there was no building on this site until 1870; its form, moreover, suggests the later date.

¹Downing & Scully, *The Architectural Heritage of Newport Rhode Island* (New York, 1967), p. 504.

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- 331* Benjamin M. Anthony House (ca 1880): A large, 2½-story, 5-bay-façade, center-entrance house with stone foundation, recessed double-leaf principal entrance capped by a somewhat flimsy pediment (a 20th-century addition), prominent bracketed lintels over the 2-over-2 windows, bracketed cornice, high mansard roof with gabled dormers, and a prominent chimney near the center of the house. Anthony, a farmer who lived south of here on Coggeshall Avenue near Ruggles Avenue, built this probably as an investment; he never lived here, but it remained in Anthony-family ownership into the 1920s.
- 334 William T. Underwood House (ca 1850 et seq.): A 2½-story T-plan building with skewed walls along the property line at the northwest corner, this building has 2 distinct parts: a 2½-story, 3-bay-façade-side-hall-plan section set gable end to the street on the south and a 2½-story section to the north that extends the façade plane of the first building with a gable roof whose ridgeline is perpendicular to and intercepting the end gable of the southern section; both have wide, bracketed cornices and 2-over-2 windows. The principal entrance in the southern section is recessed and located several steps above street level; that on the northern section, placed diagonally on the building's northwest corner and flanked on the north and south elevations by large windows. A 1-story addition stands to the east of the north section. Underwood offered professional services as a mason, builder, plasterer, and stucco worker; he is one of a number of builders who lived on Spring Street in the second half of the 19th century (c.f. numbers 343, 345, 349, 353, 359). This combination residential/commercial building, its present form and constituent components at least 135 years old, are typical of the forms that began to appear in this area in the second half of the 19th century along its principal thoroughfares and continue to contribute significantly to this district's distinct character.
- 342 George E. Thurston House (ca 1855 et seq.): A building with 2 distinct, sequentially created parts. The original section is a vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, double principal entrance, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. To the north of this section and projecting toward the street from the wall plane of its façade is a 2-story, 2-bay, flat roof section. By the early 1880s, this was the home of Mrs Henry H. Thurston. In the 1890s and early 1900s it was the home of carpenter George R. Logan and his wife.
- 343* William S. Cranston House (ca 1875): A vinyl-sided 2½-story, stubby-staggered-cruciform-plan Second Empire-style house with principal entrance in the north side of the re-entrant angle of the projection on the south side, 2-over-2 windows, and gable dormers in the lower slope of the concave mansard roof. The vinylization of this house in the late 20th century also included the removal of the house's robust

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window frames, bracketed both at the sills and lintels and with projecting lintel shelves, as well as the heavy brackets on the deep cornice. As remodeled, this is only a thin reminder of what was a swaggering, high-shouldered presence on the street. Cranston lived nearby at 349 Spring Street (q.v.); he is one of a number of builders who lived on Spring Street in the second half of the 19th century (c.f. numbers 334-338, 345, 349, 353, 359). The juxtaposition of this, the house next door at number 345 (q.v.), and the Burdick and Easton Houses at number 353 and 359 (q.v.) creates a remarkable architectural and historical ensemble.

- 345* William S. Cranston House (ca 1875): A lively 2½-story Second Empire house oriented away from the street and to the north, with principal entrance within a glazed front porch flanked by 2-story semi-octagonal bay window in that elevation, prominent lintel shelves over the windows, deep bracketed cornice, gable dormers with pierced bargeboards in the lower slope of the mansard roof, and corbeled chimney near the center of the building. Cranston was a prominent carpenter/builder, and this house surely must have served well as a public sort of calling card for the firm's work. He constructed the adjacent house at 343 Spring Street (q.v.) and is one of a number of builders who lived on Spring Street in the second half of the 19th century (c.f. numbers 334-338, 343, 349, 353, 359). His business partner, Charles H. Burdick, lived across Howard Street at 353 Spring Street (q.v.). The juxtaposition of this, the house next door at number 343 (q.v.), and the Burdick and Easton Houses at number 353 and 359 (q.v.) creates a remarkable architectural and historical ensemble.
- 346 Hammett House (ca 1840): A 2½-story, 3-bay-façade, center-entrance house with a stone foundation, sidelight-flanked principal entrance in a projecting hip-roof pilaster-strip-framed vestibule with wide entablature, pilaster strips at the corners, 2-over-2 windows, 2-story shed-roof rear addition, and a small off-center chimney on the ridgeline. Stephen Hammett, owner of a clothing store on Thames Street, lived here in the third quarter of the 19th century; in the early 20th century it was the home of William H Hammett, president of the Savings Bank of Newport.
- 349* William S. Cranston House (ca 1840, ca 1910, late 20th century): A 2½-story, 3-bay-façade, center-entrance house with parged-brick foundation, sidelight-flanked principal entrance with wide entablature, late 20th-century 6-over-6 windows (replacing historic 2-over-2 windows), and large late 20th-century center chimney (replacing 2 small chimneys symmetrically placed on the ridgeline). The small 1-story 2-bay-façade building set gable end to the street immediately north was built ca 1910 as a 3-bay-façade, center-entrance shop with flat-roof and façade parapet. The small shop to the north of the house was constructed when Mary Mobbs owned the property in the early 20th century; her husband, John, was a

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carpenter and conducted his business from this location, as did other construction-oriented professionals at the time (c.f. 359 Spring Street). Both house and shop have been remodeled with elements that suggest their origins are earlier than documentation supports; such “earlying” of older houses in perceptibly historic areas is less common than misguided modernization but nonetheless equally misleading to the building’s history and interpretation.

352 Samuel Durfee House (ca 1803): A fine and nicely preserved 2½-story, 5-bay-façade, center entrance house with leaded-semi-circular-fanlight pedimented principal entrance, mid 20th-century 6-over-6 windows, and paired interior chimneys on the ridgeline.

353* Charles H. Burdick House (ca 1855): An interesting 2½-story, staggered-cruciform-plan Second Empire-style house with a stone foundation, boldly braced-post entrance porch filling the re-entrant angle of the mass on the southeast corner, varied window treatments including single and paired windows with 4-over-4 and 6-over-6 windows (all probably original), bracketed projecting lintels above principal windows, deep bracketed cornice, gable dormers on the lower slope of the concave mansard roof, and several chimneys on the roof’s upper slope. Burdick was one of the principals in Newport’s prominent late 19th-century construction company, Cranston & Burdick, and this house surely must have served well as a public sort of calling card for the firm’s work. Burdick was one of a number of builders who lived on Spring Street in the second half of the 19th century (c.f. numbers 334-338, 343, 345, 349, 359). His business partner lived across Howard Street at 345 Spring Street (q.v.). This house is generally well preserved, although the modifications to the roofline’s lower slope at the southwest corner somewhat diminish the impact of the roof’s flare. The juxtaposition of this, the Easton House next door at number 359 (q.v.), and the Cranston houses at 343 and 345 Spring Street (q.v.) creates a remarkable architectural and historical ensemble.

359* Charles A. Easton House (ca 1855): An asbestos-sided but nonetheless interesting 2½-story, staggered-cruciform-plan Second Empire house with a stone foundation, boldly braced-post 2-story entrance porch (glazed on the second-story level) filling the re-entrant angle of the mass on the southeast corner, 6-over-6 windows, paired-bracket cornice, gable dormers with pierced bargeboards in the lower slope of the concave mansard roof, chimney near the west end of the upper roof slope, and, at the center of the building, an impressive, square-plan belvedere with three windows on each elevation, paired-bracket cornice, and concave hip roof. Easton was a stair builder, and his shop was at the rear of this property, a situation not uncommon among late 19th-century builders in this area (c.f. 349 Spring Street). Easton was one of a number of builders who lived on Spring Street in the second half of the 19th century (c.f.

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numbers 334–338, 343, 345, 349, 353). The remarkable similarity of this house to the Burdick House next door at number 353 (q.v.) suggests both the involvement of the Cranston & Burdick firm in the construction of this building as well as possible professional collaboration between Easton and that firm. The juxtaposition of this, the Burdick House at number 353 (q.v.), and the Cranston houses at 343 and 345 Spring Street (q.v.) creates a remarkable architectural and historical ensemble.

- 360 House (ca 1840): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone-and-brick foundation, sidelight-flanked principal entrance with transom light, 6-over-6 windows, late 19th-century full-width 1-story front porch with braced chamfered posts, small 1-story ell at the east end of the north elevation, and a small chimney centered on the ridgeline. Owned in the 1870s by the Richmond Manufacturing Company, it became the home of mason Robert McIntosh in the 1880s. This is a typical vernacular Greek Revival cottage whose stylish late Italianate porch assuaged its seeming plainness and age.
- 362 Jeremiah Peabody House (ca 1865): A 2½-story, 5-bay-façade, center entrance house with a high stone foundation, full-width 1-story 3-bay braced-post front porch glazed in two southernmost bays with dentil cornice, prominent bracketed lintel shelves, paired-bracket and dentil cornice, round-head windows in the attic story, wide low dormer with late 20th-century fenestration centered above the façade, paired interior chimneys on the ridgeline, and a late 20th-century roof deck extending east from the center of the ridgeline. Peabody was Newport's Street Commissioner; he died in the late summer of 1882, and his widow continued to live here into the early years of the 20th century.
- 365* John Hunt House (ca 1850): A shingled 2½-story, 3-bay-façade, center-entrance house with full-width 1-story braced-turned-post hip-roof front porch, 2-over-2 windows, and paired interior chimneys near the ends of the ridgelines. Hunt was an engineer.
- 370 House (ca 1855): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a high stone-and-brick foundation, full-width 1-story braced-post front porch, sidelight-flanked principal entrance, prominent low-angle pediments above principal entrance and first-story windows, paired-bracket raking and eaves cornices, and small chimney centered on the ridgeline. Grocer Ann M. Cooney lived here for much of the late 19th century.
- 371 House (ca 1850): A high-studded 1½-story, 3-bay façade, center-entrance house with a stone foundation, semi-octagonal bay window on the north side of the façade, late 20th-century 1-over-1

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windows, and small chimney near the center of the ridgeline. Abby S. Easton lived here in the late 19th century):

- 374 House (ca 1855): A vinyl-sided 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with parged foundation, 6-over-6 windows, 2-story ell at rear, and prominent shed dormer above the north elevation toward the rear of the main block. In the late 19th century, farmer John A.C. Stacy, who lived on Bowery Street, owned probably as investments this property and the ones adjacent at numbers 378 and 382 (q.v.).
- 375 John Howard House (ca 1877): A 1½-, 2-, and 2½-story irregularly staggered-Z-plan house with a stone foundation, 1½-story mansard-roof section to the south and west, flat-roof 2-story section at front center, and 2½-story semi-octagonal-plan high-hip-roof tower at the northeast corner; a braced-post entrance porch at the southeast corner, filling the reentrant angle between the flat-roof and tower sections, shelters the principal double-leaf entrance. It has 2-over-2 windows and a small chimney. Howard was one of the two principals in Brown & Howard, who owned the Newport Ice Company and also purveyed coal and wood; Their company was located on Brown & Howard's Wharf, at the west end of Dennison Street. In the 1920s this was the home of paperhanger Henry Spingler and his wife, Annie. The Howard House, in some ways an untutored pastiche, is nonetheless a wonderfully eccentric house that in many ways summarizes the eclecticism and seeming whimsicality of late 19th-century American domestic architecture.
- 378 House (ca 1861, perhaps earlier): A 1½-story, 3-bay-façade, center-entrance cross-gable-roof house with a parged foundation, full-width 1-story braced-post paired-bracket-cornice front porch, sidelight-flanked principal entrance, floor-length windows flanking the principal entrance, shingled side elevations, 4-over-4 and 6-over-6 windows, 1-story ell at rear, central cross gable above the entrance with prominent round-arch window, pierced bargeboards in central cross gable, bracketed eaves and raking cornices, and ridgeline chimney to the north. In the late 19th century, farmer John A.C. Stacy, who lived on Bowery Street, owned probably as investments this property and the ones adjacent at numbers 374 and 382 (q.v.). This is a fine, typical, but rare-for-Rhode-Island Gothic cottage, in the mode of Andrew Jackson Downing; its form was most popular in the mid-years of the 19th century, and this may well have been built elsewhere earlier and moved here.

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- 379 NC House (2001): A 2½-story L-plan house with a poured-concrete foundation, 2½-story main block set back from the street with a projecting 1½-story ell at the northeast corner, 1-story shed-roof front porch lining both sides of the L across the façade, principal entrance at on the east elevation near the reentrant angle of the main block and the ell, paired 1-over-1 windows, bay window on the south elevation, and gable dormer prominently above the principal entrance; a pier-and-picket fence encloses the yard between house and street. This house creatively reinterprets forms, massing, and details that appear in historic houses throughout this district without slavishly copying them; while its siting is slightly more suburban than other buildings here, it nevertheless makes a positive contribution to the neighborhood and should be considered a welcome addition.
- 382 House (ca 1845): A much-expanded 2½-story Greek Revival house set gable end to the street with a stone foundation, 2-bay west elevation framed by pilaster strips, 4-bay façade on the south side with enclosed 1-story entrance porch east of the 2 easternmost bays, principal entrance in the west elevation of the porch, late 20th-century 1-over-1 windows, wide shed dormer above the façade, and 3-story shed-roof addition to the east. In the late 19th century, farmer John A.C. Stacy, who lived on Bowery Street, owned probably as investments this property and the ones adjacent at numbers 374 and 378 (q.v.). In the 1890s this was the home of Maria Maher, widow of John.
- 387 House (ca 1845): A 2½-story, 3-bay-façade, side-hall-plan house with a stone foundation, principal entrance with sidelights within a pilaster-and-wide-entablature frame, late 20th-century 6-over-6 windows, shallow ell at the west end of the north elevation, and late 20th-century raised attic story on both main block and ell, with prominent combined shed-and-gable-roof dormer above the north elevation. This house seems to have been an investment for its 19th-century owners, none of whom lived here. While the late 20th-century removal of the vinyl siding that was applied here in the 1970s is commendable, the reworking of the attic story compromises the proportions of this vernacular Greek Revival-style house.
- 388 R. Hazard House (ca 1845): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, sidelight-flanked principal entrance, 6-over-6 windows, late 20th-century enclosure of façade attic window, and late 20th-century addition of a large shed-roof dormer above the south elevation and prominent roof deck above the shed dormer. In the late 19th century, this was an income-producing property for A.C. Titus, who lived on Broadway. The introduction of large dormers and roof decks on houses anywhere capable of capturing views of the water became typical in late 20th-century Newport.

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- 392 Thomas McCormick House (ca 1875): A 1½-story mansard-roof cottage with a stone foundation, glazed full-width 1-story entrance porch with principal entrance in its south elevation, 2-over-2 windows, bracketed cornice, and gable dormers in the lower slope of the mansard roof. McCormick was a stonemason and lived here into the 1920s.
- 395 John R. Christie House (ca 1915): An aluminum-sided 2½-story house set gable end to the street with a stone foundation, enclosed full-width 1-story shed-roof front porch with principal entrance in its south elevation, shallow bay window on the southern half of the second-story elevation, late 20th-century 1-over-1 windows, east end of the gable roof extending beyond the wall plane of the elevation below it, gable dormer centered above the south elevation, and small chimney on the ridgeline. Christie was a gardener for the Wetmores at Chateau-sur-Mer on Bellevue Avenue; he owned this land as early as the 1890s and seems not to have lived here.
- 398 House (ca 1850): An asbestos-shingled 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, 3-bay full-width 1-story braced-turned-post front porch with enclosed southernmost bay, 2-over-2 windows, and small chimney centered on the ridgeline. In the late 19th century this was the home of gardener John Gibson and his wife, Mary.
- 402 Michael Driscoll House (ca 1900): A 2½-story, 4-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, clapboard first story and shingle second story, 3-bay full-width 1-story turned-post front porch with glazed northernmost bay and low parapet above the enclosed section, 2-story oriel window at the western end of the south elevation, 2-over-2 windows, and gable dormers above the south elevation. Driscoll was a clerk at the Torpedo Station and lived here with other members of his family, including Annie, who taught at the Carey School at 32 Carey Street (q.v.); James, a fisherman; Katherine, a teacher at the Lenthal School, around the corner on the south side of Perry Street; and Mary, a bookkeeper.
- 404 Catherine and John O'Neill House (ca 1915): A shingled 2½-story, 3-bay-façade, side-hall-plan 2-
-406 family house with a stone foundation, full-width 2-story front porch, 6- and 8-over-1 windows, shallow semi-octagonal-plan bay window on the south elevation, low shed dormer above the south elevation, and small chimney toward the east end of the ridgeline. John O'Neill, an assessor, lived here with this wife, Catherine, and Edward J. O'Neill, a policeman.
- 418 House (ca 1865): A 2½-story shingled house with a corner storefront, rehabilitated in the early 2000s.

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- 427 Ann Murray House (1887): An asbestos-shingled 2½-story 3-bay-façade, side-hall-plan house with a full-width 1-story enclosed porch north of the principal entrance at the south end of the façade, 2-over-2 windows, paired-bracket raking and eaves cornices, a low, wide shed dormer above the north elevation, and a small chimney near the west end of the ridgeline. Murray, a grocer, moved here from 23 Extension Street, three blocks to the north.
- 428 William Deblois House (ca 1880): A vinyl-sided 2-story, 2-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, enclosed 1-story front porch at the south end of the façade with principal entrance in its north elevation, semi-octagonal bay window on the north half of the façade, 2-over-2 windows, and small chimney centered on the ridgeline. This was built probably as an investment, for neither Deblois, who built the house, nor Nicholas Kennedy, the second owner, lived here; by 1921 this was the home of Mary McDonnell, widow of Patrick.
- 429 Sarah Anderson House (ca 1888): A 2-story house set gable end to the street with a stone foundation, glazed full-width front porch set within the mass of the house with principal entrance in its south elevation, clapboard first story and shingled second-story, 2-over-2 windows, minimally decorated solid bargeboards with vestigial kingpost on the raking eaves, and small chimney centered on the ridgeline. Anderson seems to have built this as an investment, for she did not live here, nor did William Nagle, the subsequent owner. By the early 1920s, this was owned and occupied by fireman William Nagle, attached to Hook & Ladder N^o 2, on nearby Young Street, and his wife, Margaret.
- 459 John H. Finn House (1899): An aluminum-sided 2½-story side-hall-plan house with a parged foundation, full-width front porch (its original braced turned posts replaced with slender piers) set within the mass of the house, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline. Finn, a saloon keeper at 497 Spring Street (q.v.), lived next door in an almost identical house at 461 Spring Street; he built this probably as an investment. It probably more closely resembled his own house before the installation of synthetic siding.
- 461 John H. Finn House (1899): A 2½-story, side-hall-plan house with a parged foundation, full-width front porch (its original braced turned posts replaced with slender piers) set within the mass of the house, clapboard first story and shingle second story, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline. Finn was a saloon keeper at 497 Spring Street (q.v.); about the same time he built this, he also built the almost identical house next door at 459 Spring Street (q.v.), probably as an investment.

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- 465 Robert P. Lee House (ca 1834): A random-course-ashlar-granite, 3-story, 3-bay-façade, center entrance house with a glazed full-width 1-story front porch, 6-over-6 windows, large stone lintels flush with the walls above the windows, paired chimneys above the side elevations, and deck-on-hip roof with delicate metal balustrade around the deck. Lee sold the house to William G. Breese of New York in 1852. Henry James, Sr., owned this property briefly in the mid-1860s, when his more famous sons William and Henry, Jr., spent some time here; no doubt the experience of living in this house and neighborhood during his youth provided the perspective that Henry James offered on the late 19th- and early 20th-century development of Newport that he expressed so eloquently in his 1907 collection of essays, *The American Scene*.
- 468 NC Michael Murphy House (ca 1890): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, late 20th-century pilaster-and-pediment frame around the principal entrance at the south side of the façade, 2-story semi-octagonal bay window flanking the principal entrance to its north, 1-story semi-octagonal bay window at the west end of the north elevation, late 20th-century 6-over-6 windows, and 1-story ell at rear. This was probably built as an investment, for Murphy did not live here. Its current appearance is the product of late 20th-century remodeling, which included—in addition to the aforementioned additions—removal of several original elements, including the prominent, projecting flat-roof 2-story glazed turned-post entrance porch and room above it, 2-over-2 windows, and 1-story enclosed porch at the east end of the north elevation; as remodeled, it appears as a house much earlier than it, in fact, is.
- 479 NC Michael Murphy House (ca 1880): A 2½-story, 2-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, sidelight-flanked principal entrance with late 20th-century pilaster frame and pediment; small late 20th-century 1-over-1 semi-octagonal oriel windows on façade's first and second stories, and small chimney on the ridgeline. This was probably built as an investment, for Murphy did not live here. As originally built, this house had a bracketed-entablature principal entrance and a full-width 1-story braced-turned-post front porch; it now bears little resemblance to its historic appearance.
- 485 Thomas Connelly House (ca 1880): A high-studded 1½-story, 3-bay-façade, center-entrance house with a stone foundation, transom light over principal entrance, late 20th-century 1-over-1 windows, round-head windows in the attic story, late 20th-century metal flue at the south end of the east roof slope, and small chimney centered on the ridgeline. Connelly was a gardener.

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- 487 Patrick Kiernan House (ca 1865): A shingled 3½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a brick first story, 6-over-6 windows, casement window in the attic story, and large skylights on the south slope of the roof. Kiernan was a gardener. Probably after its construction, this house appears to have been raised and the brick first story inserted below the original structure.
- 491 House (1987): A shingled 3½-story, 2-bay-façade multiple-unit house with a poured-concrete NC foundation, pedimented principal entrance, and large gable dormer centered above the façade. Set well back from the street with automobile parking provided in front of it, this house upsets the rhythm of the street.
- 495 Michael Adams House (ca 1875): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width 1-story braced-chamfered-post front porch, projection lintels over the windows, 2-over-2 windows, bracketed cornice, and small chimney near the center of the ridgeline. Adams was a laborer, and members of the Adams family continued to live here into the 1920s, when this was the home of housekeeper Mary E. Adams.
- 501 Patrick Finn House (ca 1875): An ample, 2½-story, 3-bay-façade, center-hall-plan, mansard-roof house with a stone foundation, full-width 1-story braced-post front porch, paired windows flanking the double principal entrance, balcony centered atop the porch with entrance from the second-story level, semi-octagonal bay windows projecting from the second story on either side of the balcony, 2½-story ell projecting from the south end of the west elevation, gable dormers in the lower slope of the roof, modillion cornice, and chimney on the upper west slope of the main block. Finn operated a saloon located next door at number 497 (demolished).
- 503 Joseph Logler House (ca 1875) A 2½-story, 3-bay-façade, side-hall-plan house with a stone foundation, 3-bay full-width 1-story braced-chamfered-post front porch with an enclosed section at the second story level above the 2 northernmost bays, 2-over-2 windows, bracketed cornice, gable dormer in the center of the roof's north slope, and paired interior chimneys at the ridgeline. Logler was a gardener and later a waiter, and members of the Logler family continued to live here into the 1920s, when this was the home of bookkeeper Frank J. Logler and his wife, Mary. Mid-20th-century aluminum siding was removed from this house in the late 20th century.
- 513 M. J. Coheeney House (ca 1900): A vinyl-sided 2½-story house set gable end to the street with a stone foundation, principal entrance set within the mass's first story in its southeast corner, 2-story porch with

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enclosed second story projecting from the south elevation at its east end, irregular fenestration, and late 20th-century 1-over-1 windows. This was built probably as an investment, for Coheaney did not live here.

- 515 William Hammond House (ca 1880, ca 1900, mid-20th century, late 20th century): A 3-bay-façade, side-hall-plan, mansard-roof cottage with a stone foundation, full-width 1-story low-hip-roof front porch, narrow casement windows on the façade, 2-story semi-octagonal bay windows at the east end of the south elevation, bracketed cornice, and gable dormers in the lower slope of the roof. Hammond was a gardener. By the early 1890s, a storefront that extended to the sidewalk line had been attached to the southern two-thirds of the façade. By the early 1970s, the house had been aluminum sided. The 20th-century additions had been removed by 2003 to reveal the house more as it looked when constructed.
- 517 William Hammond House (ca 1890): A vinyl-sided 2½-story, L-plan, cross-gable-roof house with a stone foundation, 1-story front porch extending along the façade north of the re-entrant angle of the ell, late 20th-century 6-over-6 windows, and small chimney at the intersection of the ridgelines. Hammond, a gardener, lived next door at number 515 (q.v.).
- 519 House (ca 1880, ca 1915): A 3-bay-façade, side-hall-plan, mansard-roof cottage with a stone foundation, glazed 1-story entrance porch, full-height windows on the façade's first story, prominent window lintels, gable dormers with incised detailing, and slate roof. This house seems to have been moved here from the site of the Cutting Memorial shortly before that building's construction. By the early 1920s it was the home of foreman Jeremiah T. Sullivan.
- 521 T.F. and A.M.T. Nuss House (ca 1900): A 2½-story side-hall-plan house set gable end to the street with a stone foundation, clapboard first story and shingled second story, 1-story end-gable entrance porch, 2-story semi-octagonal bay window flanking the principal entrance to its south, 2-over-2 windows, end gable that projects beyond the wall plane of the façade above its bay window, and small chimney on the ridgeline toward its western end. Thomas F. Nuss was a tailor.
- 523 John Carey, Jr, Gardener's Cottage (1876–78): An interesting and complexly massed and articulated 2½-story Modern Gothic/Queen Anne house with a stone foundation, 1-story shed-roof entrance porch interlocked with the projecting cross-gable-roof pavilion to its immediate south, 1-story shed-roof section along the south elevation, prominent console brackets between the façade's first and second stories, board-and-batten pattern in the façade's attic-story gable end, attic story with console brackets

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projecting beyond the wall plane of the south and north elevations, elaborate pierced-work bargeboards in all the gable ends, and corbelled chimney near the center crest of the roof's west slope.

- 525 J.B. Parsonage House (ca 1900): A 2½-story Queen Anne house with a stone foundation, glazed 1-story hip-roof wraparound porch the full width of the façade and partially across the east side of the south elevation, prominent 3½-story circular-plan conical-roof tower at the southeast corner, windows of varying size and configuration, including Queen Anne windows at both the first and second-story levels of the semi-octagonal bay window that projects from the south elevation, complex high-hip roof with cross gables above the façade and south elevation, and large service ell at the rear. Parsonage was a carpenter.
- 541 Nils A. Knutsen House (ca 1885): A 2½-story, L-plan, cross-gable-roof house with a stone foundation, 2-story glazed front porch extending along the façade north of the re-entrant angle of the ell, and 2-over-2 windows. Knutsen was a gardener, employed by C.C. Baldwin, president of the Louisville & Nashville Railroad Company, who lived only a block away, at the corner of Narragansett and Bellevue Avenues.
- 543 R. Booth House (ca 1900): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, clapboard first story and shingled second story, full-width 1-story turned-post front porch, semi-octagonal 1-story bay window flanking the principal entrance to its south, and small chimney on the ridgeline near the rear of the building. As built, it was probably the mirror image of number 545 next door (q.v.). Booth probably built this as an-income-producing property, for he did not live here.
- 545 R. Booth House (ca 1900): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, clapboard first story and shingled second story, full-width 1-story braced-turned-post front porch, semi-octagonal 1-story bay window flanking the principal entrance to its north, late 20th-century sliding-glass door and small balcony in the façade's attic story, and small chimney on the ridgeline near the rear of the building. As built, it was probably the mirror image of number 543 next door (q.v.). Booth probably built this as an-income-producing property, for he did not live here.
- 547 J.H. Murphy House (ca 1900): A 2½-story side-hall-plan house set gable end to the street with clapboard first story and shingled second story, 1-story braced-turned-post full-width front porch with pedimented end gable over principal entrance, 2-story semi-octagonal bay window flanking the principal entrance to its south, 2-over-2 windows, end gable that projects beyond the wall plane of the façade

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above its bay window, 1-story flat-roof section to the north of the main block, and small chimney on the ridgeline toward its western end. Murphy probably built this as an income-producing property, for he did not live here.

- 565 “Weeholm,” Robert S. Hone House (ca 1880, early 20th century): A shingled 2½-story center-entrance house with a stone foundation, principal entrance within a glazed pedimented entrance porch with elliptical fanlight, 6-over-6 windows, and prominent 2-story bay windows on the north and south elevations. The Colonial Revival mien of this house is probably the product of a later remodeling.
- 567 Mary A Kiernan House (ca 1895): A shingled 2½-story, cross-gable-roof house with a stone foundation, asymmetrical façade with off-center entrance in 1-story Tuscan-column entrance porch, chamfered southeast first-story corner, 2-over-2 windows, and small chimney at the intersection of the ridgelines. Kiernan’s occupation remains to be documented.
- 569 House (ca 1880): A high shouldered 2½-story house with a stone foundation, center entrance within a 1-story turned-post-and-bracketed hip-roof porch, oriel window to the north of the principal entrance between the first and second stories, paired and tripartite windows on the second story, board-and-batten attic story, elaborate pierced bargeboards on the cross gables of the deck-on-hip roof, high-hip-roof dormers, and a 1½-story ell that extends north from the north elevation.
- 571 House (ca 1880): A 2½-story, 2-bay-façade, concave-mansard-roof house with a stone foundation, full-width hip-roof front porch that engages the full-height semi-octagonal tower that rises at the north end of the façade, and chimney near the middle above the north elevation.
- 573 House (ca 1915): A shingled 2½-story, end-gable-roof, side-hall-plan 2-family house with a stone foundation, hip-roof principal-entrance porch, bay window above the principal entrance sheltered under a secondary end gable, and 2-story flat-roof ell at the west end of the south elevation.
- 575–577 House (ca 1915): A vinyl-sided 2½-story, end-gable-roof side-hall-plan 2 family house with a parged foundation, full-width 2-story front porch, late 20th-century 1-over-1 windows, and a chimney on the south slope of the roof.

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SPRING WHARF

Wharf (early/mid 19th century et seq.): A wharf on this site had been extended into Newport Harbor before 1850. In the late 19th century, this was the property of J.N.A. Griswold, who owned four small buildings just west of a small street that ran between Spring Wharf on the north and today's West Extension Street on the south as well as a cluster of small buildings on the wharf just beyond the water line. These buildings were replaced by the beginning of the 20th century by a larger building. At the very end of the wharf is a large late 20th-century building with several vehicular entrances.

STOCKHOLM STREET

- 8 House (ca 1890): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width front porch, late 20th-century 1-over-1 windows, and a small chimney near the center of the ridgeline. By the 1920s, this was the home of laborer Eugene Sullivan.
- 9 House (ca 1900): A vinyl-sided 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width turned-post front porch, late 20th-century 1-over-1 windows, shed dormer above the east elevation, and small chimney near the center of the ridgeline.
- 10 House (ca 1930): A vinyl-sided 1½-story L-plan house with a poured-concrete foundation, principal entrance set diagonally across the re-entrant angle of the ell on the façade, regularly spaced windows, and a small chimney on the south slope of the roof.
- 14 House (ca 1890): A ½-story, asymmetrical-2-bay-façade house with a parged foundation, partial-width turned-post shed-roof front porch, and a small chimney centered on the ridgeline. By the 1920s, this was the home of Charles J. Matley, who worked at the torpedo station.
- 15 NC House (ca 1890, late 20th-century): A much altered 2-story shingled house with a parged foundation, symmetrically placed late 20th-century 1-over-1 windows on the façade, and principal entrance and ell at rear. By the early 20th century, this was the home of Charles J. Schultz, a member of the special police.
- 16 NC House (1995): A vinyl-sided 2-story, end-gable-roof house with a poured-concrete foundation and 6-over-1 windows.
- 17 House (ca 1880): A 1½-story, side-hall-plan, mansard-roof cottage with a stone foundation, principal entrance at the west end of the façade, 2-over-2 windows, wide bracketed cornice, bracketed gabled

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dormers, and small chimney near the center of the roof. By the early 1920s, this was the home of laborer Patrick McDonough.

- 19 House (ca 1890): A 1½-story, end-gable-roof, side-hall-plan house with a parged foundation, asymmetrical 2-bay façade, 1-story low-hip-roof entrance porch on the east half of the façade, and late 20th-century 1-over-1 windows. By the early 1920s this was the home of carpenter Carl A. Anderson.
- 21 House (ca 1890): A shingled 2½-story 2-bay-façade house set gable end to the street with a stone foundation, front porch set within the mass of the building at its northeast corner, late 20th-century 1-over-1 windows, and shallow-bracket eaves. By the second decade of the 20th century this was the home of dressmaker Selma Erickson.
- 22 House (ca 1850, ca 1900): A 2½-story, stretched-5-bay-façade, center-entrance Greek Revival house with a stone foundation, double-stepped stoop, principal entrance framed by pilasters and sidelights and capped with a broad entablature, late 20th-century 1-over-1 windows, and small, symmetrically placed dormers on the south slope of the roof. This was probably built in another location and moved here; it was in this location by 1903. By the early 1920s this was the home of gardener Alexander Campbell.
- 23 House (ca 1890): A vinyl-sided 1½-story house set gable end to the street with a stone foundation, asymmetrical fenestration on the façade with principal entrance near its east end, small dormer on the west slope of the roof, and a small chimney just south of the ridgeline's center. In the early 20th century this was the home of laborer John Sullivan and his wife, Mary; she continued to live here after his death, into the 1920s.
- 24 NC House (1986): A shingled, 2½-story, 3-bay-façade, side-hall-plan, gambrel-roof Neo-Colonial house with a poured-concrete foundation, 6-over-6 windows, and skylights in the lower southern roof slope.
- 24½ Barn or garage (ca 1900): A stuccoed 1-story, flat-roof building with two sash windows in the south elevation, one vehicular entrance near the south end of the east elevation, and a bracketed cornice.
- 25 NC House (1942, late 20th century): A vinyl-sided 1½-story house with principal entrance at center flanked on the east by a tripartite picture window and on the east by two vehicular entrances, large shed dormers with irregular fenestration on the north and south slopes of the roof, and a 4-bay garage addition to the west of the main block.

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- 26 NC House (1960): A shingled 2-story house set gable end to the street with poured-concrete foundation, recessed center entrance, vehicular entrance to the east side of the façade, tripartite picture windows on the second story, and shallow gable roof.
- 29 House (ca 1910): A vinyl-sided 1½-story 2-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, late 20th-century 1-over-1 windows, shed dormer above the east elevation, and small chimney near the center of the ridgeline. By the early 1920s this was the home of gardener Ronaldo Uperti.
- 31 House (ca 1920): A 1½-story, side-hall-plan, end-gambrel-roof vernacular Colonial Revival-style house with a parged foundation, full-width low-hip-roof Tuscan-column front porch, glazed for most of its width, 4-over-4 windows, and shed dormers in the lower slopes of the roof. This is a typical early 20th-century urban residential form.
- 34 House (mid-19th century, after 1921): A 1½-story, 3-bay-façade, side-hall-plan house with concrete foundation, full-height sidelights framing the principal entrance, blind dormer at the north end of the east slope, and small chimney near the center of the ridgeline.

THAMES STREET

- 337** Perry Mill (1835, ca 1940, 1982-83; Alexander McGregor, mason, and The Newport Collaborative, architects for rehabilitation): An imposing 4½-story uncoursed-granite-ashlar building, 4 bays wide and 19 bays deep with late 20th-century 15-over-15 and 12-over-12 windows, quoined corners, clerestory-monitor end-gable roof, semicircular fanlight in the uppermost section of the east elevation, and a square-plan pilaster-framed tower with louvered openings, broad entablature, and low hip roof on the ridgeline just west of the east elevation. Built by the Scottish-immigrant master mason also responsible for nearby Fort Adams (NHL), this was one of several steam mills constructed in this vicinity during the 1830s and 1840s as an attempt to revive Newport's sagging economy (c.f. 449 Thames Street). For its first 15 years, the mill produced Delaine, a lightweight wool fabric. From 1850 until near the end of the 19th century, the mill produced cotton-print fabric and employed approximately 150 workers. Following the cessation of manufacturing, the building housed a number of activities, including a skating rink and bowling alley. By World War II, and then bereft of its striking monitor roof (replaced with a flat roof), it housed workers at the torpedo station on Goat Island. From 1947 until the late 1970s a division of General Electric occupied the building. In the early 1980s, local developer Melvin F. Hill III converted

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the abandoned, neglected building into a combination of shops and condominiums. At that time, the original roof configuration and bell tower were largely restored, but the conversion to residential use on the upper stories occasioned providing large openings in both the north and south upper and lower slopes of the roof to provide the highly desirable views of the adjacent waterfront that have inspired so much redevelopment of this area in the late 20th century. This was one of the signal redevelopment projects in the revitalization of Southern Thames Street.

- 338– 348* Barker Block (ca 1900, 1982-83): A 3-story brick-and-stone Two-Part Commercial Block with a late 20th-century Neo-Victorian plate-glass-and-pier storefront; 1-over-1 windows; 2-story oriel windows at the northwest and southwest corners of the upper stories, the gable-roof northern one projecting from and parallel to the wall plane of the west elevation and the high-hip-roof southern one at a 45° angle to and intersecting the west and south elevations; and paneled parapet at the edge of the flat roof. J. Alton Barker built this to house his meat market on the ground floor, and the upper floors were rented to others. By the 1970s, this building was heavily altered by several changes to fenestration, stucco surfaces over the original brick, and partial removal and encapsulation of the prominent oriels. Thames Street Associates carried out the thoughtful restoration in the early 1980s, and subsequent efforts include the restoration of the brick wall surfaces.
- 341 Maritime Building (ca 1930): A 1-story cinderblock building with a regular fenestration, large entrance in the center of the north elevation, and low end-gable roof. This building is historically associated with waterfront activity; in the mid-20th century it housed a sail-making loft.
- 343– 345 M. Gardner House (ca 1840 et seq.): A much reworked 3-story building with an early 20th-century storefront on the first story (extending as a 1-story section beyond the north elevation of the main block), regular fenestration on the upper stories, broad cornice, low hip roof, and several additions extending from the west elevation toward the water. In the late 19th century this served as the office of the Perry Mill next door (q.v.).
- 351 NC Restaurant (late 20th century): A large 2-story building with principal entrance in the south elevation, large regularly shaped and spaced windows on the south and west elevations and low end-gable roof. This new tourist-related commercial construction replaces several small-scale maritime-related buildings.

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- 359 NC Commercial Building (1984): A large 2-story shingled building with storefronts sheltered under a shed roof projecting from the façade's wall plane on the first story, regularly spaced casement windows on the second story, and low gable roof with shingled chimney-like projections centered on the ridgeline atop the north and south elevations and a similar form on centered on the west slope of the roof. This new tourist-related commercial construction replaces several small-scale maritime-related buildings.
- 360 NC Residential Complex (1987): A massive 5-story, irregularly massed stucco-and-shingle building with enclosed parking on the first and second levels and residential units on the upper stories. The history of the parcel on which this stands is typical of the area: small-scale 19th-century buildings near the street line replaced in the mid-20th century by a franchise gasoline-and-service station at the center of the former house lots. This large-scale residential development, like so many others in the area, ignores the scale and texture of the neighborhood to capture even the smallest glimpse of the waterfront and to maximize the value of the waterfront location.
- 364–366* Anthony's Block (ca 1910): A largely intact brick, 3-story Two-Part Commercial Block with original metal-and-stained-glass storefront framed by robust quoining at each corner and entered through a central principal door, 4-bay articulation of façade's upper stories with tripartite windows at each end framing paired windows in the center, regularly-spaced single and paired windows on the north and south elevations, and cast-iron modillion cornice on the west and north elevations. With retail below and residential above, this was a typical early 20th-century form in this section of Thames Street. Remarkable, here, however, is the continuing use of the first story as a chandlery, a once common retail establishment in this waterfront environment.
- 365 The Newport Armory (1894; Edwin Wilbur, architect, and M.A. McCormick, builder): A low, hulking, uncoursed-granite-ashlar building, the Newport Armory has two distinct sections, a 2-story street elevation in front of a large, high-ceiling 1-story drill hall. A large segmental-arch entrance dominates the façade, flanked at each end by large circular-plan seemingly-machicolated-cornice low-conical-roof towers that rise above the central, 3-bay section; paired windows are symmetrically arranged in the central section, and the towers have tripartite windows. The front section provided office space, and the rear section was used for military exercises and gatherings of all sorts. Like most armories in Rhode Island (and many elsewhere), the Newport Armory assumes the appearance of a fortified castle, a commonly used and highly appropriate architectural metaphor for its original use. The state funded construction of three armories in the mid-1890s, with others on the Bristol waterfront and in downtown Pawtucket; all were located in areas dominated by largely working-class laborers at a time when labor

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unrest was becoming more common in that pre-union era. Its construction also coincides with increased national attention on strengthening naval force, both in the ocean-going fleet and in coastal installations. The state militia and its successor, the National Guard, occupied the building into the mid-20th century. From the 1960s through the 1980s, international reporters used the building as headquarters during the America's Cup races held off Newport's coast. Now converted to retail use as an antiques mall, it still retains a high degree of integrity both outside and in.

- 374–
378* Kirwin Block (1902): A brick-and-stone-trim, 3-story Two-Part Commercial Block with largely intact original iron-and-glass storefront on the first story, irregularly spaced windows on the upper stories, corbelled cornice on the north, west, and south elevations, and two large, symmetrically placed shed-roof additions rising above the north and south elevations. With retail below and residential above, this was a typical early 20th-century form in this section of Thames Street; like so many other buildings in the neighborhood, late 20th-century rooftop additions exploit the view to the water.
- 375
NC Condominiums (1985): A four-building complex of shingled 4½-story buildings with parking on the first story, extensive balconies circumscribing the buildings, and varied hip and cross-gable roofs. Replacing a number of maritime-related buildings on the site, this complex attempts to take its architectural cues from the late 19th-century Shingle Style buildings whose creation and development are so closely linked to Newport. The overwhelming size of this complex, however, neither successfully evokes the source of its inspiration nor fits comfortably with the scale of the surrounding historic buildings.
- 379 Cottrell's Ship Yard Building (mid 19th-century et seq.): A modest 2½-story building set gable end to the street with a parged-stone foundation, full-width plate-glass-and-wood-frame storefront, two symmetrically placed windows in both the second and attic stories of the façade, bracketed storefront and raking cornices, shingled side elevations, and large shed dormers on both north and south slopes of the roof. In the middle years of the 19th century, Silas H. Cottrell operated a shipyard on a parcel of land that extended south and west from this building. Though modest in appearance and presence, it is a minor, yet rare and significant, remnant of that historic maritime activity.
- 381
NC Commercial Building (1985): A 1½-story brick, shingle, and plate-glass building in the Mock-Shingle Style with continuous storefronts, low jerkinhead-gable dormers, prominent cross gable, and low 3-story circular-plan tower with low conical roof. Like other tourist-oriented commercial development that began to dominate southern Thames Street in the mid-1980s, following the successful rehabilitation of

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the Perry Mill at 337 Thames Street (q.v.), this building looks back—albeit fleetingly and myopically—at Newport’s signally important late 19th-century architecture of pleasure, the Shingle Style.

- 384* Thames Street Methodist Church, now St Spyridon’s Greek Orthodox Church (1865, 1880, 1890, 1924–47): A yellow-brick-clad church set gable end to the street on a high basement: its façade presents three central round-arch entrances at the top of a flight of stairs from street level with two graduated roundels centered above the center door; flanking the principal entrance are large square-plan towers, at the northwest and southwest corners, with graduated segmental-arch windows and shallow round-arch niches incised in the wall plane, and three-segmental-arch windows illuminate the nave on the north and south elevations. A group of Methodists living in this neighborhood organized a mission in 1854 and built this church at a cost of \$4,000 in the following decade. Alterations occurred in the 1880s and 1890s, the latter including the addition of steeples. In 1913, Greek immigrants purchased the building and altered it most significantly by cladding the wood-frame building in brick. The steeples were removed by the mid-twentieth century (no doubt a result of weakening in one or more of Rhode Island’s several significant hurricanes during that period).
- 392 ** Francis Malbone House (1758, 1867): The most magnificent of the few remaining pre-Revolutionary houses on southern Thames Street, this is a brick 3½-story, 5-bay-façade, center-entrance house with a high sandstone basement, Ionic frame around the principal entrance, double beltcourse between the first and second stories, 6-over-6 windows on the first- and second-story levels, 3-over-3 windows on the smaller third-story windows, modillion cornice, low hip roof with shallow shed roof dormer atop its western slope, and large paired interior chimneys. On the property’s southwest corner and connected to it is a small dependency (designed in 1867 by Dudley Newton as an office for his physician father, one of the architect’s first commissions), a small, narrow 1-story brick building set forward and gable end to the street with a 3-bay façade, center entrance within a 1-story Ionic entrance porch flanked by round-head windows, a semicircular fanlight window in the gable end, and a modillion cornice. Both buildings are located behind a wood picket fence at the street line, and the house, set well back from street line, assumes a posture of removal not inconsistent with the elevated status of its occupants; a similar gesture may be seen nearby at the Samuel Whitehorne House, 414 Thames Street (q.v.). Malbone was a successful merchant and slave trader and, like others in his walk of life, built his substantial town house near the wharves that played such an important part in his commercial success. The main house may be the work of Peter Harrison, whose Touro Synagogue (1763; NHL) it resembles in its exterior severity; a further connection with Harrison is Malbone’s employment of carpenters Samuel Greene and Wing

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Spooner, whom Harrison relied on for construction of the Redwood Library (1747–50; NHL). Newton's fine addition to this complex is significant as an early example of the Colonial Revival, which achieved great significance in late 19th-century Newport.

- 394* Sisters of Mercy Convent and School (1880, 1991; Dudley Newton [1880], architect): A shingled 3-story, 5-bay-façade, low-hip-roof, center-entrance building set on a high brick basement with a full-width 1-story front porch, 2-over-2 windows with hood moulds, and jig-sawn trim boards suspended from the cornice. Built at the corner of Spring and Fair Streets, this building was associated with St Mary's Church at 250 Spring Street (q.v.) and became St Mary's Academy before closing in 1924. Set well back from the street with a small open space in front of it, this building was moved here in 1991 and converted to use as an inn.
- 400* Joseph Thomas House (ca 1860, early 20th century, late 20th century): A 2½/3-story building with a full-NC width wood-and-plate-glass storefront, irregular fenestration, 2-over-2 windows, bracketed cornice, sloping roof above southern third of the building, flat roof above northern two-thirds of the building. This originally small-scale house probably began as a 2½-story, 3-bay-façade, end-gable roof house; by the mid-20th century, the northern half of the gable roof had been raised to a full three stories below a flat roof. In the late 20th century, following the demolition of an abutting early 20th-century brick commercial block, the building was extended to the north and increasing its size by at least 50 percent.
- 404* House/Store (ca 1890 et seq.): A 3-story building set gable end to the street with a slightly projecting wood-and-glass storefront late 20th-century 1-over-1 windows, oriel window at the north end of the façade's second story, and low gable roof.
- 405* Newport Offshore Resort (Late 20th century): A large, rambling clapboard-and-shingle 4-story NC condominium complex with pseudo-historical trim elements. It is awkwardly raised above grade on concrete piers for both parking and flood protection. The complex is a considerable detriment to Newport Harbor, both as viewed from the land and from the water.
- 406– James Carpenter House (ca 1765, late 19th century): A 2½-story house with a wood-and-plate-glass 410* storefront that projects beyond the wall-plane of the façade, 3-bay façade on second story, oriel window at the west end of the south elevation's second story, late 20th-century 1-over-1 windows, gabled dormers above the south elevation, end-gable-on-hip roof, and one small chimney on the north slope of the roof.

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- 413 Sumner M. Stewart House (ca 1845): A 2½-story, asymmetrical-3-bay-façade Greek Revival house with a sidelight-flanked principal entrance framed by broad pilasters and deep entablature, symmetrical 5-bay east elevation, 6-over-6 windows, gabled dormer above the east elevation, and paneled brick chimney slightly south of the center of the house on the ridgeline. Stewart was superintendent of the nearby Perry Mill, 337 Thames Street (q.v.).
- 414 ** Samuel Whitehorne, Jr, House (1811, 1970–74): A large 3½-story, 5-bay façade, center-entrance, hip-roof brick cube, 46-feet square in plan, with a late 20th-century semicircular-plan entrance porch, round-head window above the principal entrance, roundel in the center of the façade's third story, two symmetrically placed chimneys rising at the roof's edges above both the north and south elevations, and a 3-bay-square cupola with round-head windows and deep bracketed cornice centered at the top of the roof. Unusual for early 19th-century Newport and more typical of contemporary Providence or Salem, Massachusetts, this is the last of the large, impressive (and calculatedly so) waterside residences constructed on southern Thames Street for wealthy merchants and represents the end of that long tradition; appropriately, for it was the home of one of Newport's most ambitious early 19th-century entrepreneurs, at a time when Newport was languishing economically—a last hurrah, in some ways. Whitehorne (1779–1844) and his brother John engaged in a variety of business undertakings including shipping, distilling, iron founding, machine shop, and banking; they suffered bankruptcy in 1843. In the late 19th century, it was converted to commercial use on the first story and divided into flats on the upper stories. It was elaborately restored by the Newport Restoration Foundation in the early 1970s, when its present principal entrance porch was installed.
- 415 C.H. Burdick House (ca 1845): A 2½-story Greek Revival house set gable end to the street with a stone foundation, 3-bay center-entrance south-facing façade, pilaster-framed principal entrance with sidelights and transom light capped by a projecting lintel, symmetrical 2-bay east elevation facing Thames Street, pilaster strips at the corners, 6-over-6 windows, and center chimney on the ridgeline. Burdick was a partner in Cranston & Burdick, one of Newport's prominent 19th-century construction firms; Burdick lived at 353 Spring Street (q.v.); this may well have been an income-producing property.
- 421 Benjamin F. Palmer House (ca 1880): A 2½-story, 3-bay-façade house set gable end to the street with a parged foundation, recessed entrances at each end of the façade, large late 20th-century plate-glass window between the entrances, 2-over-2 windows, and small chimney centered on the ridgeline. This house remained in Palmer family ownership into the 1920s, when cabinetmaker Lewis C. Palmer lived

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here. It shares similarities of form, size, and scale with the Stephen L. Palmer House next door at number 425 (q.v.); they were likely built at the same time.

- 422* James Boon House (ca 1798): A 2½-story, 4-bay-façade, off-center-entrance, center-chimney house with a stone foundation, double-stepped stoop with wrought-iron railing, pedimented principal entrance with fluted pilasters and semi-circular wood-tracery fanlight, 12-over-12 windows, and center chimney. This house was restored by the Newport Restoration Foundation.
- 424* John Price House (ca 1780): A much-altered 2½-story center-entrance house with a parged foundation, late 20th-century pedimented surround on the principal entrance, large bay windows flanking the principal entrance, large show window on the first story of the south elevation, and large flat-roof third story with balustraded roof deck built to the rooflines of all four elevations. By the 1920s this was the home of Ernest R. Perry, a helper. The late 20th-century vertical expansion of this house is unfortunately a typical change, designed to exploit this area's proximity to the waterfront.
- 425 Stephen L. Palmer House (ca 1880): A 2½-story house set gable end to the street with a parged foundation, recessed entrances in the first and third bays of the 4-bay first story of the façade, 3-bay second story, 2-over-2 and 1-over-1 windows. It shares similarities of form, size, and scale with the Benjamin F. Palmer House next door at number 421 (q.v.); they were likely built at the same time.
- 428* Hunter-Whitehorne House (ca 1750): A large, ample 2-story, center-entrance, hip-roof house, 5 bays wide and 4 wide bays deep with a stone foundation, pilaster-flanked pedimented principal entrance, double-stepped stoop with wrought-iron railing, 12-over-12 windows, and paired interior chimneys. Distiller Henry Hunter built this house, and both the house and his distillery later became the property of John Whitehorne (c.f. 414 Thames Street). In the late 20th century it became the property of the Newport Restoration Foundation.
- 429 House/Shop (ca 1850): A 3-story, flat-roof building with a parged foundation, wood-and-plate-glass storefront with a small-modillion cornice, 4-bay façade upper stories, and 6-over-6 windows.
- 433 House/Shop (ca 1850 et seq.): A much-altered vinyl-sided 3½-story building with wood-metal-and-plate-glass first-story storefront on the façade, 4-bay façade upper stories, late 20th-century 1-over-1 windows, large shed dormer above the façade, extensive roof decks on the west side of the building.

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- 435 NC Commercial Block (late 20th century): A 4-story Two-Part Commercial Block with 2-story brick-and-plate-glass storefront (first story half below street level and second story half above) projecting beyond the wall plane of the vinyl-sided upper stories, deck at the third-story level above the storefront, and stepped and gabled parapet wall above the fourth story.
- 436* NC Commercial Block (late 20th century): A shingled 1-story commercial block set slightly back from the street behind a fence, full-width storefront, and low hip roof.
- 439 Malcolm S. Bump DeSoto/Plymouth Dealership and Garage (ca 1920, ca 1945): The earlier section is the large, brick, 2-story, flat-roof section at the rear of the property and accessible from West Howard's Wharf. The concrete-block 1-story section in front has large plate-glass windows, glass doors, and a broadly curved southeast corner. The 1945 section is typical of the post-World War II automobile dealership, which, as a building type, adopted modernistic forms early, enthusiastically, and almost uniformly.
- 446* NC Commercial Block (late 20th century): A shingled 1-story commercial block with plate-glass storefront and high hip roof.
- 448–450* James Burkinshaw Block (ca 1875 et seq.): A 2½-story building with a stone foundation, full-width wood-and plate-glass storefront with small-pane transom lights, 5-bay façade on second story of façade, 4-bay second-story south elevation, corner pilasters, bracketed cornice, prominent mansard roof with elaborate gabled dormers, and late 20th-century balustraded roof deck centered on the roof's upper slope. In the 1870s and 1880s, Burkinshaw, a dry goods merchant/grocer, owned all the property on the east side of Thames Street from Howard to Pope Street (see also 452 and 460–462 Thames Street). This combined retail-below, residential-above format is typical of late 19th-century Thames Street development.
- 449 ** Newport Steam Mill/Aquidneck Mill/International Yacht Restoration School (1831, ca 1867, 1902, ca 1985): An impressive mill, approximately 180 by 48 feet, built in two sections, a 114-foot-wide original section and a 66-foot-wide brick addition. The original section, constructed of uncoursed green granite quarried in Jamestown, Rhode Island, is 3½ stories high and 11 bays wide, with rectangular windows, square-plan tower centered on its north elevation, and gable roof; the addition, constructed of pressed brick with tight mortar joints, is 4 stories high, 8 bays wide and 5 bays deep, with segmental-arch 12-over-12 windows, loading bays in the center of each level on the east elevation, bracketed cornice, and

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shallow gable roof. A smaller brick addition to the west of the stone section was constructed around the same time as the eastern brick section and removed ca 1985. To the southwest of this building is a monumental 1-story brick building, 8 bays wide and 6 bays deep, with tall segmental-arch windows. Founded and built as a steam-powered textile mill, this was one of four constructed in Newport in the mid years of the 19th century, when local businessmen were attempting to revive Newport's economic base; only this and the Perry Mill, 337 Thames Street (q.v.) remain. The mill produced cotton cloth until 1857; the following year it was sold and refitted for warp manufacture. The additions were probably constructed after the mill's acquisition for the Richmond Manufacturing Company. The Newport Illuminating Company acquired the complex in 1892 and constructed the 1-story freestanding building in 1902; it served originally as a power plant to run Newport's streetcars, and, after the complex's acquisition by General Electric in the early 1920s, continued to generate power into the 1970s. The International Yacht Restoration School, founded in 1993, acquired the complex to house its accredited career-training program adjacent to Newport's historic waterfront.

- 452* James Burkinshaw House (ca 1865): A 2½-story, 3-bay-façade, center-entrance house with a stone foundation, shallow-pedimented frame around the principal entrance, large plate-glass display windows flanking the principal entrance, paired-bracket raking and eaves cornice, and small chimney north of center on the ridgeline. In the 1870s and 1880s, Burkinshaw, a dry goods merchant/grocer, owned all of the property on the east side of Thames Street from Howard to Pope Street (see also 448–450 and 460–462 Thames Street).
- 458* Commercial Block (1984): A shingle-and-clapboard 2½-story, mansard-roof commercial building with full-width wood-and-plate-glass storefront on the façade's first story, a slanting fully-glazed wall on the façade's second story, and gabled dormers in the west and south lower slopes of the roof. While slightly set back from the façade-wall plane of the adjacent commercial block to the south, it shares similarity of massing and a common cornice line; at first look, it appears to be an old building, not a recent infill.
- 460–462* Commercial Block (ca 1868): A 2½-story, mansard roof commercial block with full-width wood-and-plate-glass storefront on the façade's first story, 5-bay articulation of façade's second story, 2-over-2 windows, bracketed cornice and bracketed-gabled dormers. Burkinshaw, a dry goods merchant/grocer, had his shop in the first story and lived above. In the 1870s and 1880s he owned all the property on the east side of Thames Street from Howard to Pope Street (see also 448–450 and 452 Thames Street). This combined retail-below, residential-above format is typical of late 19th-century Thames Street development. (c.f. 491–493 Thames Street).

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- 464– Andrew Sutherland House (ca 1868): A 2½-story building set gable end to the street with a full-width
466 wood-and-plate-glass bracketed storefront on the façade's first story, 4 irregularly spaced windows on the second story, round-arch window flanked by late 20th-century 1-over-1 windows in the façade's attic story, paired-bracket raking and eaves cornices, and small chimney neat the crest of the roof's southern slope. Further research is needed to determine where this was originally strictly residential or combined commercial below and residential above, for it was built at the time that Thames Street was becoming more distinctly commercial.
- 468– Allen-Barry Building (ca 1872): A 2½-story, mansard roof commercial block with full-width wood-
470 and-plate-glass storefront on the façade's first story, 4-bay articulation with bracketed-projecting-lintel windows on façade's second story, 2-over-2 windows, bracketed cornice and bracketed-gabled dormers. A late 20th-century rail-enclosed roof deck is centered on the upper slope of the roof. Further research is needed to determine where this was originally strictly residential or combined commercial below and residential above (c.f. 491–493 Thames Street), for it was built at the time that Thames Street was becoming more distinctly commercial.
- 469– Commercial Block (ca 1925): A brick One-Part Commercial Block with wood-brick-and-plate-glass
473 storefronts. This is typical of small-scale retail-commercial buildings that appeared throughout the country in the second and third decades of the 20th century.
- 472 House (ca 1855): A 1½-story, side-hall-plan house set gable end to the street with a stone foundation, sidelight-flanked principal entrance with pilaster-strip-and-broad-entablature frame, large late 20th-century tripartite 1-over-1 window on the façade's first story, pilaster strips at each corner, 1-over-1 windows, and small paired brackets on the raking and eaves cornices. For most of the late 19th century and into the 20th, this was the home of cobbler Clark Burdick.
- 474– House (ca 1865, late 19th/early 20th century): A 2½-story house set gable end to the street with a full-
476 width wood-and-plate-glass storefront (likely a later addition), a 2-bay second story, pedimented end gable, and large dormers on both the north and south slopes of the roof (the late 20th-century south-facing dormer constitutes almost a full story addition). In the late 19th century this property belonged to Hannah Elridge.
- 475 Margaret Sullivan House (ca 1890 et seq.): A shingled 2½-story house set gable end to the street with a full-width storefront, a shallow oriel window centered on the façade's second story, late 20th-century

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1-over-1 windows, small dormer on the roof's north slope, and small chimney centered on the ridgeline toward the west end of the roof.

- 477 Allen House (ca 1850, late 19th/early 20th century): A 2½-story house set gable end to the street with a full-width wood-and-plate-glass storefront (likely a later addition), a 3-bay second story, 2 windows centered in the attic story, late 20th-century 1-over-1 windows, small widely spaced brackets on the raking and eaves cornice.
- 480 Commercial/Industrial Building (1929): A 1- and 1½-story rusticated-concrete-block building with a high basement along the Thames Street elevation and rambling sections that extend south and west from that section.
- 479–
481 Overing-Burdick House (mid-18th century, mid/late 19th century, et seq.): At its core, a 2½-story gambrel-roof house set end to the street with a low parged-stone foundation, first-story-façade storefront, 3-bay second-story façade, and a pair of windows in the façade's attic story; ells extend to the south (2½ stories with first-story storefront gable roof perpendicular to the main block) and west (2 stories with a flat roof). This house visually articulates the development of Southern Thames Street. At its core is an 18th-century house located at the street end of the Overing family's waterside property, which extended into the harbor with a wharf, the southernmost in pre-Revolutionary Newport. By 1850, the southern ell had been added. The storefronts were in place by the late 19th century, when this part of the street had become more commercial in character. At some point, the western half of the gambrel roof, over what appears today as the west ell, was probably removed. While lacking integrity strictly as an 18th-century harborside merchant's house, it nevertheless encapsulates significant historic trends that have created the area's significance.
- 485
NC House (ca 1850, late 20th-century): An asbestos-sided 2½-story house set gable end to the street with a low parged-stone foundation, late 20th-century clapboard-faced storefront with center entrance flanked by plate-glass windows, late 20th-century 1-over-1 windows, full-height door and balcony at the attic level of the east elevation, full-height shed dormer on north slope of the roof, railed roof deck atop shed dormer. The late 20th-century changes to this house virtually disguise its historic appearance.
- 487–
489
NC House (ca 1870, mid-20th century): A 2-story house with a low parged-stone foundation, mid-20th-century brick façade, mid-20th-century plate-glass storefront that extends south beyond the wall-plane of the original south elevation, late 20th-century 1-over-1 windows, and shingled north elevation.

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- 488 Jeremiah Sullivan House (ca 1865, late 20th century): A 2½-story, 3-bay-façade, side-hall-plan house with a stone foundation, principal entrance with sidelights, large semi-octagonal multiple-pane oriel windows on the façade's first story, large multiple-plan display window at the west end of the north elevation's first story, 6-over-6 windows, round-head windows in the gable ends, small deck carved out of the north end of the roof's western slope, and a small chimney at the center of the ridgeline. Sullivan was a partner in Moffatt & Sullivan, granite dealers on Sherman's Wharf, located on the west side of Thames Street north of its intersection with Mary Street.
- 490 Robert Lake House (ca 1860): A 2-story, L-plan, low-hip-roof Italianate house with a parged-stone foundation, principal entrance (with mid-20th-century broken-scroll pediment) in the east wall of the north wing of the house, 6-over-6 windows, bracketed cornice, and small chimney above the intersection of the two wings. Lake did not live here. In the 1890s, it was the home of John T. Reagan, who sold groceries and provisions at a store (since demolished) farther north on the west side of Thames Street.
- 491– James J. Lynch Block (1886; James Fludder, architect, and M.A. McCormick, builder): A 2½-story,
493 mansard-roof commercial block with a parged foundation, two handsome and largely original wood-and-plate-glass storefronts on either side of the center entrance to the upper stories on the façade's first story, 3-bay articulation of façade's second story with broad, shallow oriels flanking a single central window, late 20th-century 1-over-1 windows, bracketed cornice, and bracketed-gabled dormers. Lynch was a principal in Lynch & Sullivan, gas and steamfitters. This was constructed in the format it retains: two retail establishments, a store, and a bakery on the first story and apartments on the upper stories.
- 492 Daniel Garvey House (ca 1865, late 20th century): A vinyl-sided 3½-story building set gable end to the
NC street with full-width wood-and-plate-glass storefront on façade's first story, partial-width parapet-and-iron-railed balconies at the second, third, and attic levels, and large shed-roof dormers on both the north and south slopes of the roof. Late 20th-century remodeling of this vernacular mid-19th-century building makes it unrecognizable as was originally and historically. Garvey, who did not live in Newport, probably built this as an investment.
- 494 House (1930): A narrow-and-deep 2-story, rock-face-concrete-block, low-hip-roof house with a concrete foundation, center entrance flanked by square 8-over-8 windows, two symmetrically placed 6-over-1 windows on the façade's second story, and a small chimney on the south slope of the roof. Inexpensively built of utilitarian materials, this modest house, as an example of new construction, speaks significantly of the desuetude into which Thames Street, this neighborhood, and, indeed, much of

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Newport had lapsed in the second quarter of the 20th century. As such, preservation of its still-unaltered condition is all the more important, especially in contrast to the elaborate and soi-disant stylish redevelopment that characterizes so much of the late 20th-century development in this precinct.

- 501 Shed (early 20th century, late 20th century): At the core of this restaurant complex is an early 20th-
NC century 1-story concrete-block shed, probably related to maritime activity. In the late 20th century, the shed was expanded and elaborated as a restaurant, with the land between the set-back building and Thames Street landscaped and enclosed by a pretty picket fence to accommodate outdoor dining.
- 505 Nathan Hammett House (ca 1785, late 20th century): A much reworked and enlarged 5-bay-façade,
NC center-entrance 18th-century house with a stone foundation, 20th-century sidelight-flanked pedimented principal entrance, late 20th-century multiple-pane oriel display windows flanking the principal entrance, late 20th-century 6-over-6 windows, late 20th-century paired windows on the south elevation, late 20th-century gambrel roof with shed-roof dormers (replacing the original gable roof), and large addition to the west. The late 20th-century remodeling of this 200-year-old house in “ye olde style” represents typically misguided attempts to enhance history in economically aggressive old neighborhoods.
- 509– Patrick K. Donovan House (ca 1845, late 20th century): A 2½-story, 3-bay-façade house set gable end to
513 the street with late 20th-century center-entrance storefront flanked by large plate-glass windows,
NC northernmost window removed on the second story of the façade, late 20th-century 1-over-1 windows, late 20th-century clapboard, and 2-story flat-roof addition on the north elevation. Donovan, who did not live in Newport, probably built this as an investment. In the 1880s, John Maher sold groceries and liquor in the first story and lived above. By the 1890s, Daniel J. Buckley operated a saloon in front and a hack stable in back; he lived at 11 Coddington’s Wharf, at the rear of this building.
- 514 Service Station (ca 1926): A stuccoed 1-story, cross-gable-roof building with modified fenestration.
NC Built as an automobile-service station, this building has been remodeled to serve as a community-police station and bank branch; while its siting and overall form recall its original use, it has been sufficiently modified to compromise its integrity. Automobile-service stations have occupied this site since at least the 1930s; until the 1960s, they were individually owned and maintained but since then have generally been franchises.

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- 515 Taylor Block (ca 1890, late 20th century): A much-altered 2½-story block with wood-and-plate-glass
NC storefront, small single-pane windows at the second- and attic-story levels, shed dormer above the north elevation, and small chimney on the ridgeline.
- 516– House (ca 1855, early 20th century et seq.): A parged-foundation shingled building with two distinct
518 sections: A 2½-story gabled section with ell at its southeast corner and a lower, shed-roof 2-story section extending east from the wall plane of the façade. The gabled section has an early 20th-century wood-and-plate-glass storefront at its southern end, 2-over-2 windows and modillion cornice; the shed-roof section has a late 20th-century plate-glass-window storefront at the façade's north end, a brick first story for most of its north elevation, 2-over-2 windows, and a small chimney toward its east end. This residential/commercial building, modified slightly by several generations of its owners in many ways typifies the evolved quality that contributes so much to the character of Southern Thames Street.
- 517 Timothy T. Lynch House (ca 1885, ca 1900, late 20th century): A 2½-story, end-gable-roof building with a brick foundation, slightly remodeled early 20th-century wood-and-plate-glass storefront on the first story, small addition at the east end of the south elevation, ell at the rear, late 20th-century 8-over-8 and 1-over-1 windows on the upper stories, and small chimney on the ridgeline. This house remained in Lynch family ownership into the 1920s, when grocer Timothy Lynch lived here.
- 520– House (early 20th century): A 3-story flat-roof building with a brick foundation, simple late 20th-century
524 wood-and-plate-glass full-width center-entrance storefront, symmetrically placed oriel windows at the north and south of the second story connected by a projecting balcony and capped by a hip roof, four symmetrically placed windows on the third story, and 1-over-1 late 20th-century windows. By the early 1920s, this property was owned and occupied by A.A. and Otto Dreher, a gardener.
- 523– Mazzula/Senerchia House (ca 1900): A 2½-story mansard-roof building with a low parged foundation,
525 center entrance flanked by two windows to its south and a storefront with separate entrance to its north, five symmetrically placed windows on the façade's second story, 2-over-2 windows, bracketed cornice, and symmetrically placed gabled dormers with brackets. By the 1920s this was owned and occupied by M. and Vincent Senerchia, a barber, who may have used the storefront as his place of business.
- 526– Bartholomew Block (1895): A brick, 3-story, flat-roof, commercial/residential block with a full-width
530 masonry-and-wood storefront, principal storefront entrance angled at the corner between the south and west elevations, secondary storefront entrance near the north end of the west elevation, entrance to upper

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stories on the south elevation, pedimented double window with datestone centered on the second story of the west elevation, shallow oriel window centered on the second story of the south elevation, regular fenestration on upper stories, stone quoining at the corners, and bracketed cornice. In the early 20th century, this was the home of the Bartholomew Brewing Company.

- 527 John Quigley House and Store (ca 1905): A 3-story, hip-roof commercial/residential building with a parged foundation, brick-and-rock-face-concrete-block first story, wood-and-plate-glass storefront (applied on top of original brick and plate-glass) on the east elevation extending south of the wall plane of the upper stories on the south side, two-thirds-width Tuscan-column porches set within the mass of the building at the center and north end of the east elevation on the second and third stories, paired and tripartite windows on the second and third story east elevation. Quigley, who did not live here, probably built this as an investment. By the early 1920s, this was the store of grocer Benjamin Goldberg, who lived nearby at 2 Holland Street, no longer standing.
- 536 John M. and I.M. Dugan House and Store (ca 1890): A 3-story, flat-roof commercial/residential building with a full-width wood-and-plate-glass storefront with 6-pane display windows and multiple-pane transom lights, double-leaf center entrance to storefront, brick north and south first-story elevations, two shallow oriel windows symmetrically placed on the façade's second story, oriel window at the west end of the south elevation's second story, regularly spaced windows on the upper stories, shingled upper stories, and flat-roof roof-top addition and deck toward the west end of the roof. John Dugan, a hairdresser, had his business in the first story and lived upstairs, reached by an entrance around the corner on Dean Avenue.
- 537 Daniel Harrington Steam & Gas Fitting & Water Piping Shop (ca 1912): A one-part commercial block with center-entrance wood-and-divided-light storefront capped by a parapet. When he built this typical early 20th-century commercial building, Harrington lived next door at number 539 (q.v.) with other family members.
- 539–541 Daniel Harrington House (ca 1880): A shingled 2½-story house set gable end to the street with a parged foundation, two entrances at the north end of the façade, late 20th-century display windows, tripartite at the south end of the façade and double at the east end of the south elevation, late 20th-century 6-over-6 windows, small dormer above the south elevation near its west end, and two small chimneys on the ridgeline. Members of the Harrington family lived here into the 20th century, including policeman Timothy Harrington and his wife, Elizabeth, just after 1900 and the widowed Elizabeth, a nurse, in the

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1920s; musician Leo F. Murphy also lived here in the 1920s. Built as a 2-family house, it acquired its storefront in the late 20th century.

- 540 NC House (ca 1890, late 20th century): A 3-story flat-roof building with a stone foundation, late 20th-century balustraded decks and double doors across the west and south elevations, late 20th-century 1-over-1 windows, tripartite picture window near the west end of the south elevation, and balustraded deck on top of the roof. Built as a 2½-story, 3-bay-façade, side-hall-plan house with full-width front porch, this building was radically remodeled in the late 20th century to accommodate commercial use on the first story and to increase residential use above.
- 542 William J. Underwood House (ca 1870): A vinyl-sided 1½-story house set gable end to the street on a high parged basement, principal entrance in the south elevation, late 20th-century 1-over-1 windows, and small chimney on the ridgeline. Underwood was a mason.
- 546 John Martin House (ca 1873): A high-studded 2½-story, 3-bay-façade, center-entrance house with a parged foundation, principal entrance flanked by full-height sidelights and capped by a broad entablature, small oriel windows flanking the principal entrance, late 20th-century 1-over-1 windows, and chimneys placed symmetrically on the ridgeline.
- 548 C.S. Curley House (19th century, ca 1920): A 2½-story, 3-bay-façade house set gable end to the street, with an uncoursed stone foundation, principal entrance in small 1-story low-hip-roof wing at the east end of the north elevation, 6-over-6 windows, and small chimney on the ridgeline. This house may have been built elsewhere and moved to this site, which was vacant until the early 1920s.
- 550 NC Commercial/Residential Building (late 20th-century): A 3½-story building set gambrel-end to the street with a poured-concrete foundation, first-story storefront, full-width cantilevered balconies at the second and third-story levels, tripartite picture windows on the upper stories of the façade, and 1-over-1 windows.
- 560 NC Shell Station Complex (late 20th century): An ample lot with two structures: a flat-roof canopied gas-filling pavilion with two rows of pumps flanking the roof's supporting piers toward the front of the lot and a parapet-roof store with storefront on the southern half of its west elevation at the rear of the lot. This complex replaces an earlier Shell franchise, that with open-air pumps and a mansard-roof service

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station and office; while both are automobile oriented, the current incarnation represents a shift to gasoline self service and increased retail, and away from automobile maintenance.

- 580 NC Commercial/Residential Complex (1985): Two virtually identical buildings comprise this complex: large, rectangular-plan 2½-story blocks set perpendicular to each other at the south and east edges of a large lot devoted otherwise to surface parking. The shingled Post-Modern buildings each have full-width wood-and-plate-glass storefronts on their first stories, three projecting cross-gable-roof large oriels with balconies at the second-story level on the larger of the three and balconies on the attic level of each of the smaller two, shed dormers on the roof, and a delicate railing around roof-crest decks. This complex borrows none too subtly from Newport's Shingle-Style buildings of the 1880s.
- 595 Fire House N^o 6 (1891; M.A. McCormick, builder): A solid 2-story brick building with a 3-bay façade resolved into an octagonal-plan corner tower with pedestrian entrance on the southeast corner, a pedimented-parapet center pavilion with double-leaf vehicular entrance set within a Tudor relieving arch, and a flat-wall section at the northeast corner; a pedimented-parapet dormer breaking through the cornice of the north elevation near its west end; irregular fenestration; and a high-hip slate roof. This is typical of the sturdy municipal buildings that appeared throughout Rhode Island around the turn of the 20th century; McCormick, its builder, also constructed the nearby armory at 365 Thames Street (q.v.).
- 596 Newport Gas Company Building (ca 1875): A simple, shingled 2-story, flat-roof building with a full-width wood-and-plate-glass storefront on the first story, six regularly spaced windows on the façade's second story, and a broad, simple cornice. In the late 19th century, the Newport Gas Company occupied the block of Thames Street east of Byrnes Street from Lee Avenue to McAllister Street; this may be the one remnant of that complex.
- 599 NC Garage (mid-20th century, late 20th century): A 1-story concrete-block building set gable end to the street with a full-width shed-roof addition across the façade. As originally configured, this building offered little to the significance of lower Thames Street, and its remodeled state offers even less.
- 600 John Sullivan House (ca 1750, ca 1875): A 2½-story, 3-bay-façade, center-entrance, center-chimney gable-on-hip-roof house with a parged foundation, 20th-century broken-scroll pediment over the principal entrance, 12-over-12 windows, molded lintels over the windows, and pedimented dormers on the west slope of the roof. This house was moved here in the early 1870s by Sullivan, who also owned

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the house next door at number 602 (q.v.); it remained in Sullivan family ownership into the first decade of the 20th century.

- 602 John Sullivan House (ca 1880): An aluminum-sided 2½-story house set gable end to the street with full-width late 20th-century wood-and-plate-glass storefront with recessed center entrance, symmetrically placed windows on the second story, late 20th-century 1-over-1 windows, and a small chimney near the center of the ridgeline. Sullivan also owned the house next door at number 600 (q.v.).
- 603– T.P. Mahoney House (ca 1890): A vinyl-sided 3-story, hip-roof building with a stone foundation, brick
605 storefront with two entrances and two small windows, symmetrically placed semi-octagonal oriel
NC windows on the façade's second story, regularly spaced windows on the third story, late 20th-century 1-over-1 windows, and a small chimney near the center of the roof. This property remained in Mahoney family ownership into the 1920s.
- 607 Dennis Mahoney House (ca 1875): A diminutive 1½-story, 3-bay-façade, center-entrance house with a parged foundation, vinyl-sided façade and shingled secondary elevations, small end-gable-roof entrance porch, 6-over-6 windows, and a small chimney near the center of the ridgeline. Members of the Mahoney family remained here into the 1920s.
- 608 House (1996): A 2½-story, cross-gable-roof Neo-Queen Anne house with 1-story porch across the
NC façade and a variety of window types.
- 612 Richard Reynolds House (ca 1890): A shingled 1½-story house set gable end to the street with a stone basement, principal entrance within a 1-story hip-roof section extending beyond the façade's wall plane, a 1-story hip-roof section along the length of the north elevation, 2-over-2 windows, and a shed dormer rising through the wall planes of both north and south elevations. Reynolds was a gardener.
- 614 L.J. Fitzpatrick House (ca 1905): A 2-story side-hall-plan house with a high stone foundation, late 20th-century full-width shed-roof front porch, semi-octagonal bay window flanking the principal entrance within the porch, clapboard first story and shingled second story, late 20th-century 1-over-1 windows, bracketed cornice, low hip roof, and chimney near the center of the ridgeline on the roof's south slope. It was probably originally a mirror image of the house next door at number 616 (q.v.), also built by Fitzpatrick, a coachman for H.P. Whitney.

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- 616 L.J. Fitzpatrick House (ca 1905): A 2-story side-hall-plan house with a high parged-stone foundation, full-width shed-roof above the principal entrance and its flanking semi-octagonal bay window, clapboard first story and shingled second story, 2-over-2 windows, bracketed cornice, and low hip roof. It was probably originally a mirror image of the house next door at number 614 (q.v.), also built by Fitzpatrick, a coachman for H.P. Whitney.
- 617 Apartment House (late 20th Century): A vinyl-sided 3-story building with poured concrete foundation, NC 4-story porch across the west elevation, high mansard-like roof, and balustraded roof deck.
- 620– John Feeney House (ca 1885, early 20th Century late 20th Century): A much altered 1½-story building
622 with an infilled early 20th-century storefront on the façade of the first story, gabled dormers on the lower
NC western and southern lower slopes of the roof, and a flat-roof addition and balustraded roof deck on the roof's upper slope. Feeney, a gardener, did not live here.
- 621– Michael O'Reagan Store and House (ca 1875, late 20th Century): A vinyl-sided 3½-story house with a
623 parged foundation, 2½-story ell to the south of the main block, small 1-story hip-roof sections at the
NC north end of the east elevation and along the east wall of the ell, late 20th-century 1-over-1 windows, and a small chimney above the west elevation of the ell. The third story of the main block was added in the late 20th century. O'Reagan was a grocer (see 624–626 Thames).
- 624– Regan Block (ca 1900): A 3-story commercial/residential block with a late 20th-century almost-full-
626 width wood-and-multiple-pane-glass storefront, commercial entrance centered in the storefront, residential entrance at the south end of the façade, rock-face-concrete-block walls on the first story, shingled upper stories, symmetrical fenestration on upper stories' west and north elevations, and a flat roof. Michael O. Reagan operated a grocery store on the first story and lived above.
- 625 Rose Lynch House (ca 1875, late 20th Century): A 2-story house set gable end to the street with a stone foundation, full-width braced-turned-post front porch set within the mass of the house, 2-bay façade, and small chimney centered on the ridgeline; the front porch and the mass of the building above it are late 20th-century additions. Rose Lynch was the widow of Richard. Members of the Lynch family remained here into the early years of the 20th century.
- 629 A.B. Lynch House (ca 1900, late 20th Century): A 2-story house set gable end to the street with a stone foundation, asymmetrical 3-bay first story with off-center principal entrance within a 1-story end-gable-

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roof Tuscan-column porch, multiple-pane oriel window with flared roof flanking the entrance to its north, clapboard first story and shingle second story, and small chimney centered on the ridgeline; the windows were reconfigured in the late 20th century. Lynch did not live here.

635 William Ebbitt House (ca 1878): A vinyl-sided 2½-story, 3-bay-façade, center-entrance house with a parged foundation, principal entrance within a 1-story hip-roof entrance porch extending from the entrance to the north end of the façade and enclosed north of the entrance, late 20th-century 1-over-1 windows, small chimney centered on the ridgeline, and large late 19th-century addition at rear. Ebbitt was a laborer

636 Commercial Block (1974 et seq.): A 2-story, low-gable-roof block with asymmetrical late 20th-century storefronts that extend beyond the façade's original wall plane, symmetrical fenestration on the façade's second story with a late 20th-century door at center, pergola-topped decks above the storefronts, and a small metal stovepipe near the center of the roof's east slope.

638 C. and L.P. Brentson House and Store (ca 1900): A 2½-story mixed-use building set gable end to the street with a parged foundation, mid-20th-century storefront flanked to the north by a secondary entrance below a bracketed hood, clapboard first story, shingled second story and attic that project beyond the wall plane of the first story on the façade and at the east end of the south elevation, turned-post porch set within the mass of the house on the north half of the façade's second story flanked by a semi-octagonal oriel window, late 20th-century 1-over-1 windows, low shed dormers above the north and south elevations, and metal stovepipe at the lower eastern edge of the roof's south slope. The Brentsons, who did not live in Newport, probably built this as an investment.

640 Patrick Rafferty House (ca 1890): A shingled 2½-story building set gable end to the street with a stone foundation, symmetrical full-width wood-and-glass center-entrance storefront projecting beyond the façade's wall plane across the first story, symmetrical full-width low-segmental-arch porch above the storefront at the façade's second story, balustraded deck above the second-story porch, semi-octagonal oriel window at the west end of the south elevation, 2-over-2 windows, small gable dormer toward the east end of the roof's south slope, and a small chimney near the east end of the ridgeline.

642– Commercial/Residential Block (ca 1985): A large 2½-story shingled building with a poured-concrete
644 foundation, full-width wood-and-plate-glass storefronts across the façade's first story, narrow

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- NC stringcourses between first and second and second and attic stories, symmetrically placed tripartite windows on the façade's second story, asymmetrically placed tripartite and single windows on the side elevations, and large and small end gable roofs with parallel ridgelines. This building replaced the Irish-American Club, built on this site ca 1900 and here until shortly before the construction of this block. Its program (commercial on the street, residential above) has a long history along Thames Street, but its forms mimic the residential/recreational Shingle Style traditionally located elsewhere in Newport.
- 651 Commercial/Residential Block (ca 1985): A 2-story, low-hip-roof building with corner-entrance
NC storefront along full width of the east elevation and the east end of the north elevation, Dryvit first story and shingled second story, signage incorporated into panels between the first and second stories, and 1-story flat-roof ell on the west elevation. Its program (commercial on the street, residential above) has a long history along Thames Street, and its forms recall similar modest early 20th-century buildings in the neighborhood.
- 653 John Sullivan House (ca 1880 et seq.): A vinyl-sided 2½-story house set gable end to the street with a stone foundation, full-width 2-story addition across the façade with principal entrance on its north elevation, irregular fenestration including vertically divided 4-over-1 windows on the first story of the addition and hopper windows on its second story, late 20th-century 1-over-1 windows on the main block, and a small chimney near the center of the ridgeline. Sullivan did not live here.
- 654– Commercial Block (ca 1930): A brick one-part commercial block with two center-entrance storefronts
658 framed by brick piers and cast-stone lintels and parapet with raised cast-stone sections at each end and across the middle.
- 655 House (1994): A vinyl-sided 2-story salt-box house set gable end to the street and well back from the
NC building line of its neighbors with a poured-concrete foundation, principal entrance at the east end of the south elevation, and irregular fenestration.
- 657 House (ca 1875, late 20th century): A shingled and much expanded and altered 1½-story, 3-bay-façade,
NC center-entrance house with a stone foundation, partially enclosed late 20th-century entrance porch with round-arch opening on the front, large 20th-century fixed and casement windows, large 2-story dormer above the entrance and embracing the bracketed dormers across the east slope of the roof, and small chimney near the south end of the ridgeline. James H. Nelson, a carpenter, lived here in the 1870s.

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THAMES STREET, continued

- 658½ John F. Kelley House (ca 1890): A 1½-story 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, 1-story full-width turned-post low-hip-roof front porch, clapboard façade and shingled side elevations, double window in the façade's attic story, and small chimney near the center of the ridgeline. This house is the mirror image of the house next door at number 660 (q.v.), with which it shared a common lot before 1921. Kelley did not live here.
- 659– Woods & Hogan House (ca 1875): A 2½-story commercial/residential building set gable end to the
661 street with a stone foundation, full-width wood-and-plate-glass recessed-entrance double storefront that extends beyond the façade's wall plane and the building's south elevation, oriel windows at the east end of the north elevation on both first and second stories and at the south end of the façade's second story, double round-arch windows in the façade's attic story, late 20th-century 1-over-1 windows, and small ell at the rear. Woods & Hogan did not live here.
- 660 John F. Kelley House (ca 1890): A 1½-story 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, 1-story full-width turned-post low-hip-roof front porch, clapboard façade and shingled side elevations, double window in the façade's attic story, and small chimney near the center of the ridgeline. This house is the mirror image of the house next door at number 658½ (q.v.), with which it shared a common lot before 1921. Kelley did not live here.
- 662– John E. Kelley Building (ca 1890): A 2½-story commercial/residential building with a full-width wood-
664 and-plate-glass recessed-center-entrance storefront, clapboard first story and shingled second story and attic, symmetrical second-story façade with semi-octagonal-plan oriel windows at each end and two sash windows between, semi-octagonal-plan oriel window near the east end of the south elevation, 6-over-1 windows, and small chimney near the center of the ridgeline. Kelley did not live here.
- 663 Kate Kelley House (ca 1880): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a parged foundation, 1-story full-width front porch enclosed on the northern half, late 20th-century 1-over-1 windows on the upper stories, and gabled dormer above the north elevation. Kelley did not live here.
- 667 T.M. Kirolehen House (ca 1880): A 1½-story house with a brick-and-stone foundation, full-width hip-roof front porch enclosed on the northern two thirds, 2-over-2 windows, clapboard façade and shingled side elevations, small gable dormer centered above the façade, and small chimney centered on the ridgeline. Kirolehen did not live here.

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THAMES STREET, continued

- 668 Michael L. Finn House (ca 1885): A 2½-story, 3-bay-façade, side-hall-plan mansard-roof house with a stone foundation, full-width braced-turned-post low-hip-roof front porch, late 20th-century 1-over-1 windows, gabled dormers above both façade and side elevations, and small chimney near the rear of the building. Finn did not live here.
- 670 P.J. & B. Sullivan House (ca 1900): A 1½-story, 3-bay-façade, side-hall plan house set gable end to the street with a concrete-block foundation, full-width braced-turned-post low-hip-roof front porch, and bracketed parapet that rises above the porch beyond the ridgeline. The Sullivans lived at 678 Thames (q.v.).
- 673 M. Shea House (ca 1875, ca 1910): A shingled 2½-story, 3-bay-façade commercial/residential building set gable end to the street with a projecting early 20th-century full-width recessed-center-entrance wood-and-plate-glass storefront flanked to the north by the entrance to the upper stories, 2-over-2 windows, a gabled dormer above the south elevation, and two chimneys on the ridgeline, one near the center and one near its west end. Shea was a laborer.
- 674A P.J. & B. Sullivan House (ca 1900): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street on a high stone basement with a full-width braced-turned-post low-hip-roof front porch with stairs rising to the center bay, 2-over-2 windows, and small chimney centered on the ridgeline. This was originally identical to the house next door at number 674B (q.v.). The Sullivans lived at 678 Thames (q.v.).
- 674B P.J. & B. Sullivan House (ca 1900): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street on a high stone basement with a full-width braced-turned-post low-hip-roof front porch with stairs rising to the center bay, 2-over-2 windows, and small chimney centered on the ridgeline. This was originally identical to the house next door at number 674A (q.v.). The Sullivans lived at 678 Thames (q.v.).
- 675 House (ca 1920): A vinyl-sided 2-story Foursquare house, two bays wide and two bays deep, with a stone foundation, principal entrance in the south elevation of an enclosed low-hip-roof porch at the façade's north end, 1-story rectangular-plan bay window at the west end of the south elevation, late 20th-century 1-over-1 windows, and a small chimney centered near the top of the roof's west slope.

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- 676 P.J. & B. Sullivan House (ca 1900): A vinyl-sided 1½-story house set gable end to the street on a high stone basement with an enclosed full-width 3-bay low-hip-roof front porch, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline. Originally this may well have been identical to its neighbors at numbers 674A, 674B, and 678 (q.v.). The Sullivans lived at 678 Thames (q.v.).
- 677NC Commercial Block (ca 1950): A shingled one-part commercial block with concrete foundation, large plate-glass windows across the façade, principal entrance in the east elevation of a shallow shed-roof section across the southern elevation, and casement windows along the southern elevation.
- 678 P.J. & B. Sullivan House (ca 1900): An asbestos-sided 1½-story house set gable end to the street on a high stone basement with an enclosed full-width 3-bay low-hip-roof front porch with principal entrance in its southern elevation, late 20th-century 1-over-1 windows, and small chimney centered on the ridgeline. Originally this may well have been identical to its neighbors to the north at numbers 674A, 674B, and 676 (q.v.). Sullivan was a painter.
- 688–
692
NC Commercial Block (ca 1936, late 20th century): A 2-story commercial block with brick first story with angled corner entrance and tripartite display windows on the north and west elevations, decorative-shingle-clad second story with small tripartite sash windows, and a low gable-on-hip-roof. Extensive recent alterations and expansions compromise the integrity of this early 20th-century commercial building.
- 693 House (ca 1900): A vinyl-sided 2½-story house set gable end to the street with a stone foundation, full-width 2-story front porch enclosed on the first story and open on the second story, bay window on the façade's second story, irregularly placed late 20th-century 1-over-1 windows, and a small chimney centered on the ridgeline.
- 695–
697
NC Commercial Block (ca 1930): A shingled 1-story commercial building with recessed center entrance flanked on either side by plate-glass windows and double end-gable roof. This building appears to have been considerably altered since its construction.
- 700 House (ca 1885): A 1½-story, 3-bay-façade, side-hall-plan, mansard-roof cottage with full-width and wraparound braced-turned-post low-hip-roof enclosed on the southern wraparound end, double-leaf principal entrance, gabled dormers with delicate bargeboard trim on the lower slope of the roof, and a small chimney near the center of the building.

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- 702 House (ca 1880): A shingled 1½-story, 3-bay-façade, side-hall-plan house on a high parged basement with a full-width low-hip-roof front porch, late 20th-century 1-over-1 windows, and a small chimney near the center of the ridgeline.
- 703 House (ca 1890): A 2½-story, hip-roof commercial/residential building with a parged foundation, plate-glass storefront with recessed center entrance flanked on the north by the entrance to the upper stories, vinyl-sided first story and shingled second story, irregular fenestration, late 20th-century 1-over-1 windows, and a shed roof dormer above the north elevation.
- 704 House (ca 1880): A vinyl-sided 1½-story house set gable end to the street on a high foundation with full-width low-hip-roof front porch enclosed except at the north end, late 20th-century 1-over-1 windows, and a small chimney centered on the ridgeline.

UNDERWOOD COURT

- 9 W.T. Underwood House (ca 1875): A 2½-story house set gable end to the street with a high stone foundation, two-thirds-width front porch set within the mass of the house at its northwest corner, clapboard first story and shingled upper stories, irregular fenestration, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline.
- 12 NC House (ca 1978): A 2-story house with a poured concrete foundation, concrete-block first story, two overhead-door vehicle entrances on the façade's first story flanked by windows and principal pedestrian entrance at façade's east end, shingled upper stories, irregular fenestration, 1-over-1 windows.
- 17 W.T. Underwood House (ca 1875): A 2½-story house set gable end to the street with a high stone foundation, principal entrance at the north end of the west elevation, clapboard on the first story and shingles on the upper stories, symmetrical 2-over-2 windows on the façade with paired windows on the first story and single windows on the second, and small chimney near the center of the ridgeline.
- 19 NC House (ca 1989): A vinyl-sided house set gable end to the street with a poured-concrete foundation and small irregularly placed windows.

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UNDERWOOD COURT, continued

- 19½ NC Double House (ca 1998): A vinyl-sided 2- and 3-story house set narrow end to the street with paired principal entrances centered on the west elevation and flanked by paired windows, symmetrical fenestration on west elevation, hip-roof parapet surrounding roof deck on the 2-story western section with flat-roof 3-story section to the east.
- 21 House (ca 1890): A 2-story house set gable end to the street with a parged foundation, principal entrance in projecting pavilion at the east end of the north elevation, regularly spaced 2-over-2 windows, and a small chimney near the center of the ridgeline.

WAITES WHARF

- 5 NC Residential Building (ca 1996): A 3-story cross-jerkinhead-gable-roof building with a poured-concrete foundation, clapboard first story and shingled upper stories, principal entrance framed with heavy pilasters and broad entablature, and individual and grouped 6-over-1 windows.
- 7 NC Residential Building (ca 1985): A 3-story end-gambrel-roof building with a poured-concrete foundation, full-width hip-roof front porch, 2-story oriel window above entrance on east elevation, and 1-over-1 windows.
- 9 NC Residential Building (ca 1996): A 3-story building set gable end to the street with a poured-concrete foundation, clapboard on the façade, shingles on the side elevations, principal entrance at the west end of the south elevation, individual and grouped 6-over-6 windows, and a deck atop the roof.
- 15 NC Commercial Building (1943): A 1-story concrete-block building with irregular fenestration and shallow gable roof. This is a once typical and now somewhat rare working-waterfront building
- 16 Lynch Stables (ca 1890): A low, wide, stone-and-brick 1-story building with a shallow end-gable roof, irregular fenestration and vehicular and pedestrian entrances on the façade, and a low irregular stepped pediment across the upper wall of the façade. This functional structure recalls the historic working waterfront.
- 24 Commercial/Industrial Building (ca 1920): A brick 1-story, end-gable-roof building with a center entrance, small windows high on the east and west elevations, and a round metal chimney near the

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center of the ridgeline. Now a glassworks, this was probably a waterfront-related maritime-oriented building.

26 Commercial/Industrial Building (ca 1920 et seq.): A brick, 1-story, flat-roof building with a 4-bay façade, paired windows, and extensive additions to the east and west. This was probably a waterfront-related maritime-oriented building.

30 Restaurant (late 20th century): A rambling, end-gable- and flat-roof building with shingle and vertical-board siding and irregular fenestration. This is typical of the recreation-related buildings constructed immediately on the water's edge during the late 20th century, when this area saw tremendous development related to tourism

WEBSTER PLACE

3 House (ca 2003): A vinyl-sided 2½-story house set gable end to the street with a poured-concrete foundation, irregular fenestration, 1-over-1 windows, and a large dormer above the east elevation.

4 House (Late 20th century): A 4-bay-façade, off-center-entrance Cape Cod house with poured-concrete foundation, slate roof, and center chimney.

WEBSTER STREET

3 John E. and M.T. Sullivan House (ca 1890): A shingled 1½-story house set gable end to the street with a parged-stone foundation, full-width front porch enclosed on the western two thirds with principal entrance in the enclosure's east elevation, 6-over-6 windows, and a small chimney near the center of the ridgeline. Mr Lynch was a principal in Lynch & Sullivan, gas fitters at 11 Mill Street.

4 House (ca 1890): A vinyl-sided 1½-story house set gable end to the street with a high stone foundation, full-width enclosed front porch with principal entrance at its east end, 2-over-2 and late 20th-century 1-over-1 windows, small ell extending from the east end of the north elevation, and small chimney near the center of the ridgeline.

5 H. J. Sullivan House (ca 1900): A 1½-story house set gable end to the street with a parged foundation, full-width enclosed front porch with principal entrance in its west elevation, clapboard on the first story

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and shingled on the second story, 2-over-2 windows, and small chimney near the center of the ridgeline. Sullivan was a painter.

- 7 G. W. Hammond House (ca 1900): A 2½-story, side-hall-plan house set gable end to the street with a high stone basement, clapboard first story and shingled upper stories, glazed end-gable front porch across the east end of the façade's first story, 1-story semi-octagonal-plan bay window with central Queen Anne window to the west of the principal entrance, second-story overhanging the first story of the façade, 2-over-2 windows, paneled bargeboards with central finials and pendants on raking cornices of both entrance porch and main block, small shed dormer above the east elevation, and small chimney near the center of the ridgeline. Hammond did not live here.
- 8 Sullivan House (ca 1890): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a full-width front porch, clapboard on façade's first story and asphalt shingles (probably on top of clapboard) on the remainder of the building, 2-over-2 windows, and small chimney near the center of the ridgeline. Sullivan, a painter, lived at 678 Thames Street (q.v.).
- 9 Timothy Shea House (ca 1905): A shingled 2-story Foursquare house with a parged foundation, full-width braced-turned-post front porch, off-center principal entrance, irregularly spaced late 20th-century 1-over-1 windows, and small chimney on the west slope of the roof. Shea was a laborer.
- 12 James H. Sharkey House (ca 1905): An asphalt-shingled 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width front porch with steps at center, 2-over-2 windows, and a small chimney on the ridgeline. Sharkey was a gardener as was Philip A. Sharkey, a relative who also lived here.
- 16 R.E. Gordon House (ca 1900): A vinyl-sided 2½-story, side-hall-plan house set gable end to the street with a parged foundation, full-width turned-post front porch set within the mass of the building, shallow bay window flanking the principal entrance to its east, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. Gordon did not live here.
- 17 S. & M. Ross House (ca 1900): A vinyl-sided 1½-story house set gable end to the street with a parged foundation, full-width glazed front porch with principal entrance in its west elevation, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. The Rosses did not live here.

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- 18 P.J. & J.A. Lyons House (ca 1900): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a high stone foundation, clapboard first story and shingled upper story, full-width turned-post front porch, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. Lyons was an engineer.
- 19 Daniel J. Buckley House (ca 1890): A shingled 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a high stone foundation, full-width turned-post front porch, 2-over-2 windows, and small chimney near the center of the ridgeline. Buckley did not live here, and the house he built at the same time next door at number 21 (q.v.) is virtually identical.
- 20 J.T. & H. Reagan House (ca 1890): A 1½-story house set gable end to the street with a full-width enclosed hip-roof front porch with center entrance, late 20th-century 1-over-1 windows, and a small chimney near the center of the ridgeline. The Reagans did not live here.
- 21 Daniel J. Buckley House (ca 1890): A shingled 1½-story, 3-bay-façade, side-hall-plan house with a high stone foundation, full-width turned-post front porch, 1-over-1 windows, and a small chimney near the center of the ridgeline. Buckley did not live here, and the house he built at the same time next door at number 19 (q.v.) is virtually identical.
- 22 Daniel J. Donovan House (1908): A vinyl-sided 2½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width enclosed front porch with principal entrance at its west end below a low pediment, shallow bay window at the east end of the façade's second story, late 20th-century 1-over-1 windows, attic story overhanging the façade's wall plane, and small chimney near the center of the ridgeline. Donovan was a principal in Donovan Brothers, plumbers on Thames Street. Originally this was probably the mirror image of the house next door at number 27 (q.v.), built by another Donovan family member.
- 24 Catherine Reeves House (ca 1890): A 1½-story 3-bay-façade, paired-center-entrance mansard-roof cottage with a stone foundation, full-width-turned-post front porch, gabled dormers above façade and side elevations, and small chimney near the west end of the roof's upper slope. Reeves did not live here.
- 26 Alfred Simmons House (ca 1910): A 2-story, side-hall-plan house set gable end to the street with a stone foundation, principal entrance within a 1-story end-gable-roof porch with exposed king post and struts, paired windows flanking the principal entrance to its east, 6-over-1 windows, and small chimney

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near the center of the ridgeline. Simmons was an engineer at E.J. Berwind's; Rachel Simmons, a milliner, boarded here.

- 27 John F. Donovan House (1908): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width Tuscan-column front porch with principal entrance at its east end below a low pediment, 2-story shallow bay window at the west end of the façade, late 20th-century 1-over-1 windows, attic story overhanging the façade's wall plane, and small chimney near the center of the ridgeline. Donovan was a machinist. Originally this was probably the mirror image of the house next door at number 25 (q.v.), built by another Donovan family member.
- 29 Patrick Reynolds House (ca 1900): A 2-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full-width low-hip-roof front porch, rectangular-plan 1-story bay window toward the rear of the east elevation, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. This and the house next door at number 33, both built by the same developer, were probably almost identical originally. Reynolds did not live here.
- 30 Lillie E. Campbell House (ca 1900): A 1½-story, 3-bay-façade, side-hall-plan house with a high stone foundation, clapboard first story and shingled upper story, full-width braced-turned-post hip-roof porch, 2-over-2 windows, and small chimney near the center of the ridgeline. This is the mirror image of the house next door at number 32 (q.v.), built by the same developer. Campbell did not live here.
- 32 Lillie E. Campbell House (ca 1900): A 1½-story, 3-bay-façade, side-hall-plan house with a high stone foundation, clapboard first story and shingled upper story, full-width braced-turned-post hip-roof porch, 2-over-2 windows, and small chimney near the center of the ridgeline. This is the mirror image of the house next door at number 30 (q.v.), built by the same developer. Campbell did not live here.
- 33 Patrick Reynolds House (ca 1900): A 1½-story, 3-bay-façade, side-hall-plan house with a high stone foundation, full-width braced-turned-post low-hip-roof front porch, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. This and the house next door at number 29, both built by the same developer, were probably almost identical originally. Reynolds did not live here.
- 34 NC C.H. Russell Barn, now House (ca 1890 et seq.): An agglomerative 2-story shingled house with highly irregular massing and fenestration (including casement, sash, and French windows), large chimney at its eastern end, and intersecting shed and low gable roofs. Set well back from the street, this house may

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incorporate sections of an older building, but it does not relate to the rest of its late 19th- and early 20th-century neighbors lined up near the street line.

35–37 J. & J.J. Graham House (ca 1900): A 2½-story house set gable end to the street with a stone foundation, clapboard first story and shingled upper stories, full-width braced-turned-post hip roof front porch, entrances with separate entrance steps at each end of the façade's first story, hip-roof braced-turned-post porch centered on the second story of the facade and emerging from the front porch's hip roof, shed-roof dormer above the east elevation, and small chimney near the center of the ridgeline. Graham, a carpenter, did not live here but farther west on Webster Street.

36–38 House (early 20th century, late 20th century): A large shingled 2½-story house with a parged foundation NC partial-width turned-post hip-roof front porch at the west end of the façade, and a overhead-door vehicular entrance at the east end of the façade. This house has been extensively enlarged and remodeled.

39–41 James Rothnie House (ca 1900): An asbestos-clad 2½-story house set gable end to the street with a stone foundation, full-width turned-post front porch with entrances at façade's either end, late 20th-century 1-over-1 windows, hip-roof dormer above the south end of the east elevation, and a small chimney near the top center of the roof's west slope. Rothnie was a mason; his widow, Bella, continued to live here after his death, into the 1920s.

40–42 House (ca 1925): A 2½-story, end-gable-roof, side-hall-plan shingled house with late 20th-century 1-over-1 replacement sash windows. The barn for "Weeholm," located at 565 Spring Street (q.v.) stood here in the late 19th and early 20th centuries. By the 1930s this 2-family house had replaced it. In 1935, this was the home of George E. West, a laborer at Island Cemetery, and his wife, Mary E., as well as variety-store-proprietor Frederick E. West and his wife, Jane A.

44 J. & M. Crouchly House (ca 1900): A 1½-story, side-hall-plan house with a stone foundation, clapboard first story and shingled upper story, full-width braced-turned-post hip-roof front porch, shallow bay window flanking principal entrance to its west, 2-over-2 windows, and small chimney near the center of the ridgeline. This house is the mirror image of that next door at number 46 (q.v.), built by the same developer; the Crouchlys did not live here.

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- 46 J. & M. Crouchly House (ca 1900): A 1½-story, side-hall-plan house with a stone foundation, clapboard first story and shingled upper story, full-width braced-turned-post hip-roof front porch, shallow bay window flanking principal entrance to its east, 2-over-2 windows, and small chimney near the center of the ridgeline. This house is the mirror image of that next door at number 44 (q.v.), built by the same developer; the Crouchlys did not live here.
- 48 T.F. Martin House (ca 1900): A vinyl-sided 2½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width Tuscan-column front porch with principal entrance at its west end, 2-story shallow bay window at the east end of the façade, 2-over-2 windows, attic story overhanging the façade's wall plane, and small chimney near the center of the ridgeline. Martin did not live here.
- 50 Buchanan House (ca 1900): A shingled 2½-story house set gable end to the street with a high stone foundation, braced-turned-post porch set within the mass of the house at the façade's southwest corner, semi-octagonal bay window flanking the porch and similarly set within the mass of the house, 2-over-2 windows, large shed dormer extending the wall plane of the west elevation at its center with a cantilevered balcony below it, and small chimney on the ridgeline. James Buchanan's widow and children lived here after his death soon after the house was built.
- 51 James F. and Mary E. Case House (1921): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, full-width wraparound braced-turned-post hip-roof front porch with principal entrance at its east end below a low pediment, 2-story shallow bay window at the west end of the façade, 1-story rectangular-plan hip-roof bay window near the south end of the east elevation, 2-over-1 windows, attic story overhanging the façade's wall plane, large single-pane-section Palladian-like window in the façade's attic story, and small chimney near the ridgeline on the roof's west slope. Mr Case was a policeman.

WELLINGTON AVENUE

- 2 Grace Chapel, now Ancient Order of Hibernians, Division I, Dennis E. Collins Chapter (ca 1888, ca 1905, 2004): A 2-story building with stone and poured-concrete foundations, gable-roof center section with principal entrance at its center and tripartite window at the second story, and flanking hip-roof pavilions with paired windows on both stories. The first story of the central section was built in the 1880s as Grace Chapel, sponsored by the Presbyterians, but by the early 20th century the building had become the home of the Hibernians, an important Irish-American charitable organization established in

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1836. The Newport Chapter was established in 1876 and played an important role in the city's Irish community, located in the area included in this nomination. In the 1970s the Chapter was named in memory of a former Newport Chief of Police. The Hibernians remain an important force within the community today, and their decision to remain in this location and to expand their historic headquarters attests to the significance of this location and reinforces the Irish presence here.

- 5 NC J. & C. Lear House (ca 1900, late 20th century): A 2½-story house set gable end to the street with a stone foundation, full-width hip roof addition across the first story of the façade, shallow bay window at the east end of the façade's second story, late 20th-century 1-over-1 windows, and large flat-roof dormer capped by a roof deck rising above the west elevation.

- 7 Raferty House (ca 1905): A shingled 1½-story house set gable end to the street with a high stone foundation, full-width hip-roof porch and rectangular-plan bay window across the façade with shallow bay window on the east end and principal entrance in the east elevation of the rectangular-plan bay, 2-over-2 and late 20th-century 1-over-1 windows, and a small chimney near the center of the ridgeline.

- 35 House (ca 1890): A shingled 2-story house set gable end to the street with a flat-roof section to the west, high parged foundation, full-width glazed front porch with principal entrance in its east elevation, late 20th-century 1-over-1 windows, roof deck on the western flat-roof section, and small chimney near the south end of the ridgeline.

- 37 F. Hammett House (ca 1865): A shingled 1½-story, 3-bay-façade, center-entrance house with a parged-stone foundation, late 20th-century 1-over-1 windows, large shed dormers rising from both north and south elevations, and small off-center chimney on the ridgeline.

- 39 NC House (1993): A 1½-story building raised on piers one story above grade, latticework screen with vehicular openings enclosing the ground-level space, regularly spaced grouped hopper windows on the north elevation, regularly spaced single and paired casement windows on the side elevations, and large shed dormers rising from the east and west elevations with cantilevered balconies at the cornice line at the north and south ends of the west elevation. Built to satisfy regulations for new construction adjacent to the waterfront, this two-dwelling-unit building is oriented to exploit views into Newport Harbor.

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- 9 Quenton Kane House (ca 1900): A vinyl-sided house set gable end to the street with a parged foundation, principal entrance on the north elevation of projecting small hip-roof vestibule at the façade's southern end, shed dormer above north elevation, and small chimney near the ridgeline.
- 10 Robert Hudson House (ca 1865): A shingled 1½-story house with a high parged-stone basement, projecting 2½-story cross-gabled central-entrance pavilion, late 20th-century 1-over-1 and casement windows, and small chimney at the intersection of the cross gables.
- 11 D. Coggin House (ca 1875): A 1½-story, 3-bay-façade, center-entrance house with a low stone foundation, clapboard façade and shingled secondary elevations, 2-over-2 windows, and small chimney near the top center of the roof's east slope.
- 14 NC House (ca 1880, late 20th-century): A shingled side-hall-plan house set gable end to the street with a high stone foundation; late 20th-century changes include full-width shed-roof front porch with brick foundation, tripartite window flanking the principal entrance, 6-over-6 windows in all elevations, shed-roof porch over rear entrance at the east end of the south elevation, and upper section rebuilt from 1½ to two stories in height. As remodeled, this house conveys no sense visually of its origins as a small 3-bay-façade cottage.
- 15 Mary P. Hazard House (ca 1875, late 20th century): A high-studded 1½-story, 3-bay-façade, side-hall-plan house with a stone foundation and late 20th-century 1-over-1 windows; remodeling in the late 20th century occasioned removal of a full-width front porch and the ridgeline chimney.
- 17 Hazard-McGrath House (ca 1875): A shingled 1½-story, 3-bay-façade, side-hall-plan house with a parged foundation, full-width low-hip-roof front porch with extruded-metal posts, and small chimney near the center of the ridgeline. Mary P. Hazard built this probably as an investment; from the 1890s into the 1920s this was the home of laborer Patrick McGrath.
- 20 Charles A. & L.M. Hall House (ca 1900): A shingled 2-story house set gable end to the street with a parged foundation, entrance in the south elevation, late 20th-century 1-over-1 windows, and small off-center chimney near the top of the roof's north slope. Mr Hall was a musician at the Training Station
- 21 Hazard-Sullivan House (ca 1875): A shingled 1½-story, 3-bay-façade, side-hall-plan house with a stone foundation, full-width hip-roof front porch (enclosed in the late 20th century), late 20th-century 1-over-1

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windows, and small chimney near the center of the ridgeline. Mary P. Hazard built this probably as an investment; in the early 20th century this was the home of laborer Michael Sullivan.

- 23 House (ca 1880): A shingled 2-story Foursquare house with a stone foundation, principal entrance beneath a braced hood, 2-story semi-octagonal-plan bay window flanking the principal entrance to its north, 2-over-2 windows, and a small chimney near the top of the roof's north slope.
- 24 Kane House (ca 1875): An aluminum-sided 1½-story, 3-bay-façade, side-hall-plan house with a stone foundation, full-width glazed hip-roof front porch with entrance in south elevation, late 20th-century 1-over-1 windows, gabled dormer above the north elevation, and small chimney west of the center of the ridgeline.
- 26 NC House (ca 1820, late 20th century): A 2-story, 4-bay-façade, off-center-entrance house with a parged basement, single-stepped stoop, late 20th-century 1-over-1 windows, and large skylights on the west slope of the roof; remodeling in the late 20th century included removal of the hood over the principal entrance, replacement of the 6-over-6 windows, installation of large casement windows on the façade's second story, and removal of the large center chimney.
- 30 House (ca 1845): A 2½-story, 3-bay-façade, side-hall-plan house with a stone foundation, braced hood over the principal entrance, 6-over-1 windows, and bracketed raking and eaves cornices; a simple picket fence encloses the small space between the house and the sidewalk.
- 31 Patrick Boyle House (ca 1875): A 2½-story, 3-bay-façade, center-entrance house set gable end to the street with a parged foundation, 6-over-6 windows, and a small gable-roof wing at the west end of the north elevation. Boyle was a gardener; other family members who boarded here were carpenter Michael C. Boyle and Newport Gas Company clerk Patrick J. Boyle.
- 35 Edward McHugh House (ca 1875): A small and decrepit shingled 1½-story, 3-bay-façade, side-hall-plan house with a low parged foundation, 2-over-2 windows, shed-roof ell at rear, and a chimney at the intersection of the main block and the ell. McHugh, a grocer, did not live here.

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- 9 J.M. Allen House (ca 1875): A 1½-story, 3-bay-façade, center-entrance house with an uncoursed stone foundation, bracketed cornice, and small chimney hear the west end of the ridgeline.
- 10 John Pearson House (ca 1865, late 20th century): A 2½-story house set gable end to the street with a brick foundation, principal entrance with low double-stepped stoop centered on the asymmetrical-3-bay east elevation, late 20th-century 6-over-1 windows, large almost-flat-roof dormers that rise from the wall planes of the east and west elevations, and a prominent roof deck. By the early 20th century this was the home of George C. Frazier, who worked at the torpedo station. The relatively recent changes to this building, typical of late 20th-century waterside development in this community and especially in this district, take this building to the brink of losing its historic integrity.
- 11 James M. Allen House (ca 1875): A simple shingled 2½-story house with a stone foundation, principal entrance at the west end of the south elevation, windowless first story on façade, paired windows near the center of the façade's second story, and late 20th-century 1-over-1 windows.
- 12 Pearson House (ca 1865): A 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with principal entrance framed by sidelights and broad entablature, 6-over-6 windows, and a large shed dormer on the roof's west slope.
- 14 Warehouse (early 20th century): A rambling wood-frame and concrete-block 1-story U-plan warehouse with a gable-roof section to the east and flat roofs to the west. This is one of the utilitarian buildings associated with the historic working waterfront. Its accretive quality makes it a fine, typical example, though hardly picturesque or winsome. Another example is across the street at number 15 (q.v.).
- 15 Warehouse (early 20th century): A 1-story, L-plan rock-face-concrete-block flat-roof building with blind walls and one vehicular entrance. Like its neighbor across the street at number 14 (q.v.), this is closely associated with the working waterfront.

WEST HOWARD STREET: SEE HOWARD WHARF

WEST NARRAGANSETT AVENUE

- 8 House (ca 1880): A vinyl-sided 1½-story house set gable end to the street with rock-face-concrete-block foundation, principal entrance centered in symmetrical-3-bay east elevation, hip-roof enclosed porch

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with entrance in its east elevation across south elevation of main block, late 20th-century 1-over-1 windows, and low shed-roof dormer above east elevation

- 9 Sullivan House (ca 1890): An asbestos-shingled 1½-story house set gable end to the street on a high stone basement with large-pan windows flanking a center street-level entrance, with almost-full-width glazed front porch with principal entrance in its east elevation, 2-over-2 windows, a prominent shed-roof dormer above the east elevation, and a small chimney near the center of the ridgeline.
- 11 Eugene Sullivan House (ca 1875): A vinyl-sided 2½-story house with a parged foundation, 1-story glazed ¾-width hip-roof front porch with principal entrance in its east end, late 20th-century 1-over-1 windows, and a small chimney near the west end of the ridgeline.
- 12 Ann Dempsey House (ca 1875): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, full width braced-turned-post bracketed front porch, 2-over-2 windows, late 20th-century large shed dormer with 1-over-1 windows rising above the west elevation, and ell offset from the northwest corner at rear.
- 14 Thomas Ryan House (ca 1890): A vinyl-sided 2½-story house set gable end to the street with a parged foundation, 1-story glazed full-width front porch with principal entrance on its east elevation, late 20th-century 1-over-1 windows, and small chimney near the north end of the roof's east slope. Ryan, a laborer, lived here into the 1920s.
- 16 D.N. and M.A. Sullivan House (ca 1890): A shingled 1½-story side-hall-plan house with a stone foundation, late 20th-century Tuscan-column entrance porch, principal entrance flanked by sidelights, late 20th-century casement windows, and a small chimney near the center of the ridgeline.
- 19 Jeremiah Sullivan House (ca 1890): A vinyl-sided 2½-story house set gable end to the street with a parged foundation, 1-story glazed full-width front porch with principal entrance on its west elevation, late 20th-century 1-over-1 windows, bracketed cornice, and shed dormer rising above the west elevation.
- 21 J. Nelson House (ca 1880): A shingled 1½-story house with a stone foundation, 1-story partial-width enclosed porch across the center and west section of the façade with the principal entrance in its east elevation, late 20th-century 1-over-1 windows, small shed dormer centered above the façade, and a small chimney near the center of the ridgeline. By the 1920s, John Rodda, a laborer, lived here.

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- 23 M. Donovan House (ca 1890): A high-studded, asbestos-shingle, 1½-story, side-hall-plan house with a parged foundation, principal entrance in a small 1-story enclosed entrance porch at the west end of the façade, 2-over-2 windows, and a lower ell at rear.
- 24 Smith-Sullivan House (ca 1880): A high-studded, shingle 1½-story house set gable end to the street with a stone foundation, 1-story full-width enclosed front porch with principal entrance in its west elevation, and late 20th-century 1-over-1 windows. Built by Eliza Smith, it had become the home of Patrick and Eliza Sullivan by the 1890s. He was a laborer, and his widow continued to live here into the 1920s.
- 25 Otto Peterson House (ca 1900): A 2-story, 4-unit dwelling with a parged foundation, clapboard first story and shingle second story separated by a stringcourse, four entrances clustered at the building's center below a rectangular-plan oriel with two windows, shallow 2-story semi-octagonal-plan bay windows symmetrically flanking the entrances to the east and west, late 20th-century 1-over-1 windows, high hip roof, and small chimney near the east end of the roof's south slope. This was originally the twin of number 39 (q.v.), farther west on the street.
- 26–30 NC Condominiums (1982): A shingled 1½-story multiple-unit dwelling set gable end to the street with a poured-concrete foundation, brick on the east elevation, porches on the west elevation with parapet-lined decks above them, and casement windows. This building represents an early example of the proliferation of residential units along the waterfront in this neighborhood after 1980.
- 28 NC House (ca 1920, late 20th century): A much enlarged and altered 1½- and 2-story house with a 3-bay façade, inset entrance in the east end of the façade, and large addition at rear with trapezoidal windows below its south elevation's raking cornices.
- 29 Gustaf L. Peterson House (ca 1900): A high-shouldered 1½-story, 3-bay-façade, side-hall-plan house set gable end to the street with an uncoursed stone foundation, single-stepped stoop at the principal entrance, 2-over-2 windows, 1-story semi-octagonal-plan bay window near the south end of the east elevation, and small chimney near the south end of the ridgeline. This was originally probably similar to number 40 (q.v.), farther west on the street. Peterson, a foreman, lived here into the late 1910s.
- 31 John Halligan House (ca 1915): A vinyl-sided 2-story 2-family house with a parged foundation, prominent 2-story enclosed front porch centered on the façade with principal entrance on its east

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elevation, late 20th-century 1-over-1 windows, and low hip roof. Halligan was in the U.S. Navy; by 1923 he had moved to New York.

- 33 Otto Peterson House (ca 1905): A shingled high-studded 1½-story house set gable end to the street with a parged foundation, enclosed front porch set within the eastern half of the façade with principal entrance in its east elevation, Queen Anne windows west of the porch and toward the center of the upper story on the west elevation, 1-story bay window toward the south end of the east elevation, late 20th-century 1-over-1 windows, and small chimney near the center of the ridgeline. It was probably originally the twin of number 37 next door (q.v.).
- 36 John E. Kennedy House (ca 1915): A boxy vinyl-sided 2-story 2-family house with a parged foundation, asymmetrical 2-bay façade, 1-story pent-roof entrance porch, late 20th-century 1-over-1 windows, and pent-edged flat roof. Kennedy was a master mariner.
- 37 Otto Peterson House (ca 1905): A shingled high-studded 1½-story house set gable end to the street with a parged foundation, asbestos-shingle first story, asphalt-shingle second story, partially enclosed front porch set within the eastern half of the façade with principal entrance in its east elevation, Queen Anne windows west of the porch and toward the center of the upper story on the west elevation, 1-story bay window toward the south end of the east elevation, 2-over-2 windows, and small chimney near the center of the ridgeline. It was probably originally the twin of number 33 next door (q.v.).
- 38 House (ca 1915): A boxy shingled 2-story 2-family house with a parged foundation, parapet-framed front porch with enclosed second story above the principal entrance on the east side of the façade, late 20th-century 1-over-1 windows, stringcourse between first and second stories, and pent-edged flat roof.
- 39 Otto Peterson House (ca 1900): A vinyl-sided 2-story, 4-unit dwelling with a parged foundation, 4 entrances clustered at the building's center below a rectangular-plan oriel with two windows, shallow 2-story semi-octagonal-plan bay windows symmetrically flanking the entrances to the east and west, late 20th-century 1-over-1 windows, high hip roof, and small chimney near the south end of the roof's west slope. A low masonry wall encloses the perimeter of the property. This was originally the twin of number 25 (q.v.), farther east on the street.
- 40 Gustav Sidfelt House (ca 1900): A high-shouldered 1½-story house set gable end to the street with a parged foundation, clapboard first story, stringcourse above the first story, shingle second story with

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WEST NARRAGANSETT AVENUE, continued

scalloped shingles above the stringcourse and at the top of the gable ends, full-width low-hip-roof enclosed front porch with center principal entrance, 2-over-2 windows, 1-story semi-octagonal-plan bay window near the north end of the west elevation, and small chimney near the south end of the ridgeline. This was originally probably similar to number 40 (q.v.), farther west on the street. Sidfelt was a painter.

YOUNG STREET

- 6* NC Garage, now Commercial Building (ca 1925, late 20th century): A 1-story, hip-roof building with principal entrance symmetrically flanked by large rectangular 8-by-4-pane windows and a double-leaf vehicular entrance at the east end of the façade. This was built in the early 20th century as a 4-stall garage; its remodeling coincided with the gentrification of the neighborhood in the last two decades of the 20th century.
- 7* House (ca 1830): A modest 2-story, side-hall-plan house set gable end to the street with a low stone foundation, asymmetrical 3-bay first story with two second-story windows aligned above those on the first story, 2-over-2 windows, and small chimney near the center of the ridgeline. This house belonged to J. Williams into the 1870s and to James J. Asher and then his heirs into the 20th century. This is typical of small-scale early 19th century houses, often neglected because of their very modesty.
- 11* John Steele House (ca 1865): An asbestos-shingle 2½-story, 3-bay-façade, center-entrance house with a parged foundation, full-width low-hip-roof front porch with entrance steps at its west end, principal entrance flanked by sidelights, late 20th-century 1-over-1 windows, paired round-head windows in the attic story, and small chimney near the west end of the ridgeline.
- 15* John Steele House (ca 1865): A 1½-story, 3-bay-façade, center entrance house with an uncoursed stone foundation, 1-story full-width turned-post front porch, shallow pediments over the windows, paired windows in the attic story, small chimney at the center of the ridgeline, and an ell at rear.
- 16* Fire Station Number Two (1877; James C. Fludder, architect): A brick 2-story, hip-roof building with pedestrian entrance at the west end of the façade's first story and two vehicular entrances at center and east, 6-bay second story, bracketed cornice, late 20th-century dormers above the façade, and large late 20-century jerkinhead dormer above the west elevation. The tension between the rhythm of façade's

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first- and second-story fenestration is untutored, yet dynamic, and adds considerably to the building's appeal.

- 18* Clark & Titus House (ca 1865): A 2½-story, 3-bay-façade, side-hall-plan house set gable end to the street with a stone foundation, single-stepped stoop, principal entrance with transom light and late 20th-century entablature, 2-over-2 windows, narrow diagonally aligned windows between the first and second stories on the west elevation, board-and-batten detailing in the attic, and small chimney near the center of the ridgeline.
- 21* Garage (1963): A brick 1½-story, gambrel-roof garage with two symmetrically placed double-vehicle entrances flanking a center pedestrian entrance on the façade. Set back from the street near the rear property line, a posture typical of mid-20th-century automobile-oriented buildings, it breaks the scale and massing of this residential street without making any positive contribution.
- 22* House (ca 2000): A DryVit-clad 3-bay-façade, side-hall-plan, parapeted-flat-roof, 2-story house on a poured-concrete high basement with garage entrance at the eastern end of the façade, with a segmental-arch hood over the principal entrance, brick stringcourse above the second-story façade windows, and a small flaring cornice.
- 25* Michael J. Burns House (ca 1915): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, clapboard first story and shingled upper stories, full-width front porch set within the mass of the building and now bereft of its porch decking, late 20th-century 1-over-1 windows, small balcony cut into the west slope of the roof near its north end, south of the roof balcony, large dormer with two picture windows, and small chimney near the south end of the ridgeline. Originally a mirror image of number 27 next door (q.v.), this house has undergone several significant changes, especially to the front porch, but still conveys a minimal sense of its time and place
- 27* Daniel and Mary A. Sullivan House (ca 1915): A 2½-story, side-hall-plan house set gable end to the street with a stone foundation, clapboard first story and shingled upper stories, Tuscan-column full-width front porch set within the mass of the building, and 2-over-2 windows. Sullivan was an engineer, and the widowed Mrs Sullivan continued to live here after his death.
- 28* John Sullivan House (ca 1850): A 2½-story, side-hall-plan house set gable end to the street with a parged foundation, principal entrance framed by sidelights and transom light, 1-story Tuscan-column

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entrance porch, early 20th-century 2-story semi-octagonal-plan bay window on the west side of the façade, 4-over-4 and 6-over-6 windows, shed dormer above the west elevation, and small chimney near the center of the ridgeline. This house remained in Sullivan-family ownership into the 1920s.

- 29* John Hazard, Jr., House (ca 1845, ca 1875, late 20th century): A much evolved 3-bay-façade, side-hall-plan, mansard-roof cottage with a parged foundation, sidelight-flanked pedimented principal entrance, late 20th-century pedimented windows on the façade and toward the north end of the east elevation, late 20th-century oriel window at the south end of the east elevation, and shed-roof dormers.
- 30* John Sullivan House (ca 1850): A vinyl-sided 2½-story, side-hall-plan house set gable end to the street with a parged foundation, principal entrance with transom light and bracket-supported hood, single-stepped stoop, early 20th-century 2-story semi-octagonal-plan bay window on the west side of the façade, 4-over-4 and 6-over-6 windows, and small chimney near the center of the ridgeline.
- 32* House (ca 1865): A vinyl-sided 1½-story, 3-bay-façade, center-entrance, cross-gable-roof house with gabled hood over the principal entrance, late 20th-century 6-over-1 windows, and small chimney at the intersection of the ridgelines.
- 33* Lewis House (ca 1845): A 2-story, side-hall-plan house set gable end to the street a stone foundation on the main block, concrete-foundation 1-story shed-roof addition on the west elevation, 1-story semi-octagonal-plan bay window to the west of the principal entrance, 6-over-6 windows, and a small chimney near the south end of the ridgeline.
- 34* NC House (1989): An unusual shingled 2½-story Postmodern house with a poured-concrete foundation, asymmetrically massed façade with principal entrance below a massive cubic oriel carried on a broad, shallow arch and culminating with a projecting prismatic window at the attic level, banked casement windows, wide-eave steep-hip roof, and chimney centered on the ridgeline. Part of the building boom that began to occur in this neighborhood in the 1980s, this is an interesting addition, one of the better of its period.
- 37* P. School House (ca 1845): A vinyl-sided house two bays wide and three bays deep set gable end to the street with principal entrance in shed-roof projection at the center of the east elevation, late 20th-century 1-over-1 windows, large shed-roof dormer above the east elevation and small chimney near the south end of the ridgeline.

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LIST OF PHOTOGRAPHS

The information in numbers 1 through 5 is the same for photographs 1 through 32, as follows:

1. Southern Thames Historic District
2. Newport County, Rhode Island
3. Pamela Kennedy, photographer
4. May 2007
5. Original digital files stored at: Rhode Island Historical Preservation & Heritage Commission
150 Benefit Street, Providence, Rhode Island 02903

The information for numbers 6 and 7 for each photograph is listed below:

6. Spring Street, west side, right to left: #267, 269, 271–273
7. Photograph 1

6. Thames Street, west side, left to right: #343–345 (Gardiner House), 337 (Perry Mill)
7. Photograph 2

6. Newport Armory, 365 Thames Street, east elevation
7. Photograph 3

6. Thames Street, west side, right to left: # 411, 413, 415, 421, 425–427, 429
7. Photograph 4

6. Newport Steam Mill, Aquidneck Mill, 449 Thames Street, north elevations
7. Photograph 5

6. Howard Street, north side, right to left: #30, 28, 26, 16, 10
7. Photograph 6

6. Spring Street, west side, left to right: # 349, 345, 343
7. Photograph 7

6. Pope Street, north side, right to left: #44, 42, 38, 34, 28
7. Photograph 8

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6. Thames Street, west side, right to left: # 469–473, 475, 477

7. Photograph 9

6. Extension Street, north side, left to right: # 16, 24, 28

7. Photograph 10

6. Thames Street, west side, right to left: #523–525, 527, 537, 539–541

7. Photograph 11

6. Goodwin Street, north side, right to left: # 3, 5, 9, 11, 13, 15, 17, through modern tennis courts to Newport Harbor

7. Photograph 12

6. Emmanuel Church, Spring and Dearborn Streets, south side

7. Photograph 13

6. Dearborn Street, north side, right to left: Emmanuel Church Parish Office, #36, 32

7. Photograph 14

6. Thomas Galvin Cottage, 53 Dearborn Street, east elevation

7. Photograph 15

6. Spring Street, west side, left to right: #359, 353, 349

7. Photograph 16

6. Schechter House, 34 Young Street, south elevation and Anthony House, 331 Spring Street, west (rear) elevation

7. Photograph 17

6. Thames Street, east side, right to left: # 374–378, 364–366, 338–348

7. Photograph 18

6. Thames Street, east side, at intersection with Dean Street, right to left: # 536, 526–530, 520

7. Photograph 19

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6. Ancient Order of Hibernians, Collins Chapter, 2 Wellington Avenue, south elevation
7. Photograph 20

6. Thames Street, east side, left to right, # 612, 614, 616, 620–622, 624
7. Photograph 21

6. Hammond Street, north side, left to right: # 10, 12, 14, 24, 32
7. Photograph 22

6. John Carey, Jr, Gardener's Cottage, 523 Spring Street, east elevation
7. Photograph 23

6. Narragansett Avenue, south side, right to left: #28, 26
7. Photograph 24

6. Dixon Street, north side, right to left: #54, 50, 42, 40
7. Photograph 25

6. Spring Street, west side, left to right: # 465, 461, 459
7. Photograph 26

6. Spring Street, east side, right to left: #374, 370, 362
7. Photograph 27

6. Overing-Burdick House, 479–481 Thames Street, west and north elevations
7. Photograph 28

6. Lucas Avenue, north side, left to right: #18, 16, 14, 12
7. Photograph 29

6. Marchant Street, west side, right to left: # 59, 61, 63]
7. Photograph 30

6. Morton Avenue, north side, right to left: # 42, 40, 38
7. Photograph 31

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-
6. Carey Street, north side, right to left: #22, 20, 18, 16, 14, 12, 10
7. Photograph 32

The information in numbers 1 through 5 is the same for photographs 33 through 37:

1. Southern Thames Historic District
2. Newport County, Rhode Island
3. Jeffrey D. Emidy, photographer
4. December 2006
5. Original digital files stored at: Rhode Island Historical Preservation & Heritage Commission
150 Benefit Street, Providence, Rhode Island 02903

6. Young Street, north side (on left), left to right: # 10–16, 18, 22; south side (on right), right to left: #11, 15
7. Photograph 33

6. Howard Street, north side (left), left to right: #16, 26, 28; south side (right), right to left: #15, 19, 25, 29, 33,
43; far center: 352 Spring Street
7. Photograph 34

6. St. Mary's Church, 250 Spring Street, west elevation
7. Photograph 35

6. Samuel Whitehorne House, 414 Thames Street, west elevation
7. Photograph 36

6. Francis Malbone House, 392 Thames Street, west elevation
7. Photograph 37

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ARCHITECT/BUILDER, continued

Goodhue, Bertram Grosvenor
Harrison, Peter
Keeley, Patrick C.
McGregor, Alexander
Newton, Dudley
Sturgis & Brigham

SIGNIFICANCE

The Southern Thames Historic District is locally significant because it exemplifies and illustrates some of the important forces which shaped Newport's history. The district meets Criterion A under the Community Planning and Development area of significance, since the buildings that line the district's wharves, the commercial buildings along Thames Street, and the many houses set on the district's side streets are important documents that elucidate Newport's history. The district evinces the town's development as a 19th-century port with adjunct industrial and commercial development, the development of neighborhoods to house those who built and staffed the great houses which characterized Newport's transition into a premier resort, and the provision of commercial opportunities. While most of the district's buildings are plain vernacular examples of trends in American architectural history, a few of the district's buildings, especially 18th- and 19th-century merchants' houses and churches, are unusually fine examples of the architect's art and are the work of masters, and thus the district meets Criterion C with the Architecture area of significance. The district's period of significance runs from 1750, when the first buildings in the district were constructed, to ca 1940, when Newport's economy experienced a decline and construction in the district declined to a slow pace.

The Southern Thames Historic District retains physical traces of all periods of its development. The residential area, business district, and waterfront played significant parts in the growth and expansion of the city's social, economic, and civic life. The network of streets reflects the evolution of Newport's settlement pattern from the 17th century through the early 20th. A thriving maritime trade during the colonial era created a cultural climate that produced the distinctive eighteenth-century houses in the district.

In the mid- and late 19th century, the grid of narrow streets between Thames and Spring Streets evolved; land was subdivided for intensive residential development; row upon row of simple residences, rental cottages, and tenements were built to accommodate the city's working-class population during Newport's growth as a summer colony. Second-generation natives of Irish and English descent, with new Irish, English, and Scottish immigrant workers, made their homes in this neighborhood. Many worked in the textile mills, factories, and gas works that were located in the vicinity of the waterfront. The fine Victorian commercial buildings along

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Thames Street helped to meet the community's new retail needs.

Criteria Considerations

In the 19th century several buildings were moved into the Southern Thames Historic District. These buildings illustrate an important theme in Newport's building history—the moving of buildings was a common occurrence in the 1800s. Such buildings are designated as contributing if the move occurred within the period of significance. There are also several buildings owned by religious institutions which might ordinarily be excluded for listing; they are nominated here for their architectural quality and for their ability to document demographic changes through the course of the district's history.

Early Growth

Although the Southern Thames Historic District remained undeveloped during the 17th century, Thames and Spring Streets, the major north-south arteries, are actually extensions of Newport's original street pattern. In 1639, shortly after initial settlement in the vicinity of the Town Spring behind the site of the Colony House, Thames Street was laid out parallel to the coast, north and south of the "Great Common" (Washington Square). Spring Street, which originated at the Town Spring, was laid out parallel to Thames Street. By 1712, according to John Mumford's street survey of Newport, Thames Street extended to "Miles End," the early 18th-century name for the area near Pope Street. Spring Street extended as far south as Clifton Street (now Ann Street); Brewer Street and Young Street were the first crossroads to be laid out in the area, and were certainly in place by 1740.

Some building activity in the district occurred during the mid-18th century following the town's growth in population and importance as a seaport. As harborside property in the northern half of the port became built up with the houses, wharf complexes, and shipyards of merchants engaged in coastal and international trade, development gradually spread south of Marlborough Dock, the town's first wharf. In addition to providing merchants with dock space for their ships and land for their houses and warehouses, the Southern Thames Historic District housed the increasing number and variety of laborers, craftsmen, and seamen on whom local manufacturing and maritime trade depended.

Ezra Stiles's 1758 map of Newport shows that five additional roads were laid out between Thames and Spring Streets after Mumford's survey of 1712. Approximately fifteen houses, seventeen shops, stables, and fourteen wharves had been constructed in the area. By 1777, dozens of houses, stables, storage sheds, and warehouses stood in the area, according to a Newport map prepared by Charles Blaskowitz, further illustrating the rapid, pre-Revolutionary development along both sides of Thames Street; on Spring, Fair,

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Gidley, Ann, Young, Howard and Pope Streets; and along the waterfront.

Southern Thames Street, known as the "Court End of Town," was a favorite residential location of well-to-do merchants in the mid-eighteenth century. From their homes along Thames Street, merchants such as Francis Malbone could look out onto their gardens and wharves and see their warehouses, chandlers, and sailmaking shops. Except for the wharves themselves, the original fabric of Southern Thames Street's waterfront has been replaced. Yet much of the neighborhood's distinctive pre-Revolutionary domestic architecture is intact. The Francis Malbone House, 1758, located at 392 Thames Street, is one of the most imposing residences built in Newport during this era. Built according to plans traditionally attributed to Peter Harrison—architect of Newport's Redwood Library, Touro Synagogue, and Brick Market—the mansion is a dignified, three-story brick structure with a hip roof with a monitor. Malbone's house is an important reminder of Thames Street's historic mercantile activity. The mansions of Abraham Redwood and other prominent Newport merchants who also lived at the southern end of Thames Street, are unfortunately no longer standing.

The Southern Thames Historic District also retains several examples of small, frame, two- or two-and-a-half-story houses topped by hip, gambrel or gable-on-hip roofs, built between 1730 and 1750, built for craftsmen and tradesmen, small merchants and artisans. Most notable among these are the Hunter-Whitehorne House (ca 1750) at 428 Thames Street and the house at 18 Pope Street (ca 1770). The former, which originally belonged to a local distiller, is a two-story, hip-roofed house with a pedimented entranceway; the latter is a two-and-a-half-story residence with a recessed side entrance and gambrel roof. Other mid-18th-century houses in the Southern Thames Historic District are at 29 Howard Street, 283 Spring Street, and 406-410 Thames Street. In addition, at least four mid-18th-century houses were moved into or within the neighborhood during the 19th century: 28 Ann Street, 23 Bachelor Street, 25 Brewer Street, and 600 Thames Street.

During the 1760s, anti-British sentiment among Newport merchants was aroused by strict anti-smuggling regulations and the aggressive customs patrol in Newport Harbor, and in 1776 Crown troops occupied Newport. The city's maritime commerce came to a standstill. During their stay, the British billeted in churches and public buildings, and they dismantled hundreds of structures for firewood. Not all Newporters opposed the British, of course—loyalist Edward Cole, who served as recruiting officer for His Majesty's Army during the occupation, lived at 29 Howard Street.

In July, 1780, the British abandoned Newport, and French troops under Count Rochambeau were quartered here for several months. This change in fortunes did not reverse the port's economic decline. In the two decades preceding the Revolution, Newport had been at the height of its prosperity; it was one of the five major commercial centers of the American colonies. Following the war, Rhode Island's economic center shifted to Providence, which had suffered relatively little and which, in any event, was growing faster than Newport.

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Newport never regained its prominence as a seaport, although a few wealthy merchants attempted to renew its maritime commerce before the turn-of-the-century.

During the early nineteenth century, Newport's shipowners recovered a small measure of their trade. Local companies sent ships to Sweden and Russia for iron, to Java for coffee and to China for tea, silks, and cottons. The slave trade resumed between 1804 and 1807, although it had been illegal in Rhode Island since 1787. The profits realized by these ventures were stopped by the Jeffersonian Embargo of 1807, which prohibited American ships from embarking for foreign ports in an effort to force withdrawal of French and British restrictions on United States trade during the Napoleonic Wars. The War of 1812 destroyed Newport's maritime economy. In the decades following, Newport's economic base was weak—shipbuilding was at an all-time low, foreign commerce and trade slackened, and building activity almost ceased.

During the first few decades of the 19th century (and perhaps earlier), there was a small cluster of African-Americans residents in the Southern Thames area along Pope Street. Among these was Newport Gardner, who had been brought to the city as a slave in 1760. Emancipated in 1792, Gardner was a founder of the African Benevolent Society, which educated African-American children at a small school, no longer standing. He was the first president of the African Union Society and a founder of the first African-American church in the city. His house is still standing at 25 Pope Street, though it was almost completely rebuilt in the 1870s. Among Gardner's neighbors was Bacchus Overing, a member of the African Union Society who worked as a chef and a distiller; he lived at 29 Pope Street. In 1825, a number of prominent black Newporters resettled in Liberia, part of a larger effort to repatriate former slaves. Gardner died in Africa a year later.

Only a handful of houses built between 1780 and 1825 stand in the Southern Thames Historic District. The oldest of these conform in style to those built before the Revolution and evidence interest in classical architectural motifs, such as the Gaspar Castoff House (ca 1788) at 271-273 Spring Street and the James Boon House (ca 1798) at 422 Thames Street. The Samuel Whitehorne, Jr, House (1811) at 414 Thames Street and the stone Robert Lee House (ca 1834) at 465 Spring Street are the only Federal mansions built in the area. Although conjecturally renovated by the Newport Restoration Foundation as a museum displaying Newport furniture, the history of the Whitehorne House is even more interesting as a reflection of Newport's weakened economy at the time it was built. Not only was this large, three-story brick residence a rarity in the community, its original owner—a merchant whose business involvements included a distillery, shipping, an iron foundry, a machine shop and a bank—went bankrupt before the house was completed. The Samuel Durfee House (1803) at 352 Spring Street and the house at 27 Gidley Street (ca 1800) are well preserved examples of more representative Federal domestic architecture. Both are two-and-a-half stories with gable roofs and pedimented doorways pierced by semicircular, leaded-glass fanlights inspired by English pattern books.

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Economic Recovery and Irish Immigration at Mid-century

Between 1825 and 1845, new investments in the whaling and textile industries stimulated Newport's economy somewhat. Although at least eleven ships were active in whaling during this period, Newport never developed into a whaling center as Bristol, Warren, and New Bedford did. Turning instead to the textile industry, local businessmen built the Newport Steam Mill, the Perry Mill, John D. Williams's Woolen Mill, and the Coddington Mill in the Southern Thames waterfront area. Two of these industrial buildings survive—the 1831 Newport Steam Mill, at 449 Thames Street, and the 1835 Perry Mill, at 337 Thames Street. The Newport Steam Mill produced cotton goods until 1857. It is a handsome three-and-a-half-story, gable-roofed building constructed of rough-cut green granite at a cost of \$40,000. A square entrance and stair tower projects from the center of the north elevation. The Perry Mill was erected by the Scottish-born mason Alexander McGregor; it was a massive stone structure, four stories high, with a gable roof, a full-length monitor and an imposing wooden belfry with Greek Revival detailing. Its upper story was removed, altering the building's form somewhat. Here delaines (light woolen or woolen and cotton dress fabric) were produced until 1850, after which time the Perry Mill manufactured cotton goods.

John D. Williams's Woolen Mill (c. 1835) on Thames Street was destroyed by fire in 1860. Coddington Mill (1837) was located opposite Holland Street on Thames and manufactured cotton goods. In 1869, it burned to the ground, sparing only the small stone and wood building at 16 Coddington Wharf which was part of the manufacturing complex and is now incorporated into a condominium complex.

Distilling proved to be Newport's most important manufacturing activity in the early 19th century. During this period, seven rum distilleries and a gin distillery were established. The rum and gin they produced were shipped abroad as well as sold locally. Newport also boasted several breweries, the largest being the Newport Brewery at the southeast corner of Brewer and Thames Streets.

In the 1820s, the federal government began construction on Fort Adams, a large coastal fortification across the harbor from the Southern Thames neighborhood. The fort is a complex series of tunnels, vaults, earthworks, ditches, bastions, and parapets. The great granite fort took several decades to complete and was one of Rhode Island's largest building projects of the century.

At the same time, Newport became increasingly popular as a summer resort. Newport's climate, picturesque scenery, beaches, and social life had attracted visitors since the early 18th century and, by the 1820s, hotels were being built. As Newport's popularity spread in the 1830s and 1840s, well-to-do families from the south and from New York, Boston, Philadelphia and Baltimore constructed summer homes.

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With the impetus of construction at Fort Adams and in the city itself of hotels, boardinghouses, and houses, Newport's economy prospered, and its population grew. A construction boom that continued into the 20th century provided work for laborers, carpenters, masons, painters, roofers and plumbers; hotels and restaurants needed staffs; clerks and bookkeepers were hired in new stores and offices; stevedores, teamsters, and truck drivers were wanted to move goods and people across town. In the large household of summer visitors, servants, gardeners, coachmen, and grooms were employed; the city hired more firemen, policemen, and schoolteachers. Newport's population jumped from 8,000 in 1840 to 20,000 in 1885. The city needed an expanded work force, and much of the need was met by immigration from Ireland. The increased population needed housing, and much of that need was met in the Southern Thames Historic District.

Driven by discrimination and poverty, and ultimately famine, large numbers of Irish immigrants were driven abroad in the mid-19th century. Attracted by the prospect of work on construction projects and in the service trades, thousands of Irish came to Newport and most settled in the Southern Thames neighborhood. The resulting building boom lasted into the 20th century.

Neighborhood Development: 1850-1950

The Waterfront

The waterfront's existing alleys and wharfs were all present by 1870. Perry Mill Wharf, Brown and Howard Wharf, Lee's Wharf, West Howard Wharf, Spring Wharf, West Extension Street, Waite's Wharf, and Coddington Wharf were constructed before 1850; Ann Street Pier was constructed before 1860; by 1870, Taylor Court was laid out. The waterfront area also accommodated a variety of industries and commercial enterprises during the late 19th and 20th centuries.

The Perry and Richmond Manufacturing Companies, owners of the Perry and Aquidneck (formerly Newport Steam) Mills, respectively, continued to manufacture cotton goods. The Perry Mill specialized in print cloths. In 1878, the mill employed about 150 operatives. About 175 workers manned the Aquidneck Mill. Both mills closed before the end of the century. In 1892, the Newport Illuminating Company purchased Aquidneck Mill and, by 1900, William P. Sheffield purchased the Perry Mill. Both were converted to new uses.

In the early 1870s, the Richmond Manufacturing Company established an enamel factory on the site of the Coddington Mill, and John N. A. Griswold, one of Newport's largest property holders, established the Newport Lead and Shot Company on Thames Street just south of Aquidneck Mill. Griswold also developed a large wharf between West Extension Street and Spring Wharf. Silas H. Cottrell's Ship Yard and Marine Railway, which was established before 1850, continued to operate through the 1870s, succeeded in the early

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twentieth century by the Newport Shipyard and Marine Railway. Brown and Howard owned and operated a coal yard on the company's wharf from the early 1870s through the early twentieth century. The Staples Coal Company opened a yard between Spring Wharf and West Extension Street, and, in 1907, the Standard Oil Company installed oil tanks and warehouses at the end of Waite's Wharf.

The Newport Gas-Light Company, established in 1853, purchased the enamel factory from the Richmond Manufacturing Company in the early 1880s and expanded their gas-manufacturing plant, having obtained the exclusive privilege of piping gas throughout the city. They continued to provide Newport with gas until 1975, when the firm was purchased by the Providence Gas Company, and the Newport gasworks was demolished.

Although little physical evidence of these industries exists today, their activities established the waterfront's identity as a commercial district in the 20th century. For example, the Perry Mill was adapted for light industry by the General Electric Company. The Newport Electric Company, which vacated its operating department in Aquidneck Mill in the 1970s, ran a steam-power plant on Spring Wharf as well as an electric-generating station and a substation which distributes electricity to the entire downtown Newport area.

In the 20th century, Newport's boatyards became the scene of yachting activity, especially during the America's Cup competitions. Newport's largest fishing companies operated along the waterfront in the Southern Thames neighborhood and kept the waterfront a commercial fishing port. In addition, harborside restaurants catering to tourists and Newporters added to the vitality and diversity of this area.

The Business District

Thames Street was the focal point of Newport retail trade from the turn of the twentieth century until well into the 1950s. As the Southern Thames residential area spread and its population grew, many houses along Thames Street were adapted for stores and offices. In the late 19th-century and early 20th-century commercial buildings were constructed in response to rapidly expanding needs for provisions and services of all types.

Meat, fish and produce markets, fruit stores, bakeries and confectioneries, dry-goods and hardware establishments, house-furnishings shops, millineries, shoe dealers, and pharmacies opened. Builders, carpenters, painters, plasterers, and plumbers—busy erecting new structures throughout the city—set up offices along Thames Street. To meet the increased need for retail space and window displays, storefronts were added to old houses; in 1882, the Newport *Mercury* described plate-glass store windows as “all the rage this season.” Plate-glass fronts were installed in 18th-century buildings such as the James Carpenter House at 406–410

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Thames Street, as well as in Victorian buildings such as the Allen House (c. 1850) at 477 Thames Street.

The demand for both housing and retail space increased during the 1880s, 1890s, and 1900s, resulting in the construction of several boarding houses and commercial buildings within the business district. In addition, merchants who did not live above their places of work often rented the upper floors of their buildings. Local workers boarded in tenements, like the Palmer Houses (c. 1880) at 421 and 425 Thames Street, convenient to their jobs; and new businesses were eager to rent space from property owners such as James J. Lynch who, in 1886, built the three-story, Second Empire-style building at 491–493 Thames Street for commercial and residential use. The Bartholomew Building (1895) at 526–530 Thames Street, is a noteworthy example of elaborate masonry commercial blocks in an eclectic Late Victorian style. William Gosling’s design for the Rhode Island Armory at 365 Thames Street was completed in 1894, resulting in a castle-like stone building in which military drills were conducted.

During the first half of the twentieth century, Newport’s summer residents and vacationers continued to help sustain the city’s prosperity. In addition, the local economy received a major boost from the influx of Navy personnel stationed at the Naval Base and War College. Thames Street businesses continued to thrive. Residential development occurred in response, taking the limits of the compact part of town further south.

The Residential Area

Conveniently positioned between the summer estates on the hill and Thames Street and the waterfront below, the side streets of the district rapidly developed in the mid-nineteenth century, housing workers who served the resort community; factory hands and machinists; carpenters and painters; stevedores, shipbuilders, seamen, and fishermen; storekeepers and clerks; grocers and teamsters; and dressmakers and bakers. This was the population of the soon-to-be famous Fifth Ward, which includes the Southern Thames Historic District.

Though ethnically diverse, the area’s population was largely Irish. Newport was Rhode Island’s first community to have a substantial Irish population. Although Irish settlers had come to Newport by the mid-eighteenth century, the first significant numbers of Irish immigrants arrived during the 1820s. These early Irish immigrants came to work on the construction of Fort Adams, and many settled in the Southern Thames area—the built-up portion of town closest to the construction site. A Roman Catholic congregation—Rhode Island’s first—was established in Newport in 1828 to minister to its growing Irish-Catholic populace. This parish, originally named St. Joseph’s and now St. Mary’s, had its church in a former schoolhouse.

The terrible famine of the late 1840s, which caused enormous suffering in Ireland, induced greatly increased Irish settlement in the United States. Like other eastern communities, Newport’s Irish population

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swelled as a result of this wave of new immigrants. The Southern Thames area, more than any other neighborhood, became their home. The arrival of the mostly Roman Catholic Irish and their concentration in the Southern Thames area prompted the construction of a new, more imposing church begun in 1848 at 250 Spring Street. This new St. Mary's, known as Our Lady of the Isle, was dedicated in 1853; the old church building was kept as an adjunct facility, serving parishioners living in the northern part of the city. In the 1880s these north-end, Catholic Newporters were sufficiently numerous to require their own parish, and a new St. Joseph's parish was established, building its church on Broadway.

St. Mary's parish church, a beautiful brownstone Gothic structure, was designed by P. C. Keeley, America's foremost architect of Catholic churches in the mid-nineteenth century. The church was built through the efforts of Father James Fitton, one of the most dynamic Catholic priests working in Rhode Island and the driving force behind the creation of numerous parishes. Construction costs were underwritten substantially by members of the Harper family of Baltimore—wealthy Newport summer residents descended from the Carrolls of Maryland. This handsome building served the Southern Thames area's Irish community, and St. Mary's church was and remains the most visible symbol of Newport's transformed ethnic composition. The church and its associated structures form a typical Catholic parish complex and possess major historic and architectural significance.

In addition to the neighborhood's Irish population, the Southern Thames area had a good number of English-American residents, most of them with business interests along Thames Street or the waterfront. In addition, many worked in the waterfront textile mills. Increasing numbers of Protestant residents spurred the creation of several neighborhood congregations.

The first of these was a Baptist congregation known in the mid-nineteenth century as the Free Will Baptists. Their meetinghouse was on Thames Street, but the organization had a struggling existence. In 1850, a new Episcopal congregation was formed in the neighborhood, which ministered particularly to Anglican English and Scottish immigrants who worked in the local textile mills. Promoted by Charlotte Tew, Emmanuel Church, as this new Episcopal congregation was known, first used the Free Will Baptist meetinghouse. In 1856 their own building was erected at Spring and Dearborn Streets, a building later replaced by the stone church (1900-02) on the site. A group of Methodists living in the area—led by Clark Burdick and Isaac W. Sherman—formed a mission congregation in 1854 which later became the Thames Street Methodist Church, with a building at 384 Thames Street constructed in 1865. This building, much changed, is now St. Spyridon's Greek Orthodox Church—reflecting the later arrival of a new ethnic community within the Southern Thames neighborhood.

The neighborhood street pattern evolved for new residential development in the late eighteenth and early

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nineteenth centuries. Thames and Spring Streets were extended to the south and Pope Street was extended to the east. Maps published in 1850 indicate that by that year Fair, Gidley, Dennison, Anthony, Fountain, West Extension, South Baptist, Dearborn, Perry and Holland Streets and Lee and Narragansett Avenues were laid out; some 173 houses stood in the portion of the neighborhood north of Holland Street (to the south was vacant land). By 1850 a public school on Gidley Street and a Catholic school on Spring Street had opened. The neighborhood underwent a southward spurt in development between 1850 and 1878, as indicated by comparison of maps of those dates. During these years, Newton, Milburn, Hunt, Grant, Underwood, Bass and Sharon Courts; Byrnes, Bacheller, McAllister, Dixon, Simmons and Hammond Streets; and Wellington and West Narragansett Avenues were developed. Several hundred new houses were built, and the Gidley Street schoolhouse was replaced by one at the end of Newton Court. In 1877, the neighborhood's first Fire Station #2 was built at 16 Young Street.

As the maps show, the next period of intense residential development in the neighborhood was between 1883 and 1907, during Newport's height as a summer resort. From 1883 to 1893, Dean, Harrington and Richmond Streets were laid out. By 1907, several hundred more houses had been constructed, and the Newton Court public school had been replaced by the Lenthal School (1886) near Spring Street and the Henry R. A. Carey School (1896), 32 Carey Street. The residential area reached its present physical density about 1920; little new development occurred after that because of the scarcity of available land.

The typical one- or two-story frame houses in the Southern Thames Historic District are rectangular, modestly detailed structures. They are sited close to the sidewalk, either gable-end to the street on a side-hall plan, or with flanking gable roof with side gables on a center-hall plan. Clapboard is the predominant siding material, and front porches with bracketed detail are common; many porches have been at least partially enclosed. Doorway and window moldings are usually simple, and most windows contain two-over-two, double-hung sash. Doors and windows are occasionally accented by clear, frosted or colored panes in geometric shapes. The house at 11 Bacheller Street (c1865), built for John Eagan, a laborer, is a representative example.

In contrast to these, which are so simple, there are a handful of architecturally adventurous buildings in the Southern Thames Historic District which provide an interesting contrast to its homogeneous residential building stock. Two deserve special attention—Thomas Galvin's cottage at 53 Dearborn (1848) and the Carey cottage (1876) at 523 Spring Street. Galvin, probably Newport's best-known and most prosperous Irish-born resident, owned a large nursery and had a flourishing business patronized by members of the summer colony. His beautifully landscaped house is a picturesque board-and-batten affair with bracketed trim. It is an outstanding example of the influence of the writings of Andrew Jackson Downing, America's leading mid-nineteenth-century architectural theorist. John Carey, Jr., a New Yorker who was John Jacob Astor's son-in-law and who owned an estate which backed up to Spring Street at Narragansett Avenue, built a gardener's cottage

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on Spring Street across from his grounds in 1876. This elaborately trimmed structure includes early Colonial Revival interiors; it was designed by Sturgis & Brigham, of Boston. A view of Carey's cottage was published in the *American Architect and Buildings News* when it was built.

Repeatedly in the latter half of the nineteenth century, Newport papers reported on the housing problems of the city's working class and the financial soundness of speculative building activity. The Newport *Mercury* stated on May 18, 1872:

There is a larger number of mechanics here than we ever recollect of before, at least 2000 more than last year. Most of these are boarding, but many are desirous of going to housekeeping, but find it impossible to procure tenements. . . . Real estate will now pay a good percentage without trouble of finding tenants and there is every reason to believe that there will be in the future an increase in the valuation of all property in the city.

In response to the housing shortage, local investors built rental property throughout the Southern Thames area. Tenements, such as the pair of distinctively detailed buildings that William S. Cranston built c1875 at 343 and 345 Spring Street or the modest houses William Oman built c1880 at 21 and 25 Fair Street, typify this phenomenon.

Between 1870 and 1915, single-family houses continued to be built in the neighborhood for local workers and business people. The Catherine M. Sullivan House (1890) at 38 Hammond Street is a good example of the Late Victorian residences which were built during this period. It is a one-and-a-half-story cottage with simple detailing, a gable roof and an open porch with bracketed posts and a turned baluster railing.

Although houses of this type were the most common throughout the area, a few more elaborate residences were also constructed. The J. D. Hidler House (c1885) at 28 Fair Street and the Holland House (c1889) at 40 Hammond Street are noteworthy examples of Second Empire buildings characterized by decorative bracketing, mansard roofs, and gabled dormers. The Queen Anne style became fashionable during the latter part of the nineteenth century. The J.B. Parsonage House (c1900) at 525 Spring Street, an imposing two-and-one-half-story residence, is distinguished by its irregular massing, bay windows, a large enclosed corner porch, a round tower, and projecting gables; it is the neighborhood's most exuberant example of the Queen Anne style. Several less elaborate Queen Anne residences, such as the Sullivan Houses (c1902) at 30 and 32 Narragansett Avenue, are also noteworthy.

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Recent Developments

During the mid-twentieth century decades, Newport's economy slackened and then slowed—the building boom was over, the mills closed, and the activity of the seaport dwindled. In the Southern Thames Historic District, development had already decreased in the 1920s and 1930s as available building sites were exhausted, as the activity of the port declined, and as the national economy sank into the Great Depression. The depression of the 1930s had a critical effect on the lifestyle of Newport's summer estates and consequently on the many neighborhood residents whose livelihoods depended directly or indirectly on this economic base. Finally, many of the of the U.S. Navy's installations closed in the 1970s. The Southern Thames area suffered from each of these changes, and maintenance and repair of existing buildings became important issues.

In recent years, Newport has become once more an important resort, and its economy is now a lively one. Throughout the 1980s, the value of Newport's waterfront appreciated, and the land along the harbor rose in value, prompting the construction of a number of major housing projects in place of the older, smaller buildings located on tiny lanes. While out of scale with the old neighborhood, several of these developments use older materials and forms (albeit in exaggerated versions) in an attempt to blend into the Southern Thames neighborhood. Several of the district's large industrial buildings have been renovated and converted to new uses, and tourist-related commercial development replaced some of the neighborhood shops along Thames Street. The Newport Restoration Foundation's work throughout the older sections of the city has included the restoration and reconstruction of some colonial and Federal houses in the Southern Thames neighborhood. Of much greater importance, however, has been the large number of homeowners who have renovated their own properties. The deterioration of many houses that was prevalent here only a few decades ago has now been checked as the Southern Thames area has become a "neighborhood of choice."

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UTMs, continued

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| 5. 19 306869 4594602 | 16. 19 306551 4594080 |
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| 10. 19 306903 4594330 | 21. 19 306734 4594087 |
| 11. 19 307037 4593630 | 22. 19 306730 4594212 |
| 12. 19 306839 4593614 | 23. 19 306620 4594212 |
| 13. 19 306751 4593638 | 24. 19 306610 4594327 |
| 14. 19 306751 4593675 | 25. 19 306449 4594319 |
| 15. 19 306571 4593675 | |

Verbal Boundary Description

Plat and lot numbers are cited here as 1/1, to be read as lot #1 on Assessor's Plat #1.

The boundary begins at the northern edge of the district at the NW corner of 27/112, then moves east to the NE corner of 27/119, south along the east line of 27/119 and west along the south line of 27/119 to the corner of William and Spring Streets. The line then crosses Spring Street to the NE corner of 27/138, moves south along the west side of Spring Street to the SE corner of 32/29, then crossing Spring Street to the NW corner of 32/36, then following the southern line of Bowery Street to the NE corner of 32/294.

From there the line moves generally south along the east lines of 32/294, 102, 103, and 104, crossing East Street to the NW corner of 32/136 and passing along the north line of 32/136. From this point, the line moves southerly to the northern edge of Perry Street, at the SE corner of 32/265. The line then moves westerly along the north edge of Perry Street to the SW corner of 32/202, crosses Spring Street once more to the NE corner of 32/208, then follows the west side of Spring in a southerly direction to the SE corner of 40/229 at the corner of Spring Street and Morton Avenue.

Here the district boundary reaches its southern edge and moves from the SE corner of 40/229 eastward along the north edge of Morton Avenue to the SW corner of 40/20, crossing Thames Street to the SE corner of

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39/53. From here the line moves along the north edge of Connection Street to the SW corner of 39/39-4, then turns north and moves along the east side of Marchant Street to the NW corner of 39/344.

The boundary moves from that point easterly to the NE corner of 39/367, crosses Wellington Avenue, then north, east, and south around the lines of 35/143 (Ancient Order of Hibernians), back across Wellington Avenue and continuing easterly along the north side of Wellington Avenue, crossing Thames Street to the NW corner of 35/82. From there the boundary line moves along the east side of Thames Street to the NW corner of 35/191, turns west to cross Thames Street once more, to the SW corner of 35/274.

From the SW corner of 35/274 the line moves west along the north side of Harrington Street and north along the east side of Kirwin's Fifth Ward Lane to the NW corner of 35/265. From this point the line crosses Coddington Wharf to the NE corner of 35/278, and then passes along the south side of 32/221 in a westward direction to Newport Harbor. From this point the line is drawn northward along the edge of Newport Harbor (encompassing Waite's Wharf, West Extension Street, Spring Wharf, Howard Wharf, Lee's Wharf, Brown and Howard Wharf, Taylor Court, Cottrell's Wharf, Ann Street Pier, Christie's Landing, Hammett's Wharf, and Perry Mill Wharf) to the NW corner of 27/269. It then passes along the northern bound of 27/269 and 27/266, crossing Thames Street to the point of beginning.

Boundary Justification

This boundary encompasses the core of the Southern Thames Street neighborhood. The western bound is, for the most part, the edge of Newport Harbor which brought the district into being in the 18th century. The historic wharves, piers, and buildings clustered along the harbor edge, the interlacing of land and water, and the long views out to Narragansett Bay are the visual clues which suggest the district's origin. Where the boundary moves inland and away from the harbor, it is to avoid including several new residential complexes built in the late 20th century along the water's edge. At the SW corner of the district, the boundary reaches out and around several small plats of houses dating from the late 19th and early 20th centuries—these plats reflect a somewhat later development than the northerly sections of the district, but they illustrate the continuing pattern of small, single-family houses, clustered closely, constructed for Newport's working and middle class. The boundary reaches briefly across Wellington Avenue to include the headquarters of the Ancient Order of Hibernians, historically a center of Irish immigrant life in this district. The western bound of this section of the district is set by a large open park on Marchant Street (opposite the intersections of Simmons and Hammond Streets with merchant).

The southern bound of the district is set at Morton Avenue. The intersection of Morton and Thames Street marks the terminus of Thames Street (the organizing spine of the district's center)—moving further

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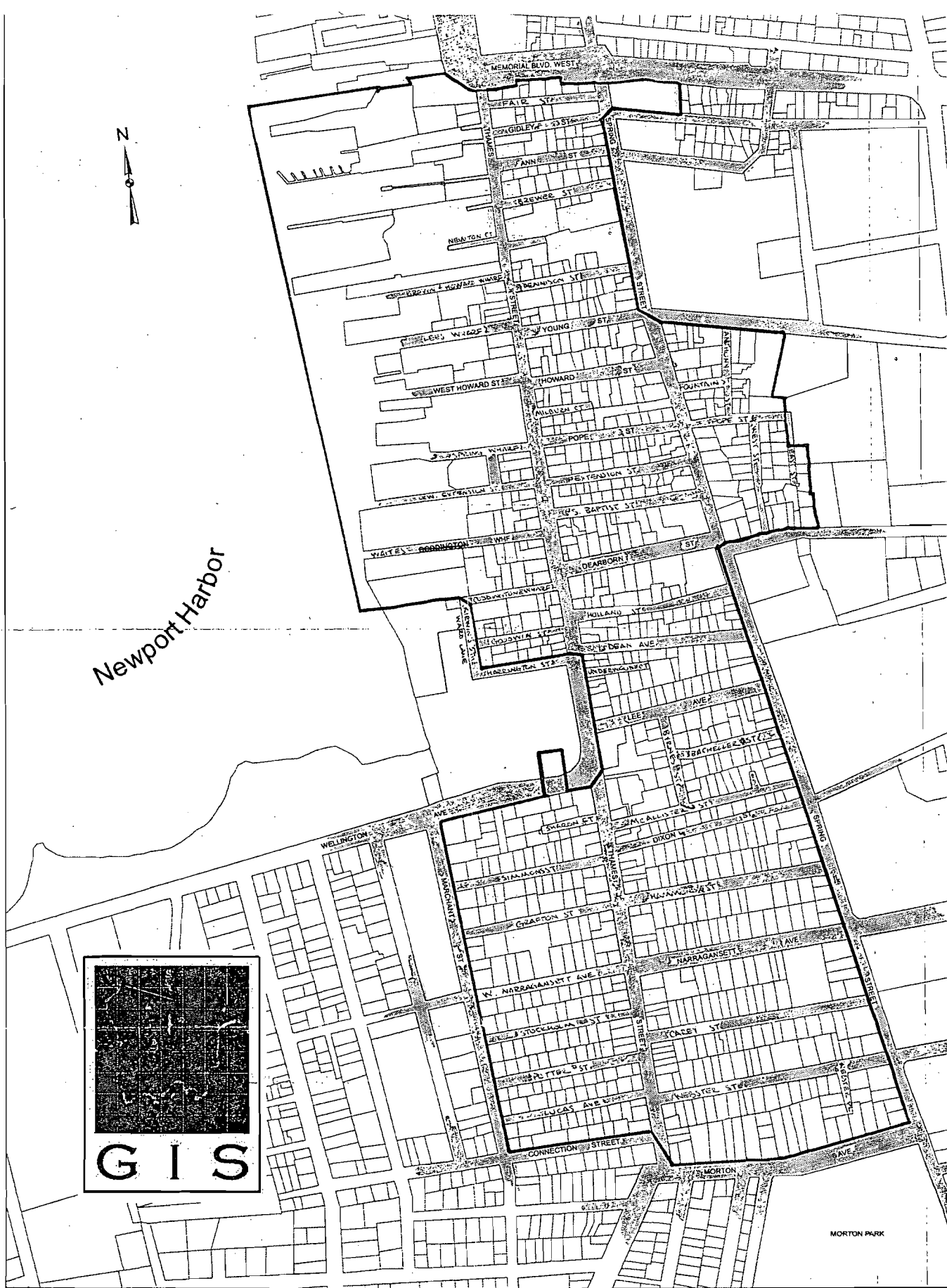
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south, it becomes Old Fort Road and its character shifts. Morton Park, a large green open space marks the southern edge of the district.

The eastern edge of the district is formed by Spring Street, whose eastern edge is made largely of a series of high walls (both stone and wood) separating Southern Thames from the Bellevue Avenue Historic District and the great houses in which so many of the district's residents worked. At the NE corner of the district, the boundary moves across Spring Street to encompass St. Mary's, the Catholic church which was the spiritual home of many of the district's Irish residents. Between Bowery Street and Perry Street both sides of Spring Street are part of the neighborhood and are included in the district bounds. South of Perry Street, new construction (the Newport Public Library) characterizes the east side of Spring Street.

The northern edge of the district is Memorial Boulevard West, a short stretch of divided highway which separates Southern Thames from the older harbor and the older center of residential construction in Newport. It is a visual barrier at the edge of the Southern Thames Street and meets the edge of the boundary of the Newport NHL District (which wraps around the northeast corner of Southern Thames.)



Southern Thames Historic National Register District







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BOAM



Tidal River
Liquors

Muse

BROWN & HOWARD
WHARF MAR NA
Il Primo
Liquors & More





WAY

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SPM









ISLAND OUTFITTERS

vineyard vines
make a vineyard

THE TAIL & BONE
SEAMSTRESS







NO STICKER
IN FORCE
IN THIS
AREA

180-2653









FOUNTAIN ST

RESTRICTED
PARKING
RESIDENT VEHICLE
STICKER
REQUIRED
6PM-6AM
MAY-OCT





TON ST

















O'Neill-Hoyce
HISTORIC HOUSE
100 W. 11th St. N.

O'Neill-Hoyce
100 W. 11th St. N.





Home under
quality

ONE WAY
←







