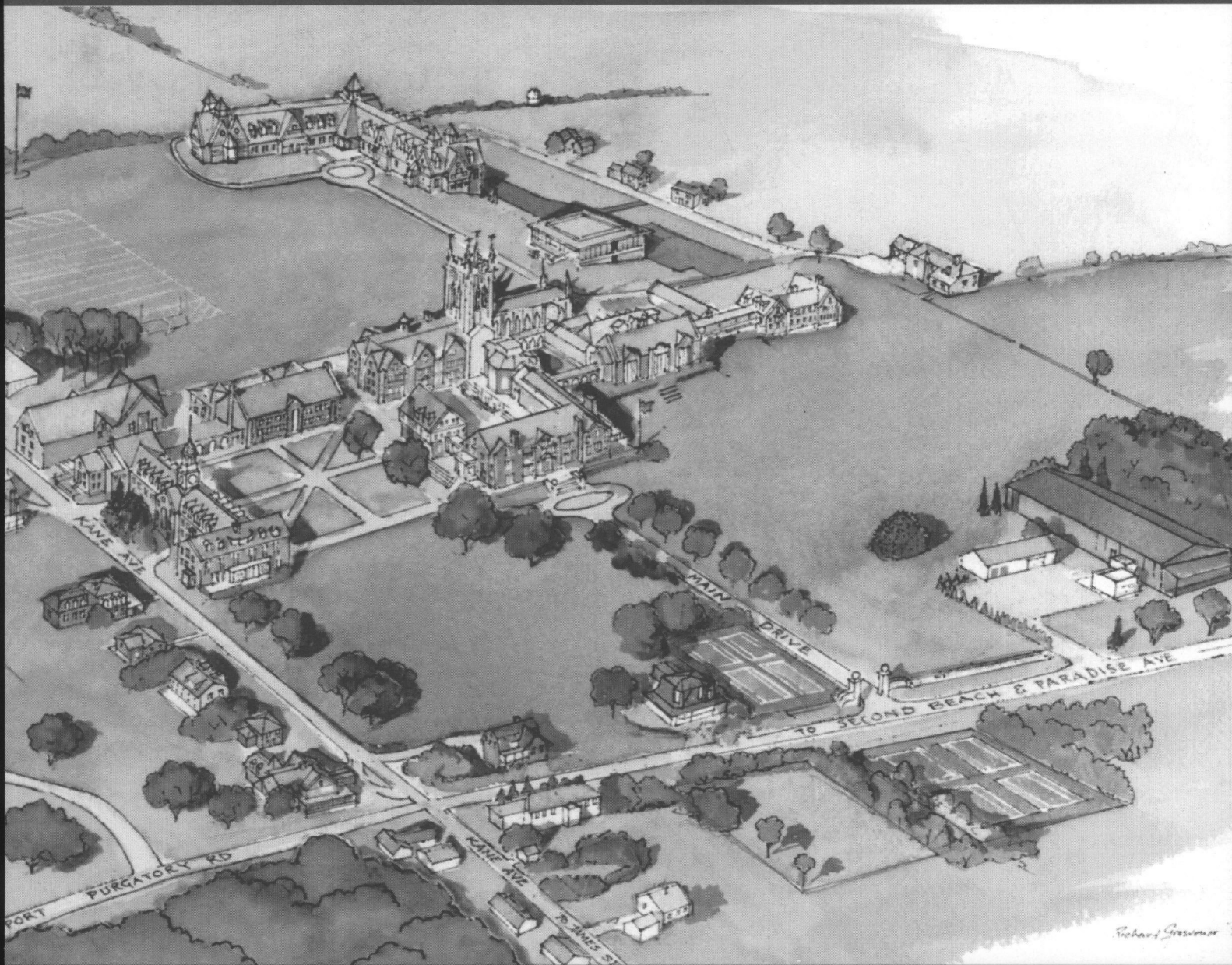
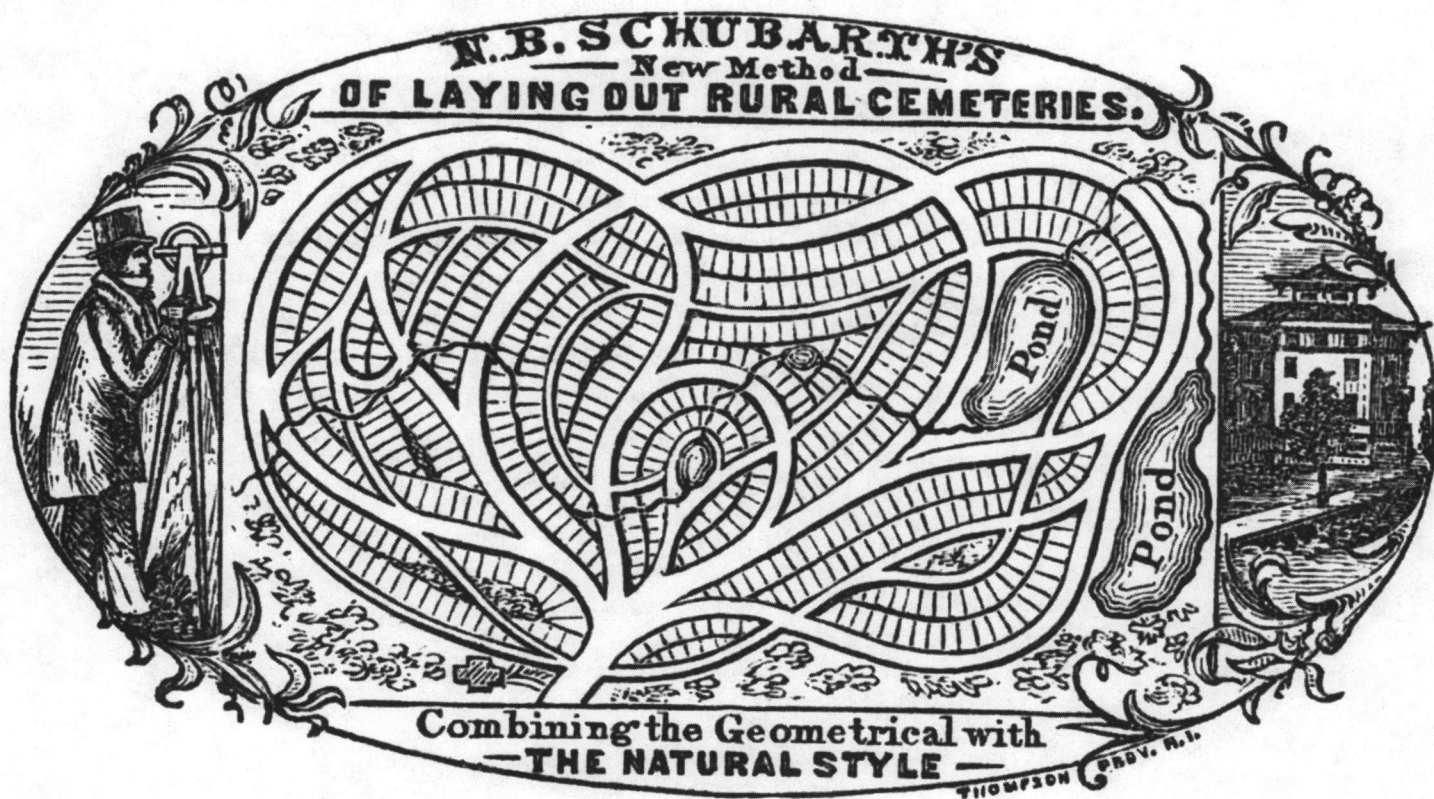


# Historic Landscapes of Rhode Island



RHODE ISLAND HISTORICAL PRESERVATION & HERITAGE COMMISSION

HISTORIC LANDSCAPES OF RHODE ISLAND



*Historic Landscapes of Rhode Island* is published by the Rhode Island Historical Preservation & Heritage Commission, which is the state historic preservation office.

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- >additional properties have been entered on the National Register;
- >some financial incentives referred to in these pages are no longer available;
- >some new financial incentives are available.

For up-to-date information, please contact:

Rhode Island Historical Preservation & Heritage Commission

150 Benefit St.

Providence, RI 02903

(401)222-2678

[www.preservation.ri.gov](http://www.preservation.ri.gov)

[info@preservation.ri.gov](mailto:info@preservation.ri.gov)

The Rhode Island Historical Preservation & Heritage Commission is your state agency for historical preservation. The Commission identifies and protects historic buildings, districts, landscapes, structures, and archaeological sites throughout the State of Rhode Island.

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## Preface

The Rhode Island Historical Preservation & Heritage Commission, established by the General Assembly in 1968, is charged with administering programs which help to safeguard Rhode Island's cultural heritage. To provide an overview of the physical record of this heritage, the Historical Preservation & Heritage Commission has completed historical and architectural surveys of each community in the state. Community surveys are designed to identify and to record districts, structures, and sites eligible for nomination to the National Register of Historic Places and to suggest priorities for historic preservation activities.

Some categories of historic resources, however, are better understood statewide than in a local context. Archaeological resources, many of which predate the establishment of individual communities, have long been treated in a separate survey effort. Outdoor public sculpture and landscapes are the first two groups of non-archaeological historic resources to be placed in this broader context.

Upon completion of all surveys, an illustrated publication disseminates its findings to the general public. The resulting documentation provides essential information for local, state, and federal preservation planning.

## Introduction

The following study encompasses the historic landscape resources of the state of Rhode Island. The report begins with an explanation of survey methodology followed by a description of the physical and social setting in which these landscapes developed. The third section explains the historical development of a wide variety of property types and concludes with a discussion of current issues, threats, and opportunities. At the heart of the report is an annotated inventory of historic landscapes throughout the state. At the end is a list of properties which are listed in or suggested for nomination to the National Register of Historic Places.

## Methodology

The Rhode Island Landscape Survey presented in this volume is the product of two discrete survey efforts conducted sequentially. The first, a survey of designed landscapes,<sup>1</sup> occurred between 1988 and 1990; the second, a survey of vernacular landscapes, between 1992 and 1994. An explanation of how each survey was carried out helps toward understanding the scope and limitations of the findings presented here. Both landscape surveys were conducted by consultant Lucinda A. Brockway, selected through a national request for proposals solicited from a field of experts in the history of landscape design.

Designed landscapes, for the purpose of this survey, were defined as those for which a conscious, aesthetics-driven design effort could be documented through written or graphic sources.<sup>2</sup> The survey began with a literature search, including primary and secondary sources. Archival resources consulted included local municipal documents, materials in the hands of original clients, the Harvard Estates Guide, the Catalogue of Landscape Records in the United States, and the archives of landscape architects active in Rhode Island, such as those of the Olmsted firm in Brookline, Massachusetts; Fletcher Steele at Cornell University in Utica, New York; and Beatrix Jones Farrand at the University of California, Berkeley. Secondary sources encompassed published diaries (especially telling for eighteenth-century landscapes), the many specialized landscape architecture and gardening books and periodicals that appeared increasingly beginning after the mid-nineteenth century, and the Commission's existing surveys of state historic resources, which identified individual historic designed landscapes as one of many property types. After compiling a master list of designed landscapes, the consultant conducted field checks of the properties to determine both their existence and the degree to which they survived, when extant, as well as to document their current condition. From the archival and field information, the consultant prepared an inventory of individual properties that both described their appearance and evaluated their significance. Once the inventory was developed, the consultant prepared an essay that established a context for understanding and evaluating designed landscapes.

Vernacular landscapes were defined as those where human intervention had played a significant role in organizing land and land-use patterns. While design is apparent in vernacular landscapes, it is more the result of practical than æsthetic concerns; vernacular landscapes may seem attractive to modern eyes, but such perception may be perhaps more that of the viewers than of the creators. For the purposes of this survey, vernacular landscapes were limited in scope to agricultural complexes, scenic rural roadways, and mill villages. Industrial complexes (mills, dams and mill ponds, intra-complex linkages), urban industrial or commercial corridors, and some transportation-related landscapes (e.g., waterfronts, canals, rail yards, airports), for example, were consciously excluded. Like the designed landscape, the vernacular landscape survey was based on existing documentation. A preliminary list of vernacular landscapes was derived from the Commission's survey files and expanded after consultation with the state and federal departments of agriculture and local planners and town managers in each of Rhode Island's thirty-nine communities. The preliminary list provided the basis for field survey, both to document existing conditions and to determine the integrity of each property; in total, 237 historic farms and 71 streetscapes were surveyed. Like the designed-landscape survey, the best and most typical properties formed the basis of the inventory. The properties surveyed and inventoried and the research data assembled for each provided adequate information, in the aggregate, to develop a framework for evaluating the resources.

Following the completion of these surveys, the information gathered in both was integrated into this single survey publication, a document with three specific objectives. It explains Rhode Islanders' evolving concepts of and attitudes toward landscape and land use over three centuries. It provides a context for each of the property types included in the survey: when and where they appeared, how they changed over time, why they are significant. Finally, it provides specific information about several hundred landscapes that exemplify the best or represent the most typical aspects of landscape architecture. These objectives are intended to provide landscape documentation and interpretation that both educates and encourages landscape preservation on the part of property owners, planners, citizens' advocacy groups, and any others interested in the broad category of landscape design.

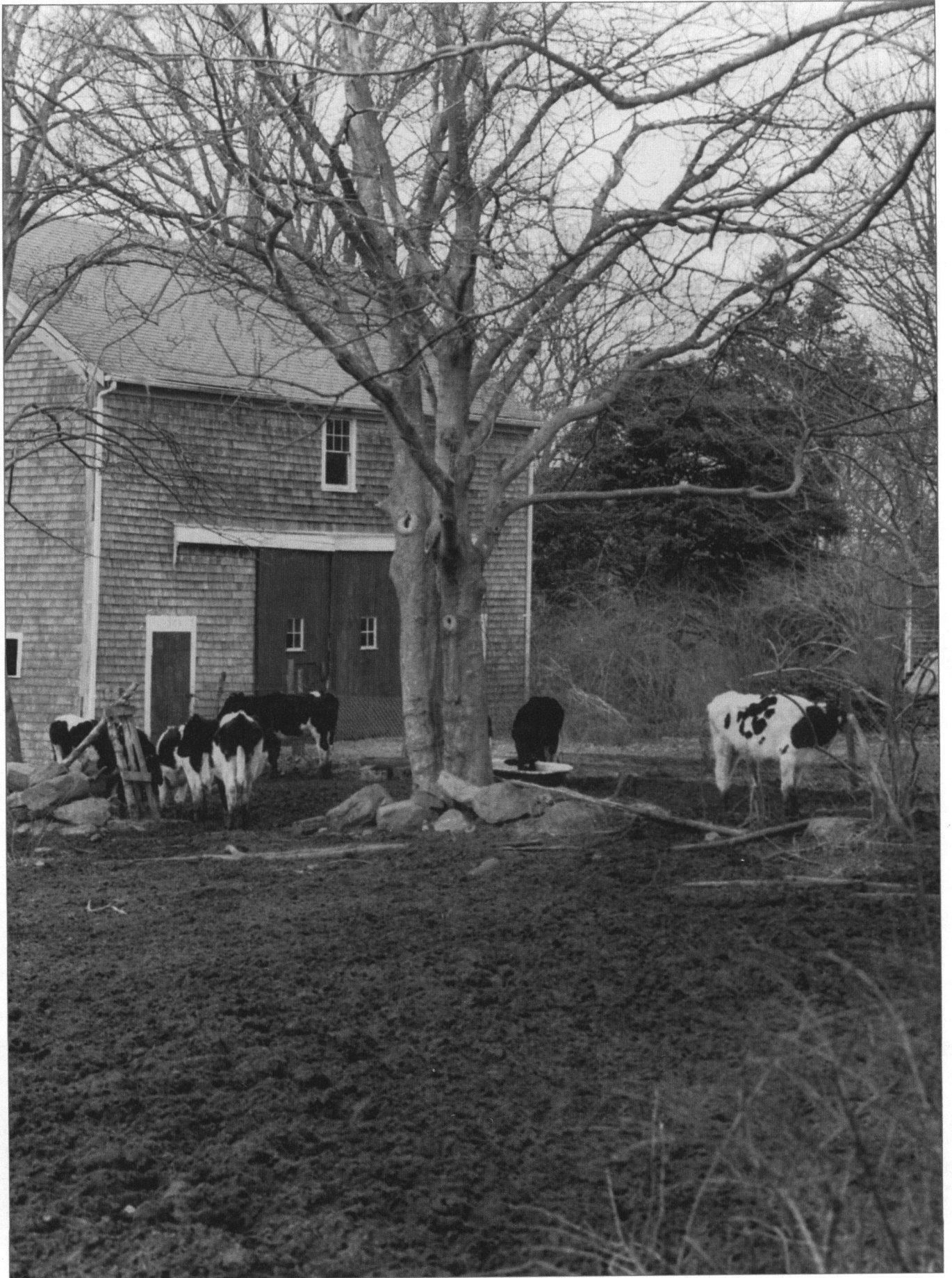
The goal of this publication is to provide a context for understanding Rhode Island landscapes and to provide ample description and analysis of a representative sample of them. The publication serves both to educate the general public and to assist property managers – owners, stewards, public officials – in making decisions about the appropriate treatment of an historic landscape. Because this is a property-preservation oriented publication, it necessarily focuses on extant properties without making judgments about the relative superiority of one landscape type over another. The inventory attempts to present a balanced sample of remaining landscape types, as revealed by the survey. The narrative attempts to explain the circumstances that encouraged the development of the inventoried properties. Attention, therefore, is not given to property types for which no identified examples seem to remain, such as seventeenth- and eighteenth-century vernacular domestic landscapes. This admittedly biased approach, of course, is not intended to stand as a comprehensive, scholarly study of Rhode Island or New England landscapes, but rather to enable Rhode Islanders to understand the remarkable legacy that does survive and to plan for its preservation.

## Acknowledgements

The Rhode Island Historical Preservation & Heritage Commission gratefully acknowledges the contributions to Historic Landscapes of Rhode Island and report by a large number of contributors. Initial funding for a survey of designed landscapes came from a legislative grant sponsored by then State Senator Robert A. Weygand; Senator Weygand also sponsored a subsequent bill that provided funding for vernacular landscapes. Lucinda A. Brockway conducted fieldwork and research for both phases of the landscape survey; Elena Pascarella assisted with the fieldwork for the vernacular landscape. Ms Brockway contributed much of the information contained in this publication. Members of the Rhode Island Chapter, American Society of Landscape Architects, provided advice and encouragement throughout the project. The staffs of Brown University's Rockefeller Library, Frederick Law Olmsted National Historical Site, Newport Historical Society, Providence Public Library, Rhode Island Historical Society, and Rhode Island School of Design Library helped to solve numerous research queries. Catha Grace Rambusch, Director of the Catalogue of Landscape Records in the United States at Wave Hill, provided answers to questions when all other avenues of inquiry ended abruptly.

Drafts of this publication were reviewed by Derek Bradford, Sara Bradford, Lucinda Brockway, J. Michael Everett, Wilfred J. Gates, Karst Hoogeboom, David P. Leach, Donald S. Leighton, Martha Moore, Keith N. Morgan, Kenneth F. Payne, Donald Sharp, Robert A. Weygand, and Mark Zelonis. They provided invaluable professional expertise and broad vision in the development of this document.





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## THE PHYSICAL AND SOCIO-ECONOMIC SETTING

Landscapes are more intimately intertwined with an area's location, landforms, soils, and climate than any other historic resource. Architectural sleight of hand can easily replicate an antebellum Southern plantation or a Moorish palace in Rhode Island; but the Spanish Moss or palm trees associated with their landscapes will not thrive in our climate. On the other hand, specimen plants have been imported here for centuries from around the world, but they survive amid a rich backdrop of native species. Topography and climate, moreover, proscribe the organization of plant material into a landscape, be it pleasure garden, parkway, or farm. Any consideration of a state's landscape history, therefore, must begin with its distinctive physical and socio-economic qualities that both encourage and inhibit landscape-development possibilities.

The smallest state in the Union, Rhode Island is located in southern New England just west of Cape Cod and covers a twelve-hundred-square-mile area which extends forty-eight miles north to south and thirty-seven miles east to west. Narragansett Bay is the state's chief geographic feature, extending twenty-eight miles into the interior of Rhode Island from the Atlantic Ocean. The bay and Rhode Island's streams, rivers, and ponds occupy about twenty-five percent of the state's total area.

Despite its small size, Rhode Island has a remarkably varied topography. This topography has played a key role in land use patterns over the nearly four centuries of European settlement. Early maritime settlements—Newport, Providence, Bristol, Warwick—exploited easy access to the bay and the ocean. Rapidly falling inland waterways empty into Narragansett Bay and Rhode Island Sound, and along these streams and rivers during the nineteenth century emerged water-powered mills and industrial villages which grew into larger centers. Along the more than 400 miles of shoreline bordering Narragansett Bay and the Atlantic Ocean the spectacular views and healthful air of the bay and ocean fostered resort communities rich with public and private pleasure grounds. The hills and valleys of northern and western Rhode Island, rising between 500 and 800 feet attracted farmers who tilled the soil and raised livestock.

Despite its small size, Rhode Island divides into a physiogeographic landscape of four distinct regions. These regions are significant for understanding and organizing Rhode Island's landscape history, which has been shaped not only by distinguishable physical factors but also by ingenuity, economic opportunity, market accessibility, and demand. Distinctive soil type, topography, geology, and water features characterize each of the regions: the coastal plain, the Narragansett Bay area, the lowlands, and the hilly interior uplands.

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The coastal plain includes terminal moraines, outwash plains, barrier beaches, flat sandy beaches, and extensive salt ponds and salt marshes. Towns within this region include New Shoreham and portions of Westerly, Charlestown, and South Kingstown. Agriculture in this region began in the seventeenth century; the extensive salt marshes were valuable sources of hay. Today this region has seen extensive development for summer communities, and turf farms are the most active agricultural type.

The Narragansett Bay area includes all of the coastal communities and the islands in Narragansett Bay. The land in this region includes both rocky coast and fertile glacial plain soils well-suited for landscape endeavors. Easy accessibility to good harbors resulted in the region's early settlement and a long horticultural and agricultural tradition. Towns in this region include Narragansett, Jamestown, Newport, Middletown, Portsmouth, Little Compton, Tiverton, Bristol, Warren, Barrington, East Providence and most of North Kingstown, portions of East Greenwich, Warwick, Cranston, and Providence. Because of long-time dense settlement, these communities also offer the greatest number and variety of designed landscapes. Agricultural pursuits, consistently pressured by real-estate development, include a variety of farm types mixed with a significant number of farms whose fields are maintained as open space to provide scenic settings for seasonal or permanent homes.

Undulating southwest to northeast from Westerly to Cumberland, Rhode Island's interior lowlands include a

long, wide band of gently rolling terrain at elevations from just above sea level to 400 feet. This area serves as an intermediate zone between the bay and coastal plain and the interior uplands. The region is characterized with rolling hills and fair to good agricultural soils, often interspersed with boulders or glacial ledge. Towns in this region include the interior portions of Westerly, Charlestown, South Kingstown, North Kingstown, East Greenwich, Warwick, Cranston, and Providence; the southern portions of Hopkinton, Richmond, Lincoln, Cumberland and Pawtucket; and the eastern portions of Exeter, West Greenwich, Coventry, Johnston, and North Providence. The northern extremes of this region are heavily urbanized, the western portions are suburbanized, and the southwestern portions include many 50-100-acre family dairy, market, and turf farms.

The interior upland region includes most of northwestern Rhode Island. It is characterized by rocky hills ranging in elevation from 250 to 800 feet. Many large ponds, reservoirs, and river headlands feed this region. Towns in this region include Woonsocket, North Smithfield, Burrillville, Foster, Glocester, Smithfield, Scituate, West Warwick, and portions of Cumberland, Lincoln, North Providence, Johnston, Cranston, Coventry, West Greenwich, Exeter, Hopkinton, and Richmond. One of the last regions to be settled for intensive agriculture, this area has also seen, until recently, the least intensive suburbanization. Though possessing the least fertile of Rhode Island's agricultural soils, the region has remained suitable for pasturing,

fruit orchards, and forest products. Pockets of good soils do exist, and these have seen more intensive cultivation in the nineteenth and early twentieth centuries.

Rhode Island's climate is relatively consistent across the state and affords favorable horticultural conditions. Its potentially harsh New England climate is tempered by the Atlantic Ocean's Gulf Stream, which flows up the East Coast near Rhode Island before being deflected away from the northern New England coast by Cape Cod; indeed, Rhode Island is the only New England state to benefit substantially from the Gulf Stream. Temperature averages range from twenty-nine degrees in January, the coldest month, to seventy-three degrees in July, the warmest. Warm days—above seventy degrees—begin in May and continue through September. Freezing temperatures occur on an average of 125 days during the year, and the length of the frost-free period averages 195 days. Coastal and island communities tend toward slightly cooler summers and warmer winters because of the presence of the bay and ocean. Rhode Island skies are sunny fifty-six percent of the year, with an average of 103 clear days, 101 partly cloudy days, and 161 cloudy days. The state's annual rainfall averages between forty and fifty inches, and precipitation falls evenly throughout the year, on an average of more than three inches almost every month. Precipitation is greatest in the interior uplands and decreases closer to the bay and ocean coasts and on the islands. Prevailing winds are from the northwest in winter and southwest in

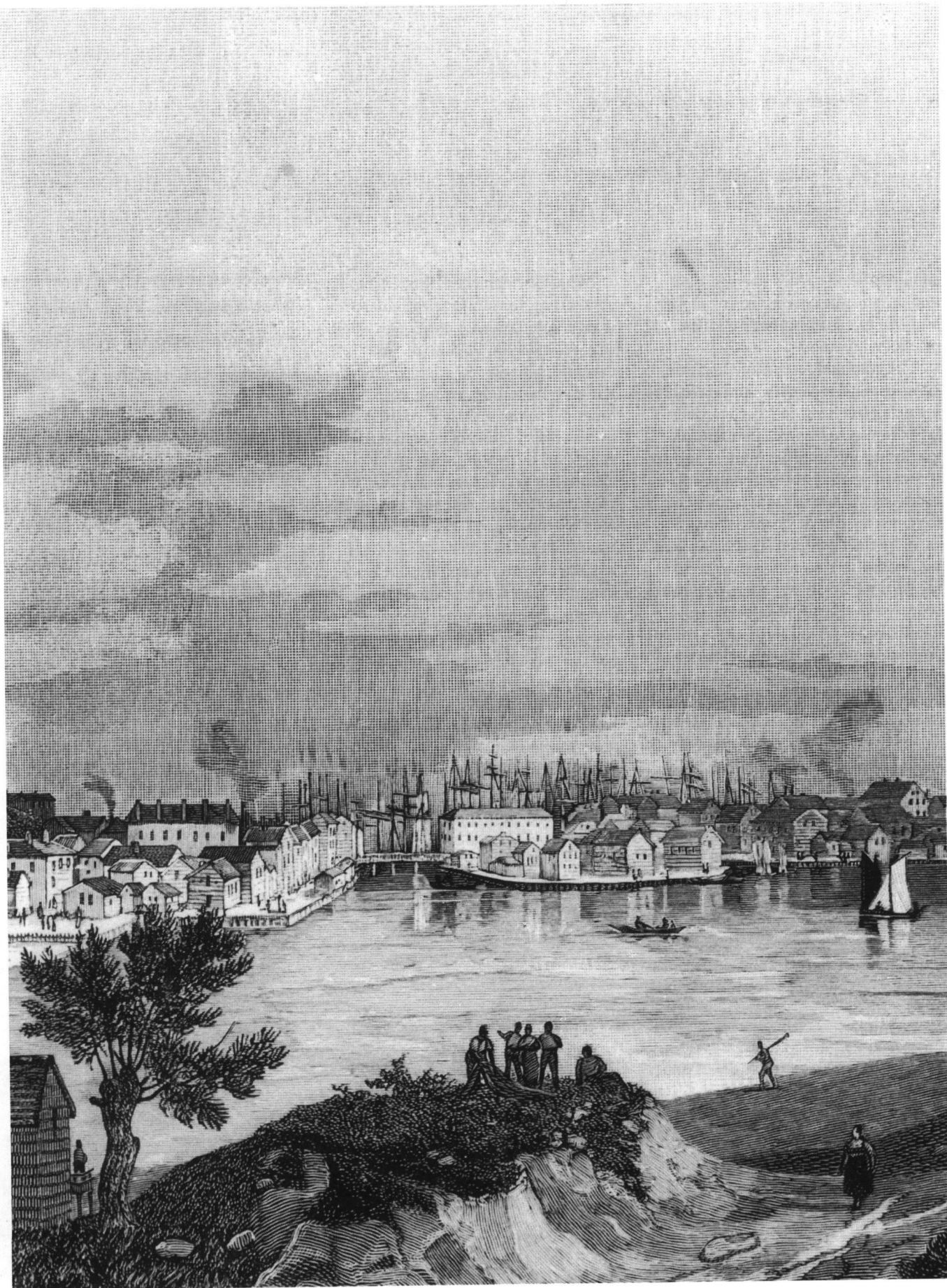
summer. Wind speeds average nine-and-a-half miles per hour in summer and rise to eleven-to-twelve miles per hour in winter.<sup>3</sup>

The combination of key location, good climate, rich soils, and navigable waters connecting to Narragansett Bay drew agricultural, commercial, maritime, and industrial interests and spawned overlays of changing land use from the seventeenth century to the present. Rhode Island was an early English colonial settlement, and most early settlers looked to the land for sustenance. By the early eighteenth century Newport had become an important, sophisticated, international port and commercial center supported by an extensive agricultural hinterland both on Aquidneck Island and across Narragansett Bay in South County on the mainland. Shipping made Rhode Island rich in the eighteenth century, and at century's end maritime fortunes financed industrialization, the key to Rhode Island's economy throughout the nineteenth and until well into the twentieth century. Industry made Rhode Island the wealthiest state per capita by 1900, and the state's prosperity attracted generations of European and Canadian immigrants. Newport, broken by British occupation during the Revolution, re-emerged as the nation's pre-eminent summer resort in the second half of the nineteenth century, and the state's abundant coastline encouraged development of a kaleidoscope of summer watering places, pleasure grounds, and summer colonies. In the twentieth century, critical population mass, changing transportation modes, and new technologies dramatically altered the way Rhode Islanders lived.

What distinguishes Rhode Island as a setting for landscape architecture is its combination of extremely small size, relatively mild climate, and exceptionally diverse topography and population. Its size, topography, longtime settlement, and participation in many of the forces that shaped American history stimulated the creation of an extraordinary range of vernacular and designed landscapes within a small area. Packed into the state's twelve hundred square miles are dairy farms, parkways, orchards, country estates, subsistence farms, private gardens, commons, cemeteries, golf courses, parks, campuses, scenic roads, residential plats, and public spaces. Unparalleled elsewhere, Rhode Island's dense array of landscapes directly reflects the state's diverse topography, population, and history.

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## DESIGN ON THE LAND

### *Changing Attitudes and the Development of Landscape Architecture*

**M**anipulating the natural environment is a fundamental human activity. As far back as human activity can be documented, people have sought to improve upon the arrangement of land and the relationships between land, plant material, structures, and bodies of water—with or without adjacent buildings. Conscious attention to the organization and ornamentation of open space has been described for thousands of years. The motivation for such activity, of course, varies tremendously among different cultures and at different times. The clearing for cultivation of fields divided by stone walls, the partitioning of a hillside into lots for burial of the dead, the setting aside of urban land for public recreation, and the creation of terraced gardens filled with exotic plants, however, all are aspects of the activity we know today as landscape design or landscape architecture.

The concept of landscape architecture is relatively new—certainly much more recent than the oldest historic resources under consideration here. The word “landscape” entered the English language as “landskip” in the late sixteenth century, derived from Dutch, where the word “landschap” was used to refer to the subject matter of picturesque paintings of the countryside. The relatively narrow use of the word obtained through the eighteenth century:

Gardening may be divided into three species—kitchen gardening—parterre gardening—and landskip or picturesque-gardening: which latter ... consists in pleasing the imagination by scenes of grandeur, beauty, or variety.<sup>4</sup>

The term “landscape architecture,” only came into use by the middle of the nineteenth century—but not without some objection: in 1865 Frederick Law Olmsted wrote:

I am all the time bothered with the miserable nomenclature of Landscape Architecture. Landscape is not a good word, Architecture is not; the combination is not—Gardening is worse.<sup>5</sup>

Landscape architecture as a concept and as a discipline still remained somewhat in shadow even at the end of the nineteenth century, when Charles Eliot wrote:

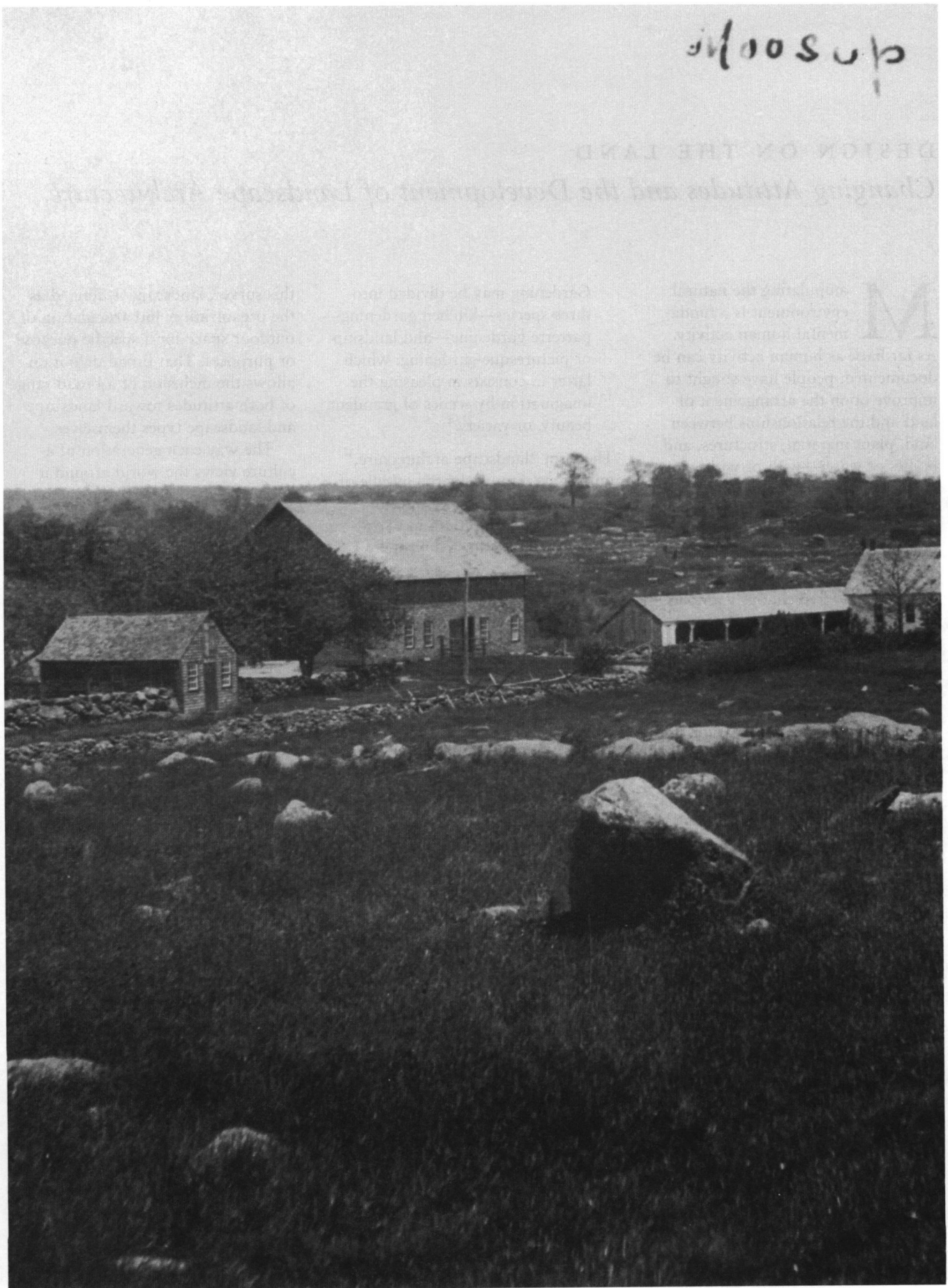
We cannot avoid seeing behind the fair figures of Gardening and Building a third figure of still nobler aspect ... the art which, for want of a better name, is sometimes called Landscape Architecture.<sup>6</sup>

In the twentieth century, the general understanding of landscape has become far broader; indeed, so common is the word today that it appears metaphorically in everything from the titles of steamy romance novels to computer software. For

this survey, landscape is defined as the organization and articulation of outdoor space for a specific purpose or purposes. That broad definition allows the inclusion of a broad range of both attitudes toward landscape and landscape types themselves.

The way each generation of a culture views the world around it defines the parameters of its activities. The world view of a seventeenth-century English colonial settler, trying to establish order in an untamed wilderness, produced a pattern on the land entirely different from that created by a rich early twentieth-century family planning the garden around the house they would use only during warm summer months. To understand the three-and-a-half centuries of historic landscapes that spread across our state, we need to examine the attitudes and conventions that motivated their creators. We need, moreover, to understand that we may perceive these landscapes today in ways quite different than their original owners did when creating them. While we cannot see the land through their eyes, an awareness of historic context can broaden our understanding of this impressive heritage.

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## Settlement: Beginning to Shape the Land

Rhode Island's earliest landscapes were created of obvious necessity. The land-use patterns of the Native Americans and the earliest English colonists were largely practical responses to basic needs: grouping dwellings, growing food, raising livestock, burying the dead. Their cultural value systems informed their land decisions and distinguished the ways they shaped the land for their use.

Native Narragansett and Wampanoag tribes created the earliest known landscapes in Rhode Island. As recorded by Giovanni da Verrazanno, the native landscape bespoke a well-ordered system of land use which included vast amounts of cleared fields for crop production and seasonal villages occupied inland during winter and near the coast in warmer weather. The Indians' landscape activity is known, however, only through archæological remnants, native oral tradition, and accounts of the earliest European visitors and settlers.

The first English colonists came to present-day Rhode Island through the theocratic Plymouth and Massachusetts Bay Colonies. Like England, both colonies maintained close ties between church and state; the colonists, however, were individualistic, morally and religiously earnest individuals who sought a holy civilization through establishment of a covenanted community without the elaborate infrastructure of the Church of England. Puritan colonies did,

however, maintain a close relationship between church and state. Rhode Island colonists had varying experiences in Plymouth and Boston, and their land-development patterns reflect their experiences within those two colonies. The settlements on Block Island and in the East Bay—Tiverton, Little Compton, Bristol (which originally included Warren and Barrington), East Providence—were extensions of Massachusetts and Plymouth, colonized largely by orthodox Puritans following familiar Puritan patterns. Settlers in Providence, Newport, and the West Bay were more radical freethinkers who quit those two settlements because of fundamental philosophical differences with prevailing thought, notably rejecting strong connections between church and state; their settlement patterns illustrate a reaction to or rejection of Puritan colonial organization. In their quest for individual spiritual perfection, moreover, they also disagreed profoundly among themselves both as individuals and as colonies. Perhaps because these settlers could only agree to disagree, their divergence ultimately reflected itself in their settlement patterns.

The first settlers' world views shaped the world they inhabited. From the time they settled in Rhode Island the colonists had to make decisions about the distribution and use of the land, the first steps in any landscaping plan. The first significant colonial landscape efforts, therefore, were simple and practical: town

plans, domestic gardens, burying grounds, farms, and roads to bring farm products to market. Early town plans show a range of attitudes toward landscape, with contrasts between the East Bay colonies and those on Aquidneck, Providence, and the West Bay. Similarly, the location and plans for early burial sites illustrate divergent attitudes toward the transition from this world to the next. The early-established agricultural patterns in rural areas that lingered into the nineteenth century, little affected by changes in market demand or technology, reveal a general stability of farming practices. A handful of early houses has survived, but only two<sup>7</sup> retain any fragments of remotely identifiable associated landscapes; others, however, may retain landscape features as archæological resources.



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*Just as most early Rhode Island settlers cast off the theocratic constructs of the Massachusetts and Plymouth colonies, they also abandoned their hierarchical plans with common geographical and spiritual focus.*

### Early Town Plans

Organization of the community was the first activity colonial settlers undertook.<sup>8</sup> Plans for early Rhode Island settlements followed two general patterns. Early settlements that sprang from the hierarchical, church-centered Puritan Massachusetts and Plymouth colonies – Barrington, Bristol, East Providence, Little Compton, New Shoreham, and Tiverton – were guided by traditional organizational patterns dictated from the parent colony. Refugees from the highly structured Puritan Massachusetts and Plymouth colonies – Newport, Providence, Warwick – broke philosophically and organizationally from those colonies, and the order of their new communities reflects this break.

For Massachusetts and Plymouth Puritan colonies, the settlement of new towns, dictated by the colony's General Court, was designed to reproduce the economic, social, and physical order of existing towns. As first set forth in "The Ordering of Towns" in 1635, the early New England colonies generally featured a common with the meeting house, used both for town meetings and for worship, on or near the common; this arrangement placed the settlement's spiritual life at its geographic center.<sup>9</sup> Lots for houses around the common created a compact settlement; outlying land was divided for fields and pastures. Some undivided or unallocated land remained for later settlers.

Bristol and Little Compton clearly demonstrate this pattern. Little Compton's plan (1681) typifies the usual informal response to the formula, with an irregular triangular

common located on a slight rise near the center of town, with marshes and farmlands surrounding. The overall concepts of "Ordering" also obtain in Bristol, which set out a town common east of High Street, but its compact section on the waterfront is distinguished by a rectilinear grid plan (1680) (FIG 1), with a clarity and geometry in vivid contrast to the organic road patterns of other Massachusetts and Plymouth towns. Remarkable for seventeenth-century New England plans, it probably reflects an attempt to impose a regular urban order at the edge of a wilderness. Similar to New Haven's nine-square grid plan (1638), which is the only earlier such plan in the British colonies, Bristol's plan anticipates the many grids that followed, notably Philadelphia and Savannah.

Just as most early Rhode Island settlers cast off the theocratic constructs of the Massachusetts and Plymouth colonies, they also abandoned their hierarchical plans with common geographical and spiritual focus. In Providence, Newport (FIG 2), and Warwick, settlements were arranged in linear fashion, each with its principal street parallel to the waterfront. The narrow, deep parallel houselots were perpendicular to the main street. Neither common, house of worship, nor cemetery was located in the compact part of the settlement. Like the Puritan colonies, however, common ground away from the compact settlement was set off for agricultural pursuits.

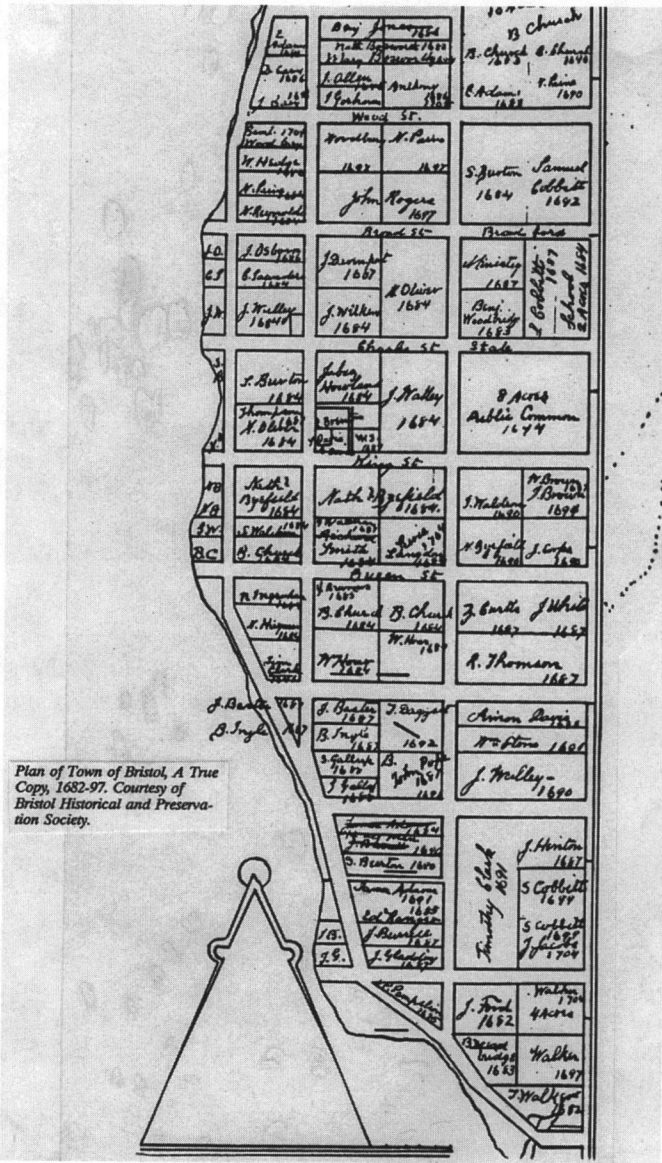


FIG 1 Bristol Town Plan (1680). Courtesy of Bristol Historical and Preservation Society. One of the colonies' earliest grid plans, it represents an abstract concept that ignores natural features.

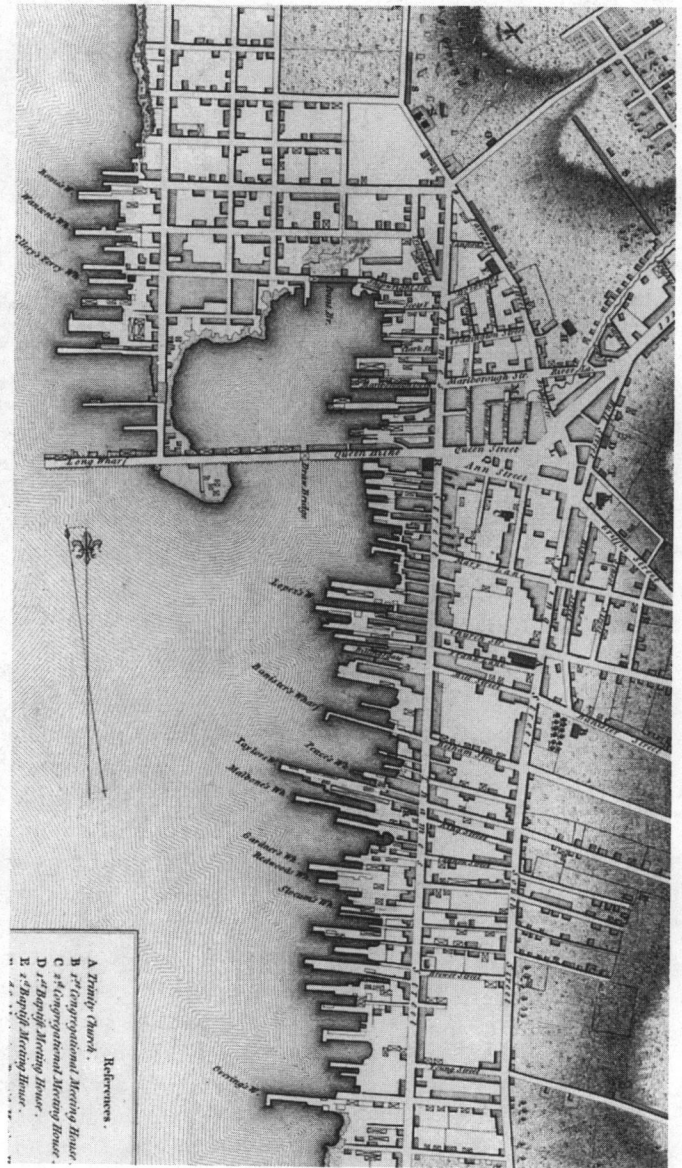


FIG 2 Newport Town Plan, as developed by 1777. Map by Charles Blaskowitz, courtesy of the Rhode Island Historical Society. The linear waterfront orientation of the original settlement was later complemented by a typical grid pattern to the north and east and a cross-axial public space, known now as Washington Square.



FIG 3

### Burial Grounds

The earliest English colonial burials in Rhode Island occurred on private property—common assembly was as little planned for the dead as for the living. Like town plans, the first Rhode Island burying grounds generally follow two patterns, one following Massachusetts-colony practices and one following Rhode Island practices. Massachusetts practice usually integrated the burying ground into the community, often putting it on or near the common at town center; Rhode Islanders, when they chose to establish a common burying place, located it beyond the compact part of the settlement. Rhode Island's first graveyard, Newport's Common Burying Ground, given to the community by John Clarke in 1640, was located on Farewell Street, well beyond the edge of the original settlement. On the other hand, Newman Cemetery in East Providence (then part of Rehoboth, Massachusetts), in

use by 1658, was located within the large Ring of the Green, the Rehoboth common. Similarly, Little Compton's (FIG 3) original graveyard was part of the small common and, like the one in East Providence, adjacent to the meeting house. Providence, which did not establish a burying ground until 1700 located it, like Newport, well beyond the compact part of town.

Organization within early graveyards has been far less studied than their individual markers, but several design patterns are notable. Most early cemeteries in both Massachusetts and Rhode Island settlements organized their interior circulation plans loosely in a grid. Newport's Common Burying Ground (FIG 4), Bristol's East Burying Ground, and Providence's North Burial Ground all are organized with roughly rectangular blocks and paths and roads intersecting at more-or-less right angles. Burial sites sometimes



FIG 4

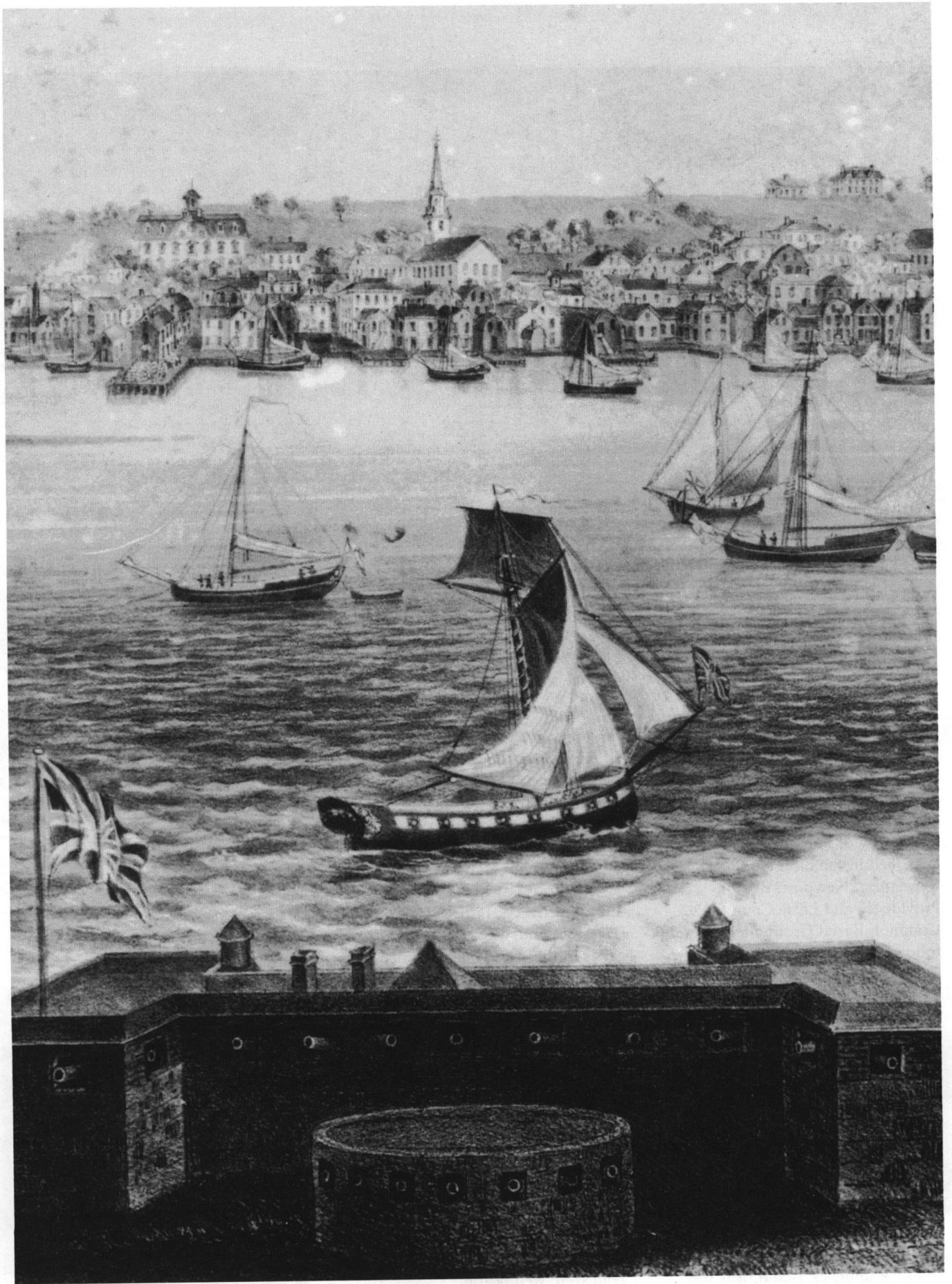
followed the then-thousand-year-old tradition of orienting the headstones toward the west, a reflection of the belief that the resurrected dead would greet the sun as it rose in the west on the day of Final Judgment as described in the Bible's Book of Revelation. Newport, Bristol, Providence and Little Compton's Common Burial Ground all generally follow this convention. Newman Cemetery in Rumford arranged both its original circulation plan and burial plots in random order, an organization that bespeaks rejection of conventional Roman or Anglican practices and reflects the relative unimportance of the body bereft of its soul.<sup>10</sup>

At the end of the seventeenth century, today's Rhode Island included only twelve municipalities with far-flung independent settlements located, for the most part, at strategic water-side locations. Newport, at the south end of Aquidneck Island, was the

largest of these, followed by Providence at the north end of Narragansett Bay. Smaller maritime villages existed at Apponaug, Bristol, Pawtuxet, and Westerly. All of the compact settlements developed agricultural hinterlands. More strictly agricultural settlements occurred in East Greenwich, Little Compton, Tiverton, and Warren; the compact parts of these settlements, when they existed, were usually nearest the water,<sup>11</sup> while farms spread inland from them. Beyond the farmed areas was forest, as yet virtually unclaimed for development. Roads connected compact settlements with outlying farms, but did not consistently link the colony's villages. Narragansett Bay served as the principal mode of transportation, both within the colony and to other colonial settlements. By 1700 the English colonists' first efforts toward understanding and ordering a new and strange land were well begun.

FIG 3 Burial Ground, Little Compton Common. Communal gathering location for both living and dead.

FIG 4 Common Burying Ground, Newport. Photograph by Edwin W. Connelly, 1974. Graves arranged in parallel rows with little attention to overall design.



## Eighteenth-Century Maritime Colony

Landscape in Rhode Island became more diverse and sophisticated during the second century of English settlement, a reflection of the colony's economic and social maturation. During the 1700s, claiming and ordering the land continued as before, but it no longer consumed every resident's immediate attention. Increasing commercial and maritime activity encouraged the enhancement of existing landscapes and the introduction of new types, especially as increased wealth generated larger discretionary income.

Rhode Island became an economic powerhouse in the eighteenth century, largely in response to the changing political situation. The colony had remained stubbornly uncooperative with imperial authority until the end of the seventeenth century. British efforts to equalize colonial relationships within the empire after 1690 ultimately forced Rhode Island into a different political and economic posture. William McLoughlin notes

After 1710, [Rhode Island's leaders] showed the same boldness and bravura in their search for markets in the Atlantic as they had formerly displayed in their quests for spiritual perfection. It was a remarkable transformation.<sup>12</sup>

Because of Rhode Island's location and the enterprise of its merchants, it emerged as an important entrepôt. Newport's superb natural harbor (FIG 5), savvy merchants, and access to the developing rich agricultural yields—both animal and vegetable—of South County created a thriving maritime economy, for both export and coastal trade. The number of ships sailing out of Newport grew from fewer than a dozen in the 1690s to more than 300 by the 1740s. Maritime trade with the West Indies and Africa concentrated on slaves, sugar, and rum—the infamous Triangle Trade. Of even greater commercial importance was Newport merchants' lively participation in coastal trade, which relied on small ships' carrying local goods and produce up and down the Atlantic seaboard. Privateering also proved exceptionally profitable during the war-ridden years of the mid-eighteenth century. Maritime trade developed the waterfront and its many ancillary wharveside activities. Maritime trade and mercantilism brought great wealth as well as the first differentiation of society into three classes: rich merchants and farmers; artisans; and slaves, indentured servants, and Native Americans.

The British occupation of Newport during the Revolution from December

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*Because of Rhode Island's location and the enterprise of its merchants, it emerged as an important entrepôt. Newport's superb natural harbor, savvy merchants, and access to the developing rich agricultural yields—both animal and vegetable—of South County created a thriving maritime economy, for both export and coastal trade.*

FIG 5 Newport Harbor ca 1730. Lithograph by J.P. Newell, 1864, courtesy of the Rhode Island Historical Society. The ample, accessible harbor made Newport one of the wealthiest and economically most important cities in the colonies.



FIG 6

1776 until October 1779 destroyed Newport's economy, society, and—ultimately—leadership as a cultural pacesetter. Its infectious entrepreneurial spirit, however, had already spread through other settlements around Narragansett Bay, especially Providence and Bristol.

Shipping had flourished through the eighteenth and early nineteenth centuries. Especially after the end of the Revolution, however, when Americans were frozen out of the West Indies trade, Rhode Island merchants expanded their horizons to the Baltic, East Indies, and China trades. The risks in these far-flung shipping markets were high, but so was the return on investment. Great wealth accumulated.

A new world view began to emerge during the eighteenth century, perceptible by the 1740s in Newport's rich merchants but increasingly evident through the state by century's end. As wealth accumulated, the rich began to emulate the English gentry, especially in assuming the cultural trappings of the mother country: architecture, decorative arts, and

gardens. With wealth came not only the desire but also the ability to become proper English gentlemen.

The increasingly complex economy and its accumulating wealth brought important changes to landscape design. The colony's principal centers reached scales of development that supported landscaping public spaces such as parks and parades. The development of Newport's fine harbor and its widening coastal and overseas markets encouraged the extensive cultivation of South County's rich farmland by the Narragansett Planters, who created an agricultural organization unlike any other in New England. The accumulation of wealth and large discretionary incomes encouraged new landscape types: public squares, elaborate gardens at substantial town houses, extensive park-like grounds and exotic horticulture at genteel country retreats, and the first development of grounds for newly established private institutions.

### Community Plans and Planning

As Rhode Island's population grew in the eighteenth century and communities beyond the original settlements hived off, they often had even less of a civic focus than the early communities. Villages like North Scituate, Wakefield, and Wickford showed no particular formal geometry in their arrangement. They grew up around the intersection of two roads, the intersection of brook and road, around the edge of a natural harbor. In both settlement and growth they reflect ad hoc organic development instead of calculated plan.

Except for the communities that stemmed from Massachusetts and Plymouth colonies, early Rhode Island settlements did not allocate formal public spaces. Indeed, the contumacious individualists who settled here paid virtually no attention to civic improvements, leaving that task for the subsequent generations after the end of the seventeenth century. Public spaces as such appeared in Rhode Island only toward the end of the first century of settlement.

Both Providence and Newport developed public open spaces after 1725. These early efforts represent the incipient urbanism of a society gradually requiring such spatial accommodations. As early as 1729 Newport

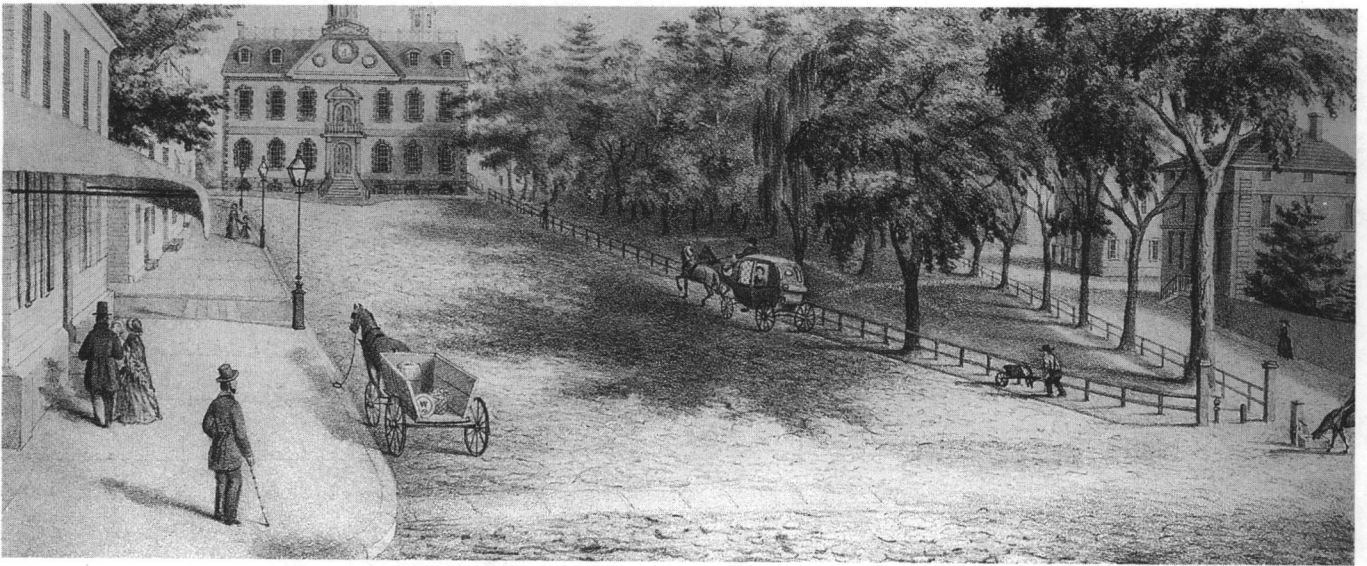


FIG 7

had allotted a small square at the corner of Farewell and Marlborough Streets, now known as Liberty Park. By 1738, Providence had designated land at the heart of its settlement as a parade, located at what is today Market Square (FIG 6), the intersection of College and South Main Streets. Providence Congregationalist Daniel Abbott's donation of Abbott Park to the town in 1746 reflected his desire to provide a common for the adjacent "true New England meetinghouse" and thereby to simulate the church-common arrangement of Massachusetts in the separatist settlement on the west side of town. More potently symbolic was the setting aside of land in Newport at the corner of Thames and Farewell Streets and the planting of a Liberty Tree to celebrate repeal of the loathed Stamp Act in 1766; here, perhaps for the first time in Rhode Island, was community assembly space invested with specific meaning. The visual quality and use of these spaces, however, remain unknown because of lack of documentation of their original internal organization and their plant materials—other than the Liberty Tree.

Some public spaces evolved. The treatment of the land in front of the Newport and Providence Colony

Houses illustrates changing attitudes toward open space and landscape. In Newport, the space at the head of the town wharf, at the origins of Farewell, Broadway, and Spring Streets, was not assigned a name or function for almost two centuries. The construction of a Colony House at its east end, the first in the 1680s succeeded in 1739 by the present structure, certainly defined the space; conversely, the space provided an important, impressive setting for the Colony House. This open area, bordered by the Colony House, shops, and residences, became Newport's town center. In 1800, following the death of George Washington, the space was finally given a name, Washington Square (FIG 7), and first landscaped. When Providence built its 1762 Colony House—to replace the 1739 structure located half way up the hill on the north side of Meeting Street between North Main and Benefit Streets and destroyed by fire in December 1758—considerable discussion surrounded its location and siting. The decision to acquire the whole block between North Main and Benefit bounded by South and North Court Streets and to locate the building at the east end of the lot on its highest elevation demonstrated consideration of siting and the

FIG 6 Market Square, Providence. Pen-and-wash drawing by Edward L. Peckham, January 1835, courtesy of the Rhode Island Historical Society. This open space, at the center of the original settlement along North and South Main Streets, became the town's focus for public and commercial development in the 18th century and the eastern terminus for similar development that spread west in the 19th century along Westminster and Weybosset Streets.

FIG 7 Washington Square, Newport. Lithograph by John Collins, 1875, courtesy of the Rhode Island Historical Society. The open space that became Washington Square, between the Colony House and the Long Wharf, occurs at the convergence of Broadway and Touro Street, principal routes north and south from town's center. This public space more likely represents an evolved condition than a calculated planning effort.



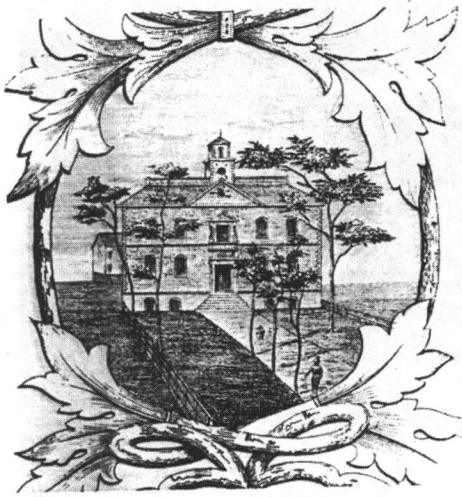


FIG 8

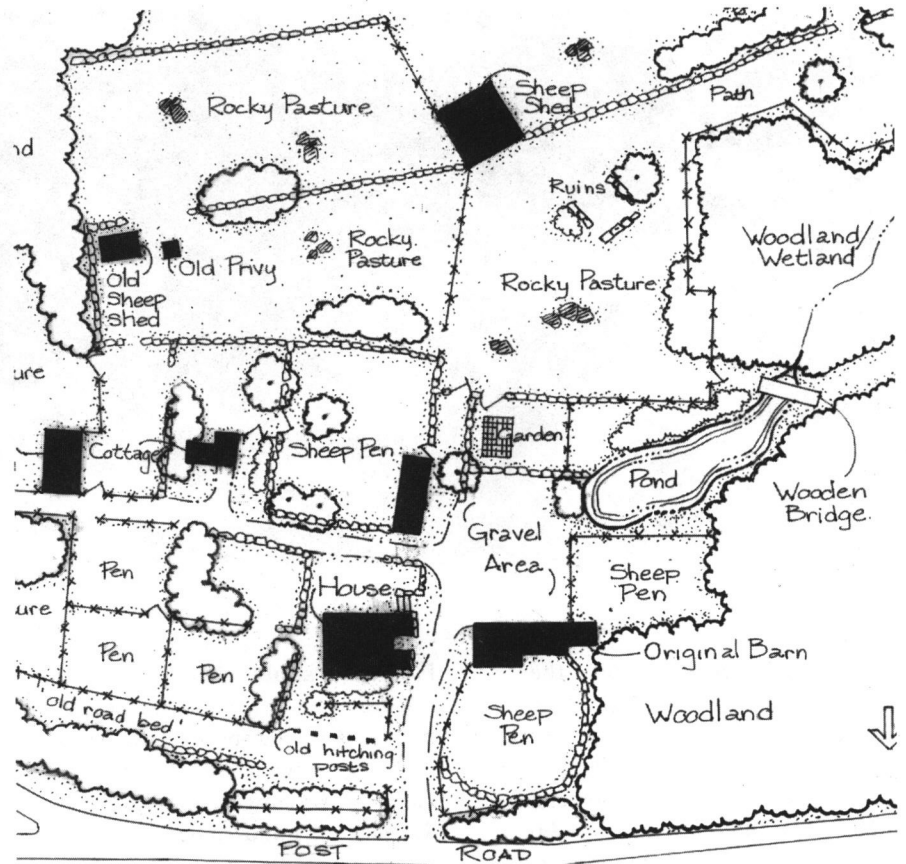


FIG 9

*Eighteenth-century farms remain in many parts of the state, though few remain active in agricultural production. At the very most, a surviving eighteenth-century farm may retain its farmhouse, fields divided by stone walls, and—more rarely—a barn.*

importance of setting. As early as 1784, the open area between the Colony House and North Main Street was described as the “Parade” (FIG 8), and site improvements through the 1780s provided paving, fencing, and retaining walls. As Providence’s statehouse emerged as the state capitol, its early landscaped parade assumed greater public importance.

Following the establishment of the original plans for land division, community development typically proceeded without explicit, overarching design principles beyond the repetition of an original formula, such as the extension of Bristol’s grid pattern. The separation of functional activities within a town or city occurred naturally: waterfronts spawned wharves and warehouses; riverside locations provided energy for industries as well as water for textile processing; necessities of communication dictated that businesses

locate near one another in centralized commercial areas, normally near intersecting transportation routes; and remaining areas filled with houses and supporting retail and institutional uses. As individuals or companies divided their land holdings for development, they often did so with little regard to adjacent parcels. Cities developed tortuously contorted street patterns, like those in central Woonsocket or on Providence’s Federal Hill. Until the nineteenth century, landscape architecture was practiced on discrete parcels of land, and their relationship one to another or to their own surroundings was at best tenuous.



FIG 10

## Agricultural Landscapes

Early Rhode Island's most prevalent form of human landscape was the clearing of forests and division of land into fields and pastures for farming. Native Americans gathered produce for hundreds of years and English settlers farmed the land after 1636, but none of these agricultural landscapes survives. The state's first farms were of small-scale subsistence-level or marginally profitable commercial farms typical across most of southern New England in the seventeenth and early eighteenth centuries. They ranged up to approximately 150 acres in size, and on average could support one or two horses and hogs, twenty head of cattle, and twenty to twenty-five sheep. Their field crops included corn, rye, potatoes, and hay.

No intact seventeenth-century agricultural landscape remains in Rhode Island.<sup>13</sup> Eighteenth-century farms remain in many parts of the state, though few remain active in agricultural production. At the very

most, a surviving eighteenth-century farm may retain its farmhouse, fields divided by stone walls, and—more rarely—a barn. The appearance of these farms probably illustrates the evolution in agricultural practices throughout their history more than just their eighteenth-century origins. Both rarity and changes to the farms make characterizing the appearance of an eighteenth-century Rhode Island farm difficult. Examples include the Briggs and Hunt farms in Little Compton; the Dewolf farm in Bristol; the Bailey, Fry, Briggs, Gifford, Tibbits, and Briggs-Tillinghast farms in East Greenwich; the Windmill Hill Agricultural District in Jamestown; Dame Farm in Johnston; Davis-Phillips farm in North Kingstown; Reynolds farm in Richmond; Harbet, Weeden, and Rocky Meadow farm in South Kingstown (FIG 9, 10); Durfee farm in Tiverton; and the Crandall farm in Westerly.

FIG 8 Old State House and Parade (1760-62). Lithograph by Henry F. Walling, ca 1851. The prominent placement here of a major institutional building at the elevated end of a block-square parcel established a precedent for future development. See also FIG 19.

FIG 9 Rocky Meadow Farm, South Kingstown. Drawing by Elena Pascarella. Plan showing the farmyard arranged in a rough quadrangle and generally orthogonal pens and pastures extending beyond.

FIG 10 Rocky Meadow Farm, South Kingstown. Photograph by Elena Pascarella, 1992. View to the south from street into farmyard.

### *The Narragansett Planters*

The Rhode Island coastal plain and islands' mild climate, rich soils, and extensive high-quality pasture lands were particularly suitable for raising crops and grazing sheep, cattle, hogs, and horses. One eighteenth-century writer labeled Aquidneck Island the "Paradise of New England," while another called it the "Garden of America." The land lent itself to the development of large farms, some divided into a series of smaller farm operations. William Brenton owned more than five farms which covered most of the southern end of Aquidneck Island and there herded upwards of 1,100 sheep in the early eighteenth century. During the same period, William Coddington herded more than 1,600 sheep on his farm operations. Portions of Brenton's estate and Abraham Redwood's Portsmouth farm remain extant.

The agricultural potential of South County remained largely unrealized through the seventeenth century. King Philip's War in the 1670s saw the destruction of any active farms. A long-lived land dispute between Rhode Island and Connecticut over land south of Warwick inhibited compact village settlement there but encouraged acquisition of large tracts of inexpensive land by speculators from nearby Aquidneck Island. These enterprising farmers funded extensive farming operations by selling off some smaller parcels and making extensive use of slave labor. Newport's strategic location as a commercial and maritime center fostered rising commercial demand for exportable livestock, particularly the Narragansett Pacer horse, and dairy products. South County's large-scale, slave-labored commercial agricultural base, unique

in New England, thrived until the years just before the American Revolution.

These plantations averaged 350 acres, but farms ranging from 500 to several thousand acres were not unusual. The Hazard family owned more than 2000 acres of land in the vicinity of Kingston and Peace Dale. Rowland Robinson began with a 300-acre tract on Boston Neck and increased his holdings to more than 3000 acres. His son, William Robinson increased these holdings to include land which extended from the present Narragansett Pier westward to Sugar Loaf Hill, just south of present-day Wakefield. George Gardiner and his children amassed 1600 acres on Boston Neck by 1732. In Charlestown, the Champlins developed a 2000-acre estate in addition to their South Kingstown land holdings. This estate farm included thirty-five horses, 600 to 700 sheep, fifty-five cows, and "slaves in proportion."

Rich pastures and broad fields of grain supported an average of 110 cows (dairy and beef), 280 sheep, twenty to thirty horses, thirty to fifty hogs, four to ten oxen, and twenty to thirty poultry, including geese, chickens, and turkeys. Staple field crops included corn, hay, tobacco, and rye. Narragansett Pacer horses, cheese, and hay were major export items. Locally-consumed quantities of wheat, rye, oats, apples, cider, hemp, flax, and barley supplemented the major farm products.

Some of these properties remain extant, though their land holdings have been greatly reduced. The Henry Marchant farm in South Kingstown (FIG 12), Silas Casey farm in North Kingstown (FIG 11), and Carr, Watson,

Hodgkiss, Neale, and Dutra farms on Windmill Hill in Jamestown strongly evoke the vast plantations of the Narragansett Planters. All remain in active, limited agricultural production.

Plantation farming peaked between 1730 and 1774. Newport's and Jamestown's British occupation during the Revolution and subsequent decline eliminated a convenient distribution center for the plantations' agricultural produce. Unlike the large southern plantations, which flourished until the Civil War, Narragansett Plantations succumbed in the late eighteenth century to estate divisions among heirs, rising land costs, and extinction of the Narragansett Pacer, one of the plantations' most profitable products. The planters remained financially, politically, and socially advantaged and farming continued here on a larger scale than in other parts of Rhode Island through the nineteenth century; holdings, however, were generally reduced by 1800 to at most between 300 and 500 acres. Many of the early estate farms were eventually divided into smaller, family-operated, 100-acre farms typical of the rest of the state.

FIG 11 Silas Casey Farm, North Kingstown.

FIG 12 Henry Marchant Farm, South Kingstown. Photograph by Richard Longstreth, 1976.



FIG 11

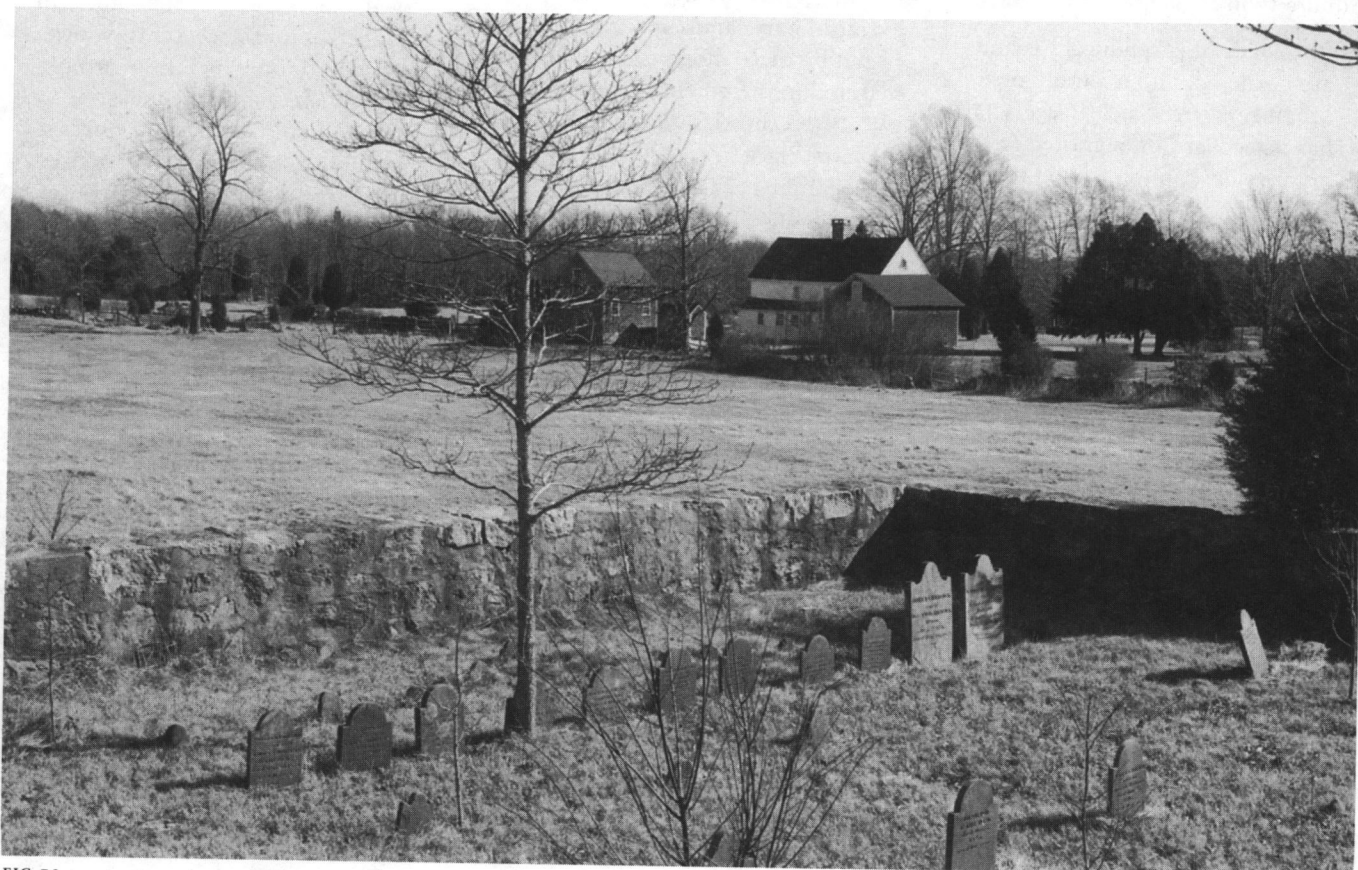


FIG 12

## Domestic Landscapes

Some of Rhode Island's homeowners began to devote considerable attention to gardens adjacent to their houses in the eighteenth century. The earliest, most elaborate, and most influential examples of domestic landscaping appeared in and around Newport, where the greatest amounts of discretionary income first accrued. As wealth spread later in the century to Providence and Bristol, these communities also began to develop pleasure gardens. By the beginning of the nineteenth century they were familiar to most communities.

By the time of the Revolution, Charles Blaskowitz, who surveyed Aquidneck Island for the British Admiralty in 1776 and 1777, noted

The roads of [Aquidneck] Island are bordered with a variety of ornamental trees; nearly every farm has its orchard of engrafted trees of every description, suited to the climate. .... In the vicinity of the Town are several fine gardens belonging to gentlemen of fortune and taste; having fish ponds of perch and trout etc. and their greenhouses and hot houses producing the fruits and plants of every clime.<sup>14</sup>

Newport merchants began building elaborate town houses in the 1720s and setting them within walled gardens. Such was Godfrey Malbone's (1695-1768) large brick residence, completed ca 1728 on Thames Street near the present-day intersection with Memorial Boulevard. Abraham Redwood (1709-1788), scion of a shipping and Antigua-plantation-owning family, began building an elaborate town house nearby on the water side of Thames Street in the late

1720s. A brick wall with London-made wrought-iron gates framed by piers capped with stone pineapple finials enclosed Redwood's house and its surrounding botanical gardens, probably filled with both native and exotic species and reflective of Redwood's interest in plants and plant propagation. Both houses and gardens are gone, but Redwood's gates now stand on the Catherine Street side of the Redwood Library grounds.

Some rich Newport merchants maintained ample country seats in addition to town houses. Almost all of the early Newport country seats and their surrounding landscapes have disappeared. Written documentation, however, provides a glimpse into the extraordinary landscape tradition, begun by these showplaces, that matured in the nineteenth and twentieth centuries during the Country Place Era.

Begun in 1741, the 600-acre country estate of Godfrey Malbone extended from Begot Hill west to Narragansett Bay. Immediately around the house

the garden which lay directly in front of the mansion with natural embankments, embracing as it did ten acres, was enchantingly laid out with graveled walks and highly ornamented with box, fruits of the rarest and choicest kinds, flowers, and shrubbery of every description. Three artificial ponds, with the silver fish sporting in the water, gave to the place the most romantic appearance.... There was at this period, sublime conception and taste, which enabled gentlemen to adorn and beautify the island.<sup>15</sup>

Malbone's gardens remained a tourist attraction for visitors to Newport long after the house's destruction by fire in 1766; in 1787, a visitor noted that the garden remained "in tolerable order."

Charles Bowler's impressive country retreat on Wapping Road in Portsmouth (ca 1750) featured elaborately landscaped gardens, "...the finest by far I ever saw" wrote the Reverend Manasseh Cutler in 1778. He continued

It is laid out in the form of my own, contains four acres, has a grand aisle in the middle and is adorned in the front with beautiful carvings. Near the middle is an oval, surrounded with espaliers of fruit trees, in the center of which is a pedestal, on which is an armillary sphere, with an equatorial dial. On one side of the front is a hot-house, containing orange trees, some ripe, some green, some blooms, and various other fruit trees of the exotic kind, curious flowers etc.... There are espaliers of fruit at each end of the garden.<sup>16</sup>

Formal, axial gardens and exotic cultivars were clearly fashionable by mid-century.

Abraham Redwood bought a large parcel of land on the west side of Aquidneck Island in 1743 and there established a country retreat (FIG 13). Redwood's plantation on Antigua supplied exotic plants to his country house. His horticultural experiments there impressed Solomon Drowne, first Botany Professor of Brown University and owner of Mount Hygeia farm in Foster, who wrote in his diary on 24 June 1767:

Mr. Redwood's garden...is one of the finest gardens I ever saw in my life. In it grows all sorts of West Indian fruits, viz: Oranges, Lemons, Limes, Pineapples, and Tamarinds and other sorts. It has also West Indian flowers—very pretty ones—and a fine summer house. It was told my father that the man that took care of the garden had above 100 dollars per annum. It had Hot Houses where things that are tender are put for the winter, and hot beds for the West India Fruit.<sup>17</sup>

Redwood's country estate, like his town house, has vanished; the estate's summer house, like the town house's gates, has been moved to the grounds of the Newport library that bears his name. The gardener described by Drowne was Charles Dunham, who sold seeds and garden supplies, advertised in the *Newport Mercury* during the 1760s and 1770s, from his shop on Thames Street. The importation of exotic plants and the employment of a landscape gardener became important factors in subsequent generations of landscape gardening both in Newport and beyond.

Providence documents describe some form of domestic gardens in existence as early as 1640 and throughout the seventeenth and eighteenth centuries. The earliest houses, lining South and North Main Streets, had small kitchen gardens adjacent to the houses and orchards located up the steep slope of College Hill. After 1750, as Providence began to prosper as a maritime center, greater wealth accumulated. The Providence merchants who built large houses with fortunes amassed through end-of-century East Indies

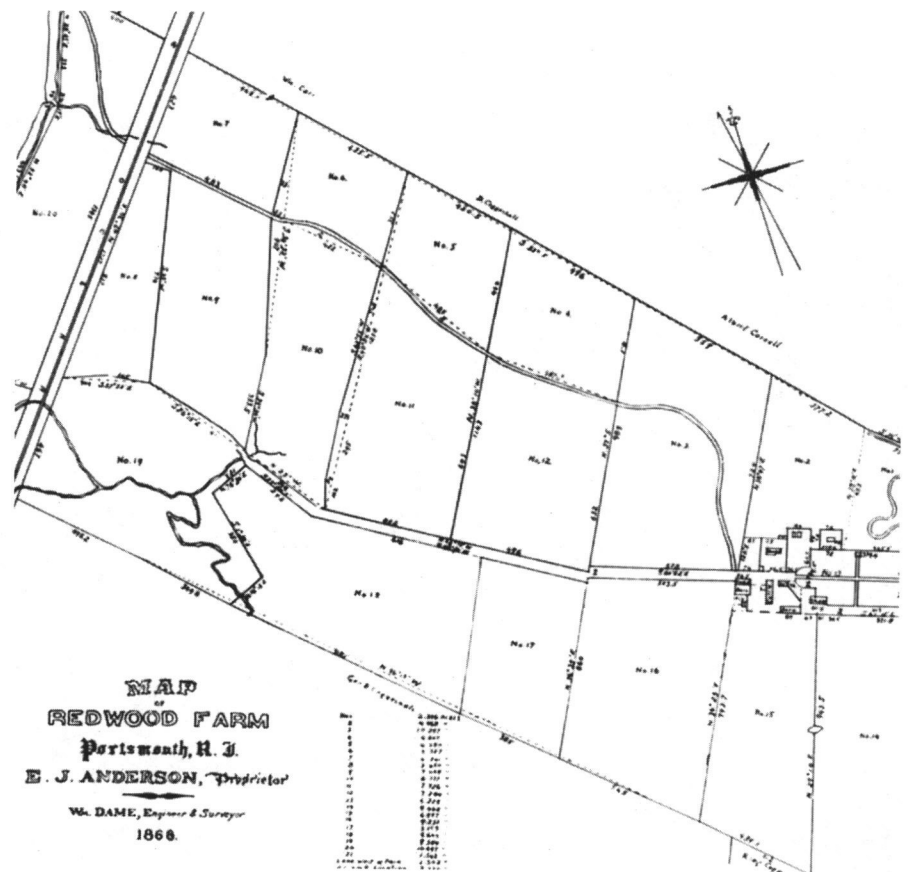


FIG 13

and China trade also provided landscaped settings for their houses, though less elaborate than those of Malbone, Bowler, or Redwood.

In the early 1790s, Joseph Nightingale and John Innis Clarke, business partners who married sisters, built virtually identical mansions on Benefit Street (FIG 14, FIG 15), one at the northeast corner of Williams and one at the northeast corner of John Street. Early views of both houses show perimetrical fencing: closed boards for Nightingale; elaborate pickets for Clarke. Nightingale planted a garden north of his house, between the house and Power Street, and a line of elms along Power Street; willow, larch, and walnut trees were also planted on the property. Clarke's house, demolished by fire in 1849, was set off by a low-shrub-lined walkway from Benefit Street to the front door, a rose-trellis-covered walkway from John Street to a side entrance, and seemingly randomly placed willows and poplars.

*The importation of exotic plants and the employment of a landscape gardener became important factors in subsequent generations of landscape gardening both in Newport and beyond.*

FIG 13 Abraham Redwood Farm, Portsmouth. Drawing from Alice G. B. Lockwood, *Gardens of Colony and State*, 1931, courtesy of Providence Athenæum. Plan showing house facing West Main Road, at far right, large garden parterre extending west from the house, outbuildings west of the parterre, and farm fields beyond, extending to Narragansett Bay.



FIG 14

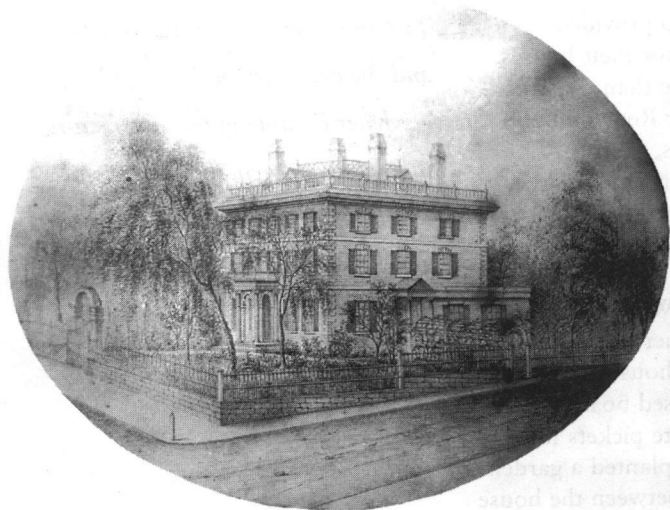


FIG 15

FIG 14 Joseph Nightingale House, Providence. Drawing by Alice Pelham Baniter, ca 1802, courtesy of The John Nicholas Brown Center at Brown University.

FIG 15 John Innis Clarke House, Providence. Drawing, before 1849, courtesy of the Rhode Island Historical Society.

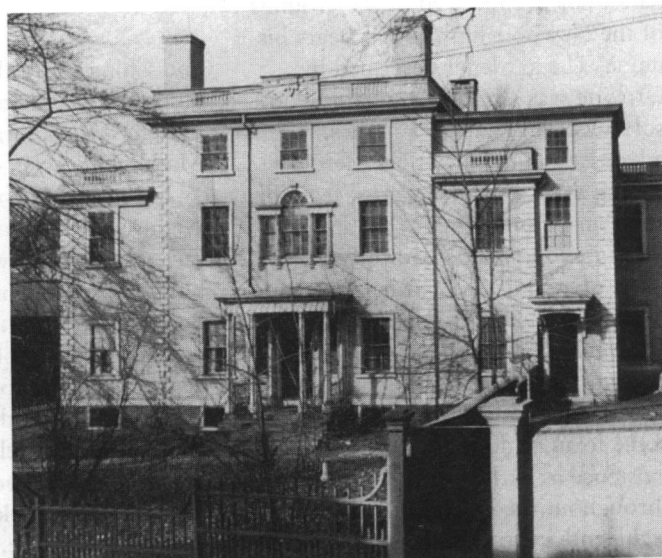


FIG 16

FIG 16 Sullivan Dorr House, Providence. Photograph by Arthur W. LeBoef from Antoinette F. Downing, *Early Homes of Rhode Island*, 1937. The lower terrace, at the entrance to the house, is framed by a picket fence, allowing visual access to the property, while the service yard is hidden behind a closed-board fence.



FIG 17

Sullivan Dorr's stylish Federal dwelling (FIG 16), completed at 109 Benefit Street in 1810, stands amid a series of terraces that ascend the steep hill from Benefit Street. Stone retaining walls define the stepped terraces, and fences enclose them: elaborate pickets around the entrance terrace and closed boards up the hill around the service-yard terrace. Dorr's meticulous account books, however, reveal little spent on landscaping: \$313 in 1809-10 to West Pope for stonework and paving and a meager \$3.19 in 1820 for a "railing for Anns [his daughter] garden and Boxes."<sup>18</sup> At the Dorr House, clearly, the landscape design focuses more on the organization of space around the house than to its ornamentation.

Both the John Brown House (1786) and the Thomas Poynton Ives House (1806) were minimally landscaped in their early years. A painting dating to ca 1810 (FIG 17) shows a closed-board fence at the rear of the

Ives House and a few trees immediately west of the Brown House, but no other evident landscaping. Each would acquire significant landscapes later in the nineteenth century.

Providence country seats did not appear in significant numbers until the nineteenth century. The few that date to Providence's first flowering, like Providence town houses, have much simpler landscapes than their Newport precursors. In 1783 John Brown bought the Greene family homestead (1690-1708) near Occupasstuxet Cove and established a country seat, Spring Green. In 1788 he presented it as a wedding present to his daughter Abby and her husband, John Francis. They enlarged the house by adding verandas and laid out pleasure grounds including shrubs of various sorts, small trees, rustic grape arbors, and gravel-paved walks which culminated in a boxwood-lined promenade an eighth of a mile long.

*Both the John Brown House (1786) and the Thomas Poynton Ives House (1806) were minimally landscaped in their early years. A painting dating to ca 1810 (FIG 18) shows a closed-board fence at the rear of the Ives House and a few trees immediately west of the Brown House, but no other evident landscaping.*

FIG 17 Thomas Poynton Ives House and John Brown House, Providence, to the right of the 1796 First Congregational Church. Oil-on-canvas painting, ca 1806-1814, courtesy of the Rhode Island Historical Society.





FIG 18

Designed gardens in Bristol began to appear around the middle of the eighteenth century. Ruth and Shearjashub Bourne inherited the Nathaniel Bosworth House, Silver Creek (begun 1680) (FIG 18), in 1750 and re-landscaped it in "the new eighteenth-century taste," which included imported black horse chestnut trees from England and a double-row allée along the north bank of the creek at the foot of the lawn. The Bournes also imported roses from France for their garden.

FIG 18 Nathaniel Bosworth House, Silver Creek, Bristol. Photograph from Alice G. B. Lockwood, *Gardens of Colony and State*, 1931, courtesy of Providence Athenæum. Located just north of the intersection of Hope and Washington Streets, the Bosworth House still stands, but long bereft of its gardens, replaced by a gas station, itself now abandoned and deteriorating.

Like earlier Newport merchants, Bristol residents exploited their bay-side situation. Charles DeWolf's Thames Street House, standing by 1785, with a

terraced garden, leading down to the water's edge, with many varieties of flowers, shrubs, and a summer house of exquisite design, was of uncommon beauty and interest.... A flight of stone steps led down to the shore and the stone boat landing was in constant use...<sup>19</sup>

Like Redwood's summer house, DeWolf's was relocated after the house was lost; it now stands on the grounds of Linden Place.

Considerable documentation exists for many lost gardens planted in Bristol in the late eighteenth and early nineteenth centuries, when the community was enjoying its first great heyday. The garden that Captain and Mrs Daniel N. Morice established at

328 Hope Street is representative: in the French tradition with boxwood-bordered beds in the shapes of hearts, diamonds and crescents.<sup>20</sup>

By the beginning of the nineteenth century, a small but lively domestic gardening tradition was under way across Rhode Island. During this period, however, decorative landscaping was limited to the dwellings of the rich. Houses built in towns or villages generally stood directly on the street, like those on Main Street in Wickford, on Benefit Street in Providence, on Main or Water Streets in Warren; they had no decorative planting. Farmhouses were also not decoratively landscaped: they stood surrounded by whatever native grass cover would naturally grow around them or, more likely and more often, surrounded by hard-packed dirt.

### Private Institutional Grounds

Private institutions increased in the eighteenth century. Religious institutions built or replaced earlier houses of worship. Intellectual and educational institutions began to develop and to construct schools and libraries. All evinced attitudes toward land and landscaping.

Little evidence remains about the siting or landscaping of seventeenth-century churches, but those erected in the eighteenth century were calculatedly sited on the land if not so impressively landscaped as merchants' town and country houses.

Newport's Trinity Church (1726) and Providence's First Baptist Meeting House (1774) (FIG 19) were certainly placed on the land for impressive visibility. Daniel Abbott's above-mentioned gift of land as a "common" adjacent to Beneficent Congregational Church certainly reveals religious as well as political calculation, if after the fact of the church's construction.

In Newport, the Redwood Library and Athenæum (FIG 20), an outgrowth of the Philosophical Club organized in 1730, was established in 1747, when Abraham Redwood donated £500 for

FIG 19 First Baptist Meeting House, Providence. Silver print, ca 1940, courtesy of the Rhode Island Historical Society. Following the precedent of the Old State House, similarly sited twelve years earlier on a block-square parcel three blocks north (FIG 8), the church's prominence is extravagant, especially in contrast to the small, serried houses that surrounded it.



FIG 19

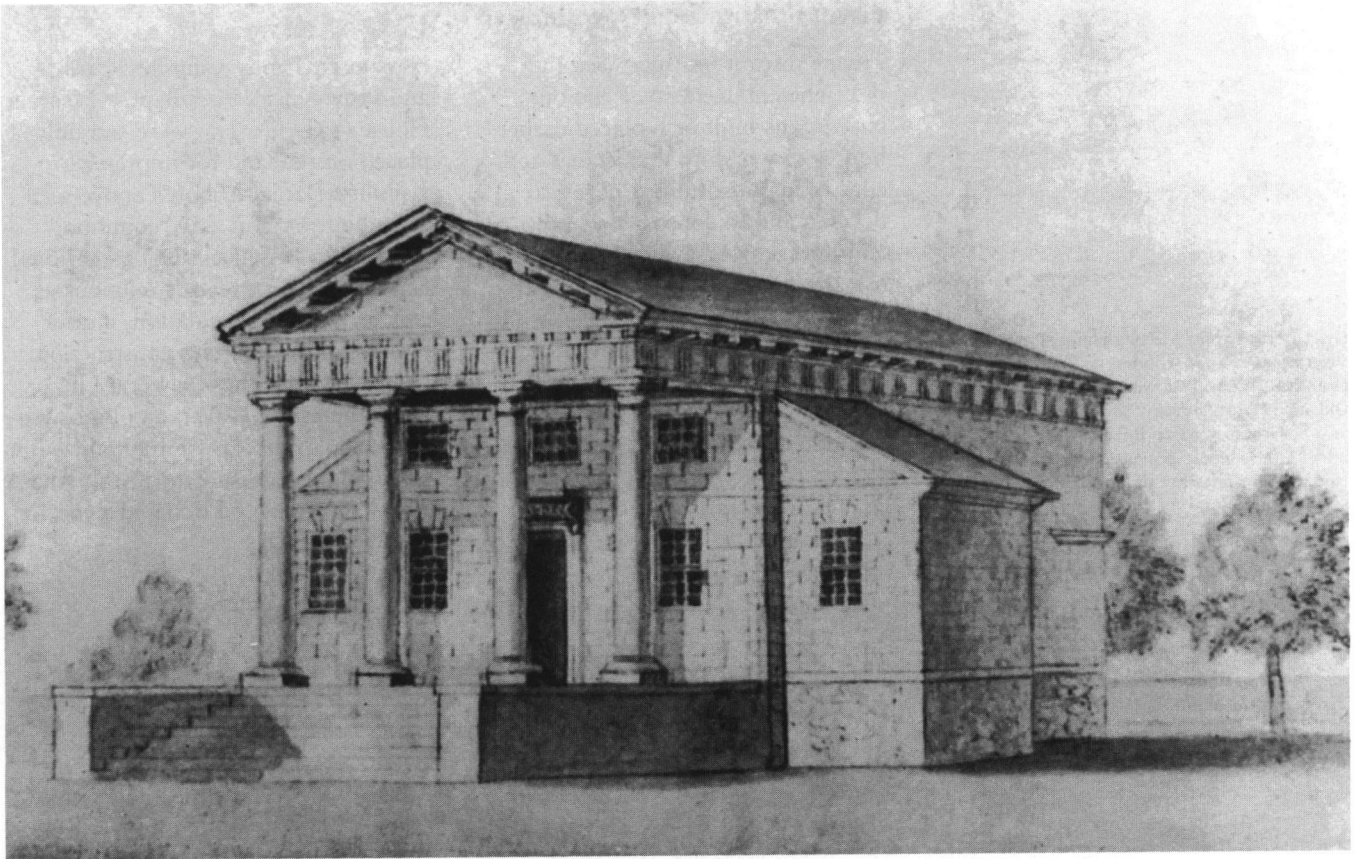


FIG 20

*Whether the Redwood's location was calculated or merely the luck of the gift, its location near the crest of the hill overlooking the town reinforces both its temple-like form and its association with the ancient Greek goddess of wisdom.*

books and Henry Collins donated land on Bellevue Avenue. Whether the Redwood's location was calculated or merely the luck of the gift, its location near the crest of the hill overlooking the town reinforces both its temple-like form and its association with the ancient Greek goddess of wisdom.

Brown University (known as Rhode Island College until 1804), established in Warren in 1764, moved to Providence in 1769 and developed plans for a "College Edifice" (FIG 21) at the crest of College Hill, a location at once removed from the daily hub-bub at the foot of the hill and yet overlooking and observing the world from which it isolated itself. Brown's siting in a natural setting at the edge of the community is typical of many American colleges: "The romantic ideal of the college in nature, removed from the distractions of civilization, has persisted to the present time and has determined the location of countless institutions."<sup>21</sup>

Both the Redwood Library and College Edifice were set on ample grounds. Early images of both Peter Harrison's Redwood Library (1748) and Robert Smith's University Hall (1770) show the buildings with no formal landscaping. Like eighteenth-century churches, they stood amidst a grass—at best—lawn, and the nearby trees appear at most incidental. All of these institutions, like those that proliferated in the nineteenth century, later became the focus of extensive landscape attention.

FIG 20 Redwood Library and Athenæum (1748-50), Newport. Drawing by Eugène Pierre du Simitière 1768 from Antoinette F. Downing and Vincent Scully, Jr, *The Architectural Heritage of Newport, Rhode Island*, 1952. This image shows minimal planting typical of the period, just a few trees in the distance and nothing near the building.

FIG 21 Brown University, Providence. Engraving by D. Leonard, ca 1780, courtesy of Brown University Archives. This image explicitly illustrates the school's remote siting atop College Hill.



FIG 21

By 1790 Rhode Island had become extensively and diversely settled. The twelve municipalities existing in 1700 had hived off into thirty-one. During the eighteenth century Providence, Bristol, and Newport had grown larger and more complex, though Newport lapsed into gentle desuetude after the British occupation. Both Providence and Newport boasted several landscaped squares and a number of impressive, stylish houses set within landscaped gardens, and their environs included even more elaborately landscaped country seats. Thriving maritime villages existed at Warren, East Greenwich, Apponaug, Pawtuxet, and Wickford. While not heavily populated or densely settled, the inland communities were cleared for farming, the former forests converted to open fields lined with stone walls.

While relatively few highly intact eighteenth-century landscapes survive, the period is nevertheless important because of the documentable interest in horticulture and landscape. The incipient development of parks and public spaces and the horticultural experiments of the rich laid the groundwork for the development of both designed and agricultural landscapes in the nineteenth and twentieth centuries.



## Industrial State

Rhode Island's pace of life had changed remarkably little during most of the two centuries following English colonization. After 1790, industrialization and its concurrent escalating technologies increasingly transformed the way everyone lived. The Industrial Revolution unleashed heretofore unimagined diversity: it rearranged commercial practices, created both flabbergasting wealth and greater income disparities, altered land settlement and development patterns, fostered institutional proliferation, and introduced new concepts and objects that touched the daily lives of every citizen. Each of these fundamental changes individually affected attitudes toward land use, and the American society that emerged with the Industrial Revolution required a variety of both designed and vernacular landscape responses to these changes.

In Rhode Island, industrialization began with mechanized textile production. The machinery that produced yarn and cloth required construction and maintenance, and the machine-tool industry developed to meet that need. Base-metal industries served both the textile and the machine-tool industry. The local innovation of plating precious metal to base metal gave rise to a thriving jewelry and silver industry. Rubber production developed around the middle of the nineteenth century. Industry grew quickly in the first half of the century and enjoyed a significant boost through outfitting Union troops during the Civil War. Its gradual decline began around the turn of the century and became noticeable after World War I,

when the textile industry began to move south, where it found cheaper labor nearer the source of raw materials. Lack of vision and antiquated manufacturing facilities ultimately abetted industry's decline.

Industry's effects were pervasive.

*Industrialization introduced new forms on the land, the mill and the mill village.* Rhode Island's Blackstone, Pawtuxet, and Woonasquatucket Rivers offered ample water power sources for factories. In the short distance between Rhode Island's borders and Narragansett Bay, the rivers dropped over four hundred feet. The best locations along the rivers were at falls with the greatest drops. Mills consequently appeared in formerly unpopulated areas and generally required surrounding structures to house mill workers.

*Industrialization was a self-fueling phenomenon.* It not only continually reinvented and refined itself but also spawned other broad societal changes that eventually looped back to change it further. It profoundly affected economics, commerce, transportation, communication, and social organization. Changes in each of these areas precipitated new attitudes toward land and subsequent developments in land use and landscape design.

*Industrialization produced tremendous wealth and vast amounts of discretionary income.* Great wealth allowed the construction of impressive town houses and country retreats, most of them fashionably landscaped. Even moderate-income

homeowners created landscaped gardens for their dwellings. Funds were also directed toward the new private institutions that multiplied through the nineteenth and early twentieth centuries. Most of these owned properties which included significant landscape settings.

*Industrialization developed improved agricultural implements and machinery and fostered economies of ever-larger scale.* As a result, new agricultural practices made commercial farms larger and more specialized.

*Industrialization and transportation grew symbiotically through shared technologies: mechanization advanced both.* The volume of goods processed by industry required expeditiously moving both raw materials and finished goods: in lorries, on ships—at first by sail, later by power—over rail lines, in motorized vehicles, and through the air. Among the cargo of these vessels were increasing varieties of horticultural exotics, brought to Rhode Island gardens from foreign lands. Better transportation also facilitated movement of agricultural produce from farm to market; it ultimately opened richer farm lands west of New England to larger markets and contributed to local agricultural decline or specialization. Transportation improvements also enabled people to move about with greater ease and made previously remote places more accessible. New summer resorts developed—including Watch Hill, Narragansett, Newport, Jamestown, and Little

Compton—where the wealthy from up and down the East Coast and the Midwest lived seasonally. These watering holes saw significant landscaping efforts, for both residential properties and recreational facilities, such as beach, tennis, golf, and yacht clubs. Others day-tripped to suburban and seaside recreational facilities that included landscaped parks, beaches, and playing fields. Especially as automobiles became common in the twentieth century, road design and its integration into existing land patterns became more important.

*Industrialization and communication, like transportation, were closely linked.* Photography, mechanized printing, and telecommunications—all developed in the nineteenth century—not only facilitated distribution of the materials and goods of an industrial society but also effected an explosion of information and ideas. Books about agriculture and garden design both filled and created demand for knowledge about how to use land. Andrew Jackson Downing's *Treatise on the Theory and Practice of Landscape Gardening Adapted to North America*, first published in 1841, saw wide distribution through numerous editions printed through the nineteenth century. Popular and scholarly journals kept growing audiences apprised of current landscape and agricultural developments.

*Industrialization occasioned a transformation of American society.* In addition to creating a prominent economic upper crust, it fostered the rise of a dominant middle-income segment of society that supported a wide variety of new civic, social, health, and educational institutions housed in new buildings. The shift of workers from farms to factories not only caused a change in agricultural production but also required the strict definition of work shifts and changed the concept of time: division of the worker's day into working time and free time ultimately led to thinking of recreation as a definable activity and the creation of recreational facilities, such as parks and golf courses, for a broad segment of the population. Industrialization required an ever-increasing labor force and attracted European and British emigrants seeking more stable political and economic situations; many came from agricultural backgrounds with traditions quite different from American standards. Ultimately industrialization made society more heterogeneous, more disparate, and more complex.

*Industrialization played a contributing role in the romantic movement of the nineteenth century.* The increasingly faster pace of life, the growth of urban areas, the removal of the population from the countryside and the proliferation of increasingly identical machine-made goods fueled increasing interest in the picturesque, the asymmetrical, the irregular, the untrained, the exotic, the emotional. Romanticism played out aesthetically in music, painting, sculpture, architecture, literature, decorative arts, fashion, and landscape architecture. The broad emergence of landscape design and landscape architecture as avocation, discipline, and profession, in fact, parallels the rise of industry. With its emphasis on organic matter and diversity of materials, landscape is inherently the complement of industry. The emerging landscape movement's mid-nineteenth-century designs embodied a romantic picturesqueness reactionary to mechanized uniformity.

## Domestic Landscapes

The societal changes wrought by industrialization, not surprisingly, encouraged new developments in landscape design and land use. Domestic landscapes multiplied in number and form: town gardens, country seats, and large estates. Urbanization encouraged the creation in or adjacent to growing cities of landscaped rural cemeteries, public parks, and—ultimately—landscapes for more structured leisure activity. Buildings and campuses for developing educational, health, civic, and recreational institutions received landscaping suitable for the particular purpose of each. Broader landscape and planning issues began to arise as communities matured, with changes in land use in existing communities as well as the creation of new forms on the land, the mill village and the suburban residential plat; landscape architecture came to play an increasingly integral part in the development of a city's or a region's overall appearance. The agricultural landscape, after more than two centuries of moderate change, underwent its greatest transformation in the nineteenth and early twentieth centuries as some farms remained at subsistence level, many were abandoned, others were consolidated into commercial operations, and a few evolved into "gentleman" farms.

Domestic gardens experienced some of the first and most profound landscape changes in nineteenth-century America. These small-scale parcels easily allowed complete realization of the full-blown picturesque landscape that came to dominate American landscape thinking for most of the century. Along with cemeteries, they led the way toward larger-scale landscape and community planning issues.

The colonial domestic-garden tradition familiar to early nineteenth-century Rhode Islanders emphasized geometric formality, with strongly developed axes and focal points. The garden structures at Malbone, the Bowler House, or even the more recent Sullivan Dorr House depended upon rectilinearity and rigidly formal spatial development. By the 1830s and 1840s, however, this rationalist approach to landscape was losing favor with an industrializing society increasingly captivated by picturesque alternatives to mechanized monotony.

During the nineteenth and early twentieth centuries Rhode Islanders built numbers of houses, large and small. While houses had always had a setting, the setting became more intentionally coordinated with the dwelling, both in plan and plant material. Organization and ornamentation of both house and garden on the individual lot became increasingly integrated.

The wealth generated by industrialization enabled the rich to build in numbers and on a scale hitherto unimaginable. Large town houses on landscaped lots began to appear in greater Providence during the second third of the nineteenth century and continued through the Great Depression of the 1930s. The first

Newport summer cottages were located in town at the north end of Bellevue Avenue and between the Redwood Library and Easton's Pond; they were similar in style, scale, and form to those in Providence. Country retreats, on larger parcels of land, appeared in suburban Providence and more remote areas around Newport before 1850. As transportation improved, stylish landscaped houses could be found in most picturesque spots around Narragansett Bay and, after automobilization, in the most remote sylvan pockets.

Homeowners were advised to landscape their properties by writers in new publications and encouraged by previously unavailable manufactured products. Books and magazines advocated landscaping smaller house-lots and provided models for those just beginning to think about garden design. Industrialization made garden implements, especially the lawn mower, invented by E. E. Budding in 1830 and in common use by the 1860s, widely available for gardeners.

Domestic landscape architecture received extraordinary attention across the country through the work of Andrew Jackson Downing (1815-1852), the first American writer on landscape topics. Beyond his *Treatise on the Theory and Practice of Landscape Gardening Adapted to North America* (1841) subsequent books, *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850), even more closely linked domestic and landscape architecture; they also proved wildly popular and remained continually in print for more than thirty years after his death. Broadcasting a philosophy that profoundly affected attitudes toward





FIG 23

landscape and land use, Downing strongly believed that environment had an effect on human behavior—a common understanding today but a radical notion in the 1840s. His message met an enthusiastic reception from a society undergoing a sometimes painful, sometimes unattractive transition from agrarian to industrial society. The rural, seemingly unspoiled picturesque landscape that Downing visualized resonated a deep chord in the American consciousness and propelled an aesthetic that shows no signs of waning after nearly two centuries.

Downing popularized picturesque, irregular gardens and actively disparaged “...the Ancient, formal or Geometric Style...[which is]... attained in a *merely mechanical manner*....”<sup>22</sup> The domestic landscapes that Downing advocated in the mid-nineteenth century included a wide variety of specimen plants, including exotics imported from Europe or the far east; serpentine



FIG 24

FIG 23 Malbone, Newport. Lithograph by J. P. Newell, mid-19th century, courtesy of the Rhode Island Historical Society. Specimen plants, extensive bedding out of annuals, and view corridors to distant maritime scenes typify picturesque mid-19th century country-house landscaping.

FIG 24 Samuel Powell Residence, Newport. Stereoscopic view, mid-19th century, courtesy of Newport Historical Society. The image shows a typical curvilinear path and banked plantings to shield views beyond the property, a condition compromised in this view by mid-winter lack of foliage.



FIG 25

pedestrian and vehicular paths; parterres or arabesque beds of brightly colored annuals and perennials; an open, irregularly ovoid lawn; and dense shrubs and trees along the borders “shutting out all that portion of the grounds not strictly ornamental.”<sup>23</sup>

Perhaps the best and most intact of residential landscapes of this type are Kingscote (1840) and the Samuel Powel Residence (1853) on Bowery Street (FIG 24) and Malbone (1849) on Malbone Avenue in Newport (FIG 23). These properties include a picturesque house set within an asymmetrically arranged landscape with winding circulation paths and plant screening at the property edge.

Just as Downing’s publications continued in print long after his death, so did the creation and maintenance of domestic gardens following his principles. Jacob Weidenmann’s *Beautifying Country Houses* (1870) illustrates several dozen suburban and rural properties very much in the

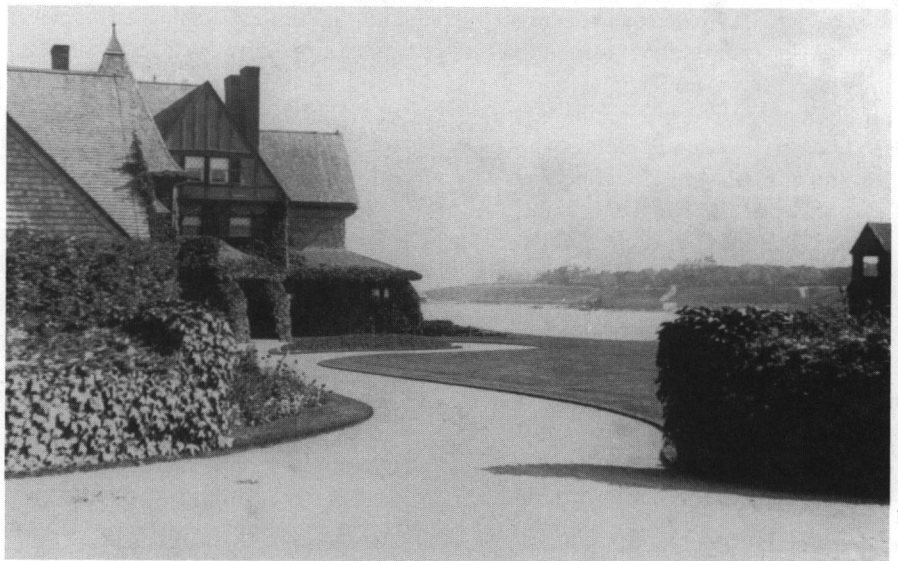


FIG 26

Downingesque mode, including Newport’s Elm Court and Middletown’s adjacent Hoppin and Van Rensselaer properties. At the same time, Providence’s College Hill counted several dozen large houses set on well landscaped lots penetrated by winding pedestrian and vehicular paths.

FIG 25 Wildacre, Newport. Photograph, ca 1900, courtesy of Newport Historical Society. On this craggy outcropping both house and landscape seem to emerge from the natural topography.

FIG 26 Midcliff, Newport. Albumen print attributed to Clarence Stanhope, ca 1890, courtesy of Newport Historical Society. In this naturalistic summer residence plant material creates an almost seamless transition between house and landscape.

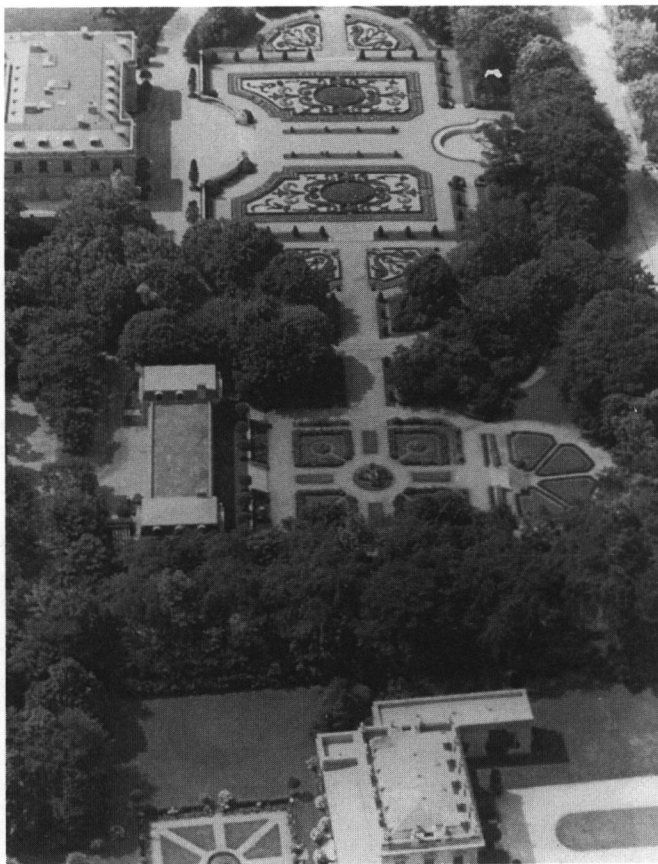


FIG 27

The naturalistic garden remained exclusively desirable for fashionable suburban houses until the very end of the nineteenth century. The picturesque ample dwellings built of shingle, stone, brick, and tile were well complemented by circuitous walks, massed planting beds, and specimen plantings accenting open greenswards. In Newport, Frederick Law Olmsted's work for the Misses Jones at Midcliff (1885-87) (FIG 26) and Olmsted & Olmsted for Albert H. Olmsted at Wildacre (1899-1902) (FIG 25) are outstanding examples; other smaller-scale gardens of the same aesthetic,

FIG 27 Miramar, Newport. Photograph, 1941, courtesy of Newport Historical Society. The gardens here illustrate the elaborate parterres, inspired by French Renaissance sources that came into fashion in the early 20th century.

FIG 28 Martha Codman House, Berkeley Villa, Newport. Drawing by Elena Pascarella. Formal and axial like gardens at The Elms and Miramar, Berkeley Villa's simpler landscape, however, looks more to 18th-century English and English Colonial gardens, c.f. Abraham Redwood's parterres in Figure 13.

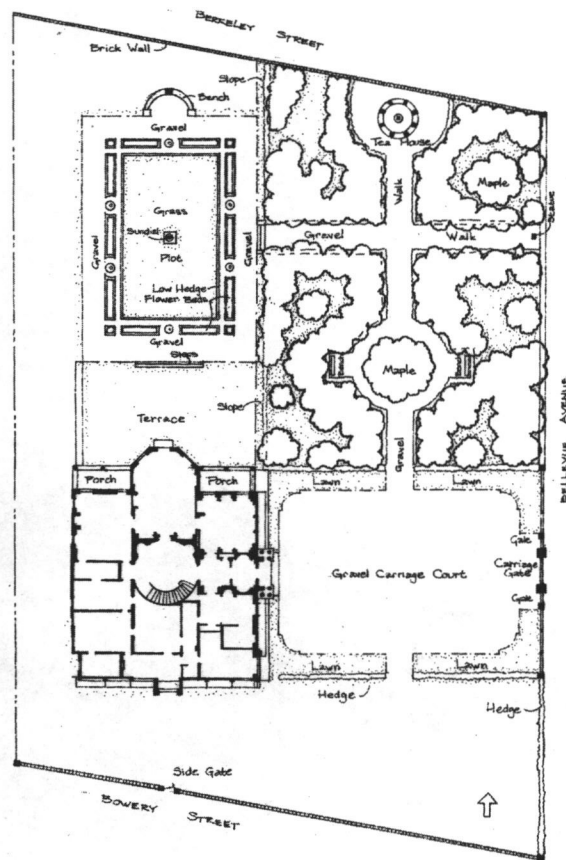


FIG 28

include several established contemporarily along Gibbs Avenue, such as Mr and Mrs Theodore Gibbs's house at 396 Gibbs Avenue.

As the nineteenth century neared its end a shift in architectural tastes toward classical models encouraged changes in the organization and ornamentation of space around buildings. The change in taste coalesced around two important world's fairs. Philadelphia's 1876 Centennial Exposition and Chicago's 1893 World's Columbian Exposition celebrated both the country's political and economic power and its emerging aesthetic autonomy. The two exhibitions signal national rites of passage: the former brought into focus the architectural heritage of the country's colonial years as a model for emulation; the latter seized the cultural mantle passed down from Ancient Greece and Rome through Renaissance Italy, Baroque France, and Augustan England. The refreshed, vigorous Georgian and Classical

architecture of the late nineteenth century, with its rigid geometries and formal ornamentation, revived the very aesthetic that Downing and his successors – Vaux, Olmsted, Bowditch, Weidenmann – opposed and, indeed, sought to replace. The strong, chauvinistic symbolism of the American Renaissance's classicizing geometry empowered its legitimate challenge of the well established picturesque mode. In landscape design, the American Renaissance challenged, but—importantly—did not supplant, the picturesque.

Formal gardens for American Renaissance palaces and Georgian Revival houses began to appear in the 1890s. They are characterized by strong organizational geometries following well defined axes, symmetrical arrangement of both structure and plant material, and tightly controlled spaces. The earliest of these are in Newport. At Ogden Goelet's Ochre Court (1881-91; Richard Morris Hunt, architect) Olmsted, Olmsted &



FIG 29

Eliot, in contrast to their usual naturalistic gardens, provided an appropriately formal setting for the substantial Francis I chateau. At both *The Elms* (1900; Horace Trumbauer, architect) and *Miramar* (FIG 27) (1912 *et seq.*; also Trumbauer), the clients imported not only European Renaissance style but also a European architect, Jacques Gréber, who provided highly structured, elaborately terraced settings for the two Louis XVI cottages. On a more patriotic note, Martha Codman engaged her cousin Ogden Codman, important turn-of-the-century tastemaker, to design both her Colonial Revival summer cottage, based on New England models, and its Colonial Revival garden, later expanded by noted antiquarian architect Fiske Kimball; *Berkeley Villa* (1910-13) stands amid a structured series of garden rooms that unfold along axes originating from the interior plan of the house. *Berkeley Villa's* (FIG 28) tight integration of interior and exterior spaces and intrinsic

linking of building and site illustrate the vigorous new classicism at its best.

Rhode Islanders built Colonial Revival houses through the first half of the twentieth century. For their gardens, too, they looked to seventeenth- and eighteenth-century geometrically organized examples. For Little Compton's *Marshside* (1921-1930; Albert Harkness, architect), Sidney and Arthur Shurcliff provided a "colonial" setting, complete with door yard and stonewall-bordered garden for a moderate-scale Neo-Colonial house. At the South Kingstown *Tootell House*, Hedgerow (1933; Gunther & Beamis, architects) Elizabeth Clark Gunther provided tightly organized sequential garden spaces on a three-acre lot. More elaborate examples include two gardens by Fletcher Steele surrounding revivalist houses for Charles Rockwell in Bristol, one on High Street (1930-37) and one on Poppasquash Road (1940), and designer Blanche Borden Frenning's elaborate series of garden

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*Formal gardens for American Renaissance palaces and Georgian Revival houses began to appear in the 1890s. They are characterized by strong organizational geometries following well defined axes, symmetrical arrangement of both structure and plant material, and tightly controlled spaces.*

FIG 29 Blanche Borden Frenning Residence, Bumble Bee Farm, Little Compton. Photograph by Lucinda A. Brockway, 1989. Frenning's Colonial Revival gardens form a connected series of stone-wall-and shrub-framed "rooms" around the house with view corridors across the agricultural land beyond.

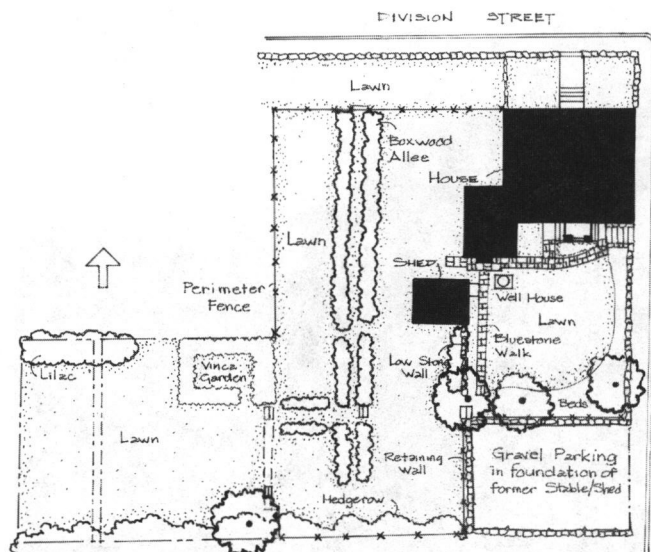


FIG 30

rooms surrounding her house at Bumble Bee Farm (1940 *et seq.*) in Little Compton (FIG 29).

Colonial Revival gardens, not surprisingly, are often found around Colonial and Federal houses. Many were published in *Gardens of Colony and State* (1930), sometimes presented as historic gardens, sometimes as appropriate new ones, and distinguishing between the genuine Colonial and the much later Colonial Revival garden today is difficult. Gardens at Providence's Candace Allen House (1819) and East Greenwich's Eldredge House (1816) (FIG 30) may incorporate original garden organizational elements, but their plant materials generally do not extend in age to the construction of the house or garden. Fine Colonial Revival gardens grace Bristol's Mount Hope Farm (1742 *et seq.*), where formal annual and perennial gardens were installed beginning in the 1920s; Newport's Wanton-Lyman-Hazard House (1700) (FIG 31), designed by Norman Isham in 1928; and East Greenwich's Varnum House, installed in 1939.

Large country estates proliferated in Rhode Island during the early twentieth century's Country Place Era. Incorporating their ample acreage, they often included a variety of garden forms and spatial experiences. Westerly's modestly named Sunshine

Cottage, the Richard B. Mellon residence (1898), landscaped by Olmsted Brothers between 1918 and 1930, incorporates picturesque landscape elements along the steep embankments of its entrance drive, which crosses over an abandoned road; a formal entrance court in front of the hilltop main house; and terraces that descend to densely planted pathways that meander farther down the hill. At Gray Craig (1924-26; Harrie T. Lindenberg, architect) (FIG 32) in Middletown, the main house is sited to take in dramatic views of Hanging Rock to the east and Sachuest Bay and the Atlantic beyond to the south; landscape architect Ferruccio Vitale provided a sequentially dramatic spatial experience from the front gates up the entrance drive to the main house, where tightly organized formal spaces around the main house give way to open lawn on the water side and a sequence of larger formal garden rooms inland. Other handsomely landscaped country houses include Gallagher & Pray's grounds for Henry Hoffman (1906-1919) in Barrington, Olmsted Brothers' Harbour Court (1913-15, 1919-21) for Mrs John Nicholas Brown in Newport, Olmsted Brothers' grounds for Paul C. Nicholson (1920-35) in Providence, and Beatrix Jones Farrand's Shepherd's Run (1936) for Mr and Mrs

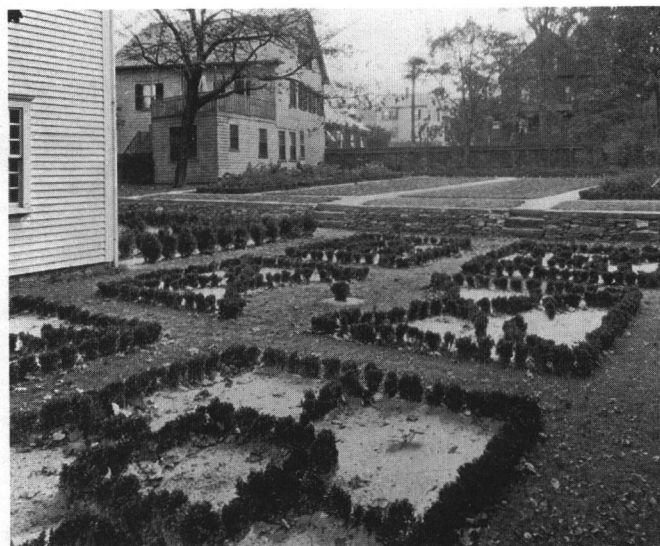


FIG 31

Benjamin Sturges in South Kingstown.

Horticultural experimentation and introduction of new, exotic plant species occurred at several late nineteenth- and early twentieth-century country houses. After Andrew Robeson bought the Andrew Oliver House (ca 1760) on Nannaquaket Road in Tiverton and renamed it Homelands, his son-in-law Charles Sprague Sargent, later director of the Arnold Arboretum in Boston, handsomely landscaped the grounds and imported a number of rare trees, including a shipload from northern Europe. Sargent also advised and influenced Newport summer residents on landscaping and cultivars; his influence was especially felt in the Kay-Catherine-Old Beach Road neighborhood, populated in the summer by a significant number of Boston's intellectual elite. At Blithewold (FIG 33) in Bristol, Augustus Stout Van Wickle, his widow, and their daughter developed extensive landscaping at their country estate, Blithewold, begun in 1894 by landscape architect John DeWolf. The first main house, which burned in 1904, was replaced and further enhanced during the 1910s. By 1920 the grounds included a rose garden, sunken garden, moon gate, bosquet, and water garden. The landscaping near the house is more a formally

structured American Renaissance garden, while garden areas away from the house are more informal and picturesquely landscaped.

Homeowners developed smaller gardens in the early and mid-twentieth century in cities, villages, and the rapidly growing suburbs. Some were professionally designed, such as the plantings and circulation design that Olmsted Brothers provided in 1925 for the Foster B. Davis House in Providence or Marian Coffin's garden at her summer house in Watch Hill, developed between 1921 and 1949. Many others were the handiwork of talented amateurs and represent the appearance of specialty gardens and collectors gardens. The Barrington garden created by Carlton Goff for his residence on Rumstick Road (1930-present) includes a wide variety of specimen plantings arranged episodically to feature varying spatial experiences, unusual plant specimens, and individualistic sculptures, many designed and executed by Goff. Karl Jones's garden (1937-present), also on Rumstick Road in Barrington, was devoted entirely to roses. In the Cranston garden of Ralph Winsor on Marden Street (1935-ca 1980) azaleas collected from around the world dominate the terraces that descend from the house toward Fenner's Pond. The Rumford garden of Mr and Mrs Russell Safford (1920-1970) is a picturesque arrangement of specimen trees and shrubs originally complemented by beds and borders of annuals and perennials. These gardens illustrate a range of high-quality designs filled with specimen plants organized by individuals with little or no formal training. These smaller gardens are, by their nature, more idiosyncratic and less easily categorized than high-style, professionally landscaped gardens, and they reflect the spread of interest in landscape gardening to a geographically and economically broader sector of the population.

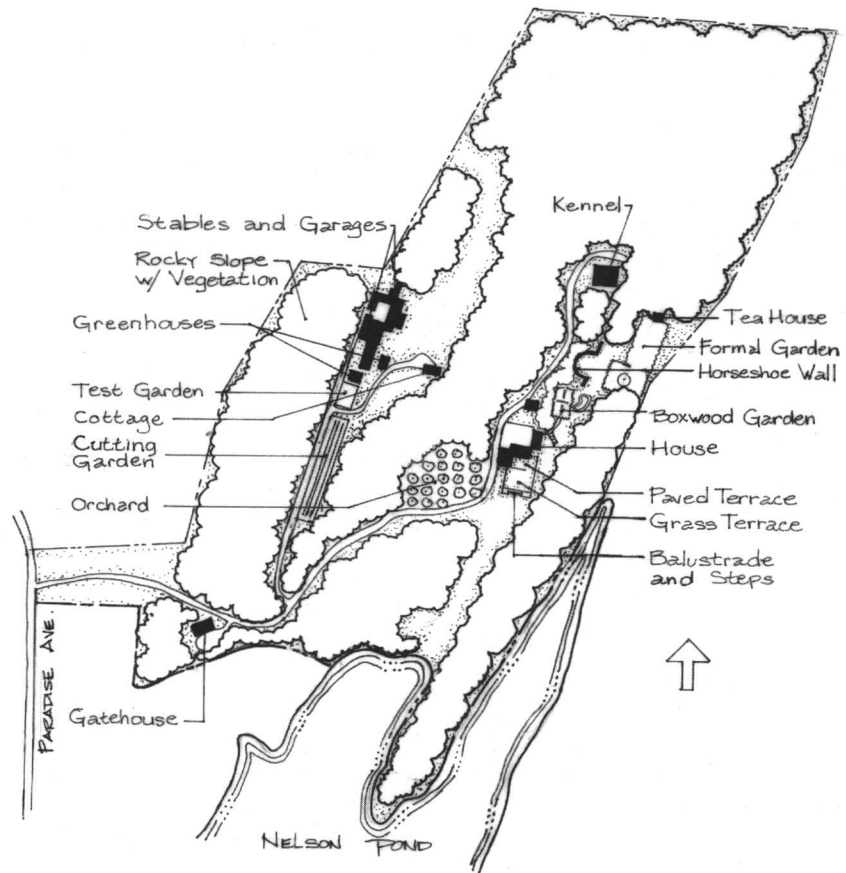


FIG 32



FIG 33

FIG 30 Eldredge Residence, East Greenwich. Drawing by Elena Pascarella. A combination of 19th-century and 20th-century Colonial Revival elements.

FIG 31 Wanton-Lyman-Hazard House, Newport. Photograph from Alice G. B. Lockwood, *Gardens of Colony and State*, 1931, courtesy of Providence Athenæum. Norman Isham's use of boxwood for garden borders and parterres, seen here just after their installation, is typical of Colonial Revival gardens.

FIG 32 van Buren Residence, Gray Craig, Middletown. Drawing by Elena Pascarella. This is one of Rhode Island's largest and most complex 20th-century residential landscapes.

FIG 33 Van Wickle Residence, Blithewold, Bristol. Inspired by Oriental landscape traditions, the water garden incorporates both organization and plant material from the Far East.

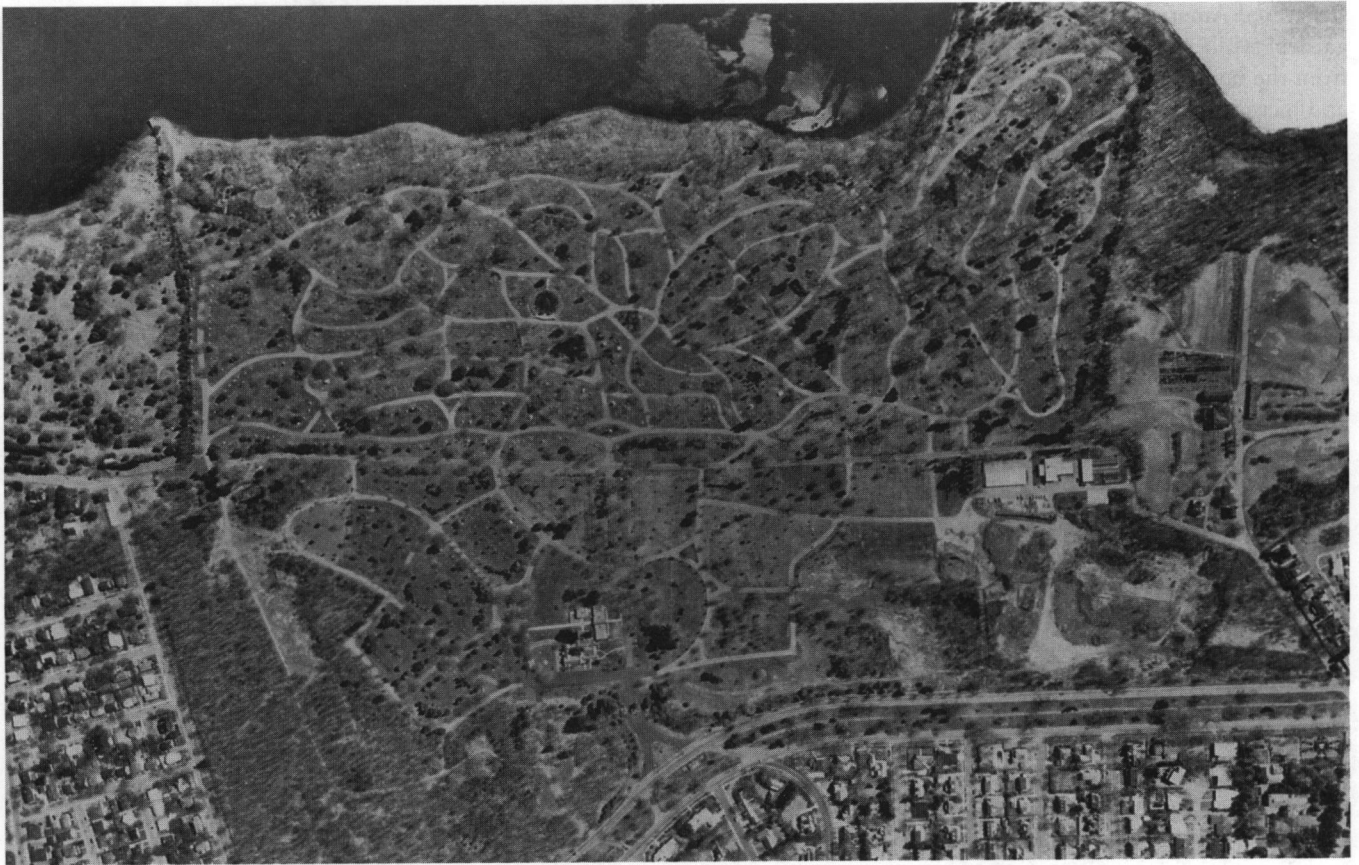


FIG 34

### Cemeteries

Like domestic landscapes, the general form and appearance of burying grounds began to change significantly in the second third of the nineteenth century, when Americans began to develop elaborately picturesque rural cemeteries for both practical and philosophical reasons. The old burying grounds were poorly maintained, at best, and their desolate appearance recalled a dismal view of death. Doctors and health officials recommended the removal of decaying corpses from inner-city graveyards as a benefit to urban public health. A more romantic argument was made for the rural cemetery's experiential quality of transcendental communication with nature. Death was far more common within all age groups and at all income levels before the twentieth century, and the rural cemetery contrasted with the old burial grounds by providing both an escape from urban

life and a pleasant setting in which to contemplate death and life. *The Providence Daily Journal*, reporting the 1847 dedication of Swan Point Cemetery (FIG 34) noted

...we remembered how often we had thought with dread of those old lonely places with but little shade in summer and bleak and exposed in winter, the North and West Burial Grounds. ... we felt that to be laid in one of those mournful places, our last sleep would not be the serene rest which we had loved to imagine it would be, with flowers and trees above and attractive groves around, for the living to visit....<sup>24</sup>

Landscape design and horticulture were fundamental to the rural cemetery. The first of these in the nation, Cambridge, Massachusetts's Mount Auburn Cemetery (1831),

was, in fact, founded and planned by members of the newly formed Massachusetts Horticultural Society. In Providence, Swan Point Cemetery (1847) was located at the city's remote northeast corner, as founder Thomas C. Hartshorn noted, because of its "beauty of situation, amplitude of space, and capacity for improvement."<sup>25</sup> The design of Swan Point, as well as those for the 1845 improvements to the North Burial Ground, Juniper Hill Cemetery (1857) in Bristol (FIG 35), and River Bend Cemetery (1857) in Westerly, were the work of Niles Bierragaard Schubarth (1818-1889). Later in the century, Barrington's Forest Chapel Cemetery (1871 *et seq.*) and Pawtucket's Riverside Cemetery (1874, 1881) continued the design precepts established earlier.

All of these early cemeteries exploited and enhanced existing



FIG 35

topographical features. Roads and paths followed valleys around hills, while paths wound their way through wooded areas. Ravines were lined with stairs and planted with flowering shrubs, such as rhododendron. Rocks removed from the glacial soil during burials were used for picturesque boundary walls. Specimen trees were planted about the grounds, and trees and shrubs were groomed or removed to provide view corridors through or out of the cemetery, especially when the cemetery was located to exploit a view to water. Monuments became more elaborate pieces of sculpture and architecture, often making reference to historic burial practices, especially ancient Egypt, which had raised the cult of the dead to an art form. These cemeteries clearly were intended for use and enjoyment by the living.

Later nineteenth-century rural-cemetery development followed the same design principles established in the 1830s and 1840s, but executed on a broader scale. Road and paths curve more gently, and tightly orchestrated spaces are fewer. Increasingly in the twentieth century, however, cemetery design has regressed to the grid pattern, generally because flat, tightly developed, rectilinear plots maximize the land's development opportunity and ease maintenance.

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*Death was far more common within all age groups and at all income levels before the twentieth century, and the rural cemetery contrasted with the old burial grounds by providing both an escape from urban life and a pleasant setting in which to contemplate death and life.*

FIG 34 Swan Point Cemetery, Providence. Photograph, ca 1960, C. E. Maguire, Inc. This aerial view shows the tight curvilinear pattern of the earliest section, approximately a quarter of today's total acreage, in the upper right quadrant.

FIG 35 Juniper Hill Cemetery, Bristol. Specimen trees, like the weeping beech at right center, and the curving circulation system, including secondary paths still not paved, give this cemetery a strong sense of original design intent.





FIG 36

### Recreational Open Space

The rural cemetery movement set the stage for the development of public parks, a quintessential nineteenth-century American phenomenon. While several Rhode Island communities developed around a public common, few communities developed urban open space until the nineteenth century. Both Providence and Newport developed small parcels of open space, but in both communities the space was more ceremonial than recreational.

Rural cemeteries were used by the public

...as “pleasure grounds,” prompting William Cullen Bryant and Andrew Jackson Downing to suggest creating similar landscapes without the graves. By mid-century, many Americans determined to do just that: Spring Grove [established in 1841 in Cincinnati, Ohio] and other cemeteries served as

inspiration for New York’s Central Park and other urban parks.<sup>26</sup>

While public open spaces, like burial grounds, had existed since the seventeenth century, they were seldom organized spatially or planted for any particular use. Early parks following the rural cemetery example include New York’s Central Park (1857) and Brooklyn’s Prospect Park (1866-67).

Parks developed as physical, active recreational facilities in contrast to the more cerebral, contemplative, passive role of the cemetery. In Rhode Island, as elsewhere, parks came to be understood as the “lungs of the city,”<sup>27</sup> a place where urban residents could gain the semblance of pristine countryside without ever leaving the city. The example of the large expanses of Central and Prospect Parks, leading exemplars of the public-park movement of the second half of the nineteenth century, surely col-

ored remarks made in 1868 by Providence Mayor Thomas A. Doyle, who called for “...a park where [city dwellers] can resort to enjoy nature, and to obtain that pure air so essential to the health of the working population.”<sup>28</sup> Field’s Point, a recreational summertime amusement and clam-bake site (later replaced by the sewage treatment plant and the port) partially responded to Doyle’s remarks in 1869. By then Providence had already seen the development of several small landscaped open places, but they lacked organized recreational spaces, save for promenades: the Cove Basin (1856), just north of Union Station Downtown; Blackstone Park (1866), along the Seekonk River; and Prospect Terrace (1867), overlooking the city from Congdon Street.

Rhode Island’s premier parks-movement park is Providence’s Roger Williams Park (1872-78 *et seq.*) (FIGS 36 AND 37). Begun with a gift of

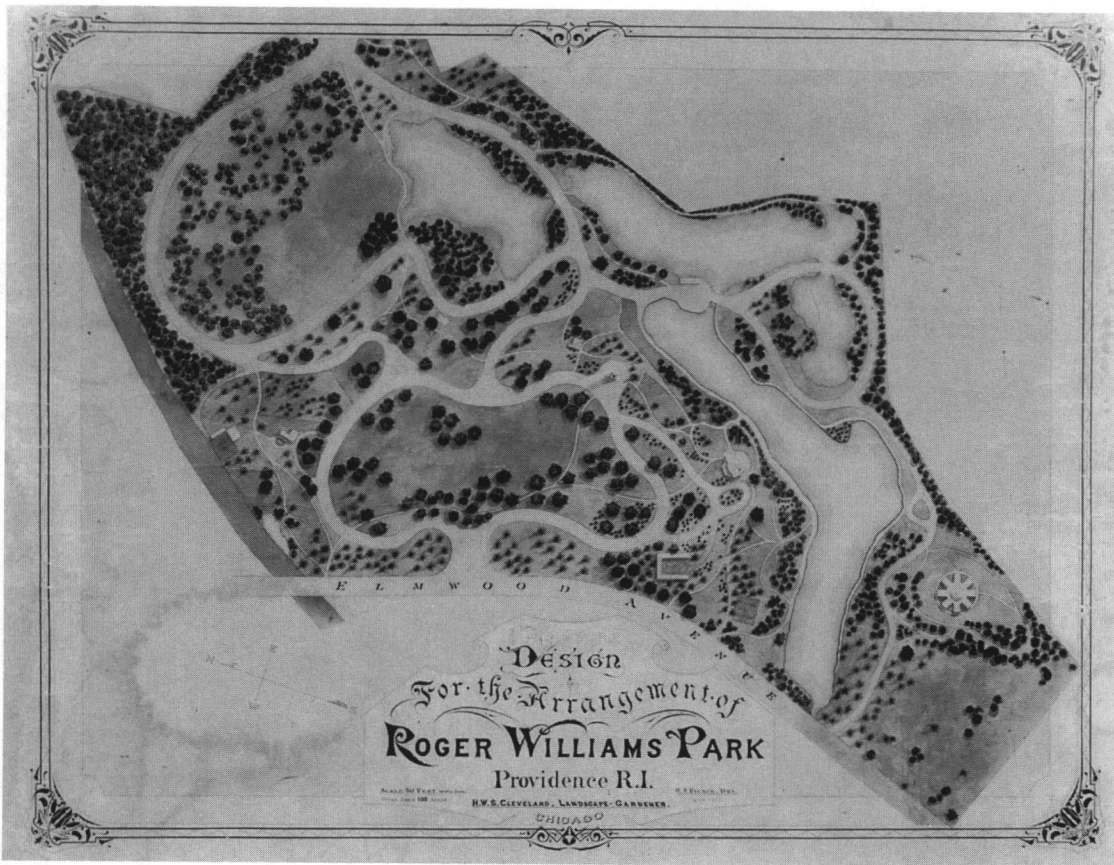


FIG 37

102 acres from a descendent of Roger Williams, the park was designed by Horace W. S. Cleveland and ultimately expanded to more than 400 acres on the city's south side. With amply wooded rolling hills and flowing water for streams and lakes, it was an appropriately picturesque retreat from urban life—and convenient because of its location on a streetcar line.

While nineteenth-century parks can look remarkably like contemporary rural cemeteries, their planned recreational facilities distinguish them. Not only were different areas developed for specific activities, but varying activities demanded their own buildings, structures, and site improvements. As first developed, parks included promenades for strolling, playing fields, lakes or rivers for boating, roads for driving, and casinos for gatherings and entertainments. As the needs of the public changed in the later years of the nineteenth and into

the twentieth century, other structures accumulated: museums, carousels, zoos, concert pavilions, tennis courts, and exotic gardens.

Until the twentieth century, Rhode Island parks were largely an urban phenomenon. Industrializing communities in particular followed the example of Roger Williams Park before century's end: Central Falls's Jenks Park (1890) (FIG 40), Providence's Davis Park (1891), on Chalkstone Avenue, and Pawtucket's Slater Park (1894 *et seq.*) all provided much-needed recreational facilities for their residents.

By the early twentieth century, parks became desirable amenities for most towns and cities, regardless of their urban or industrial quality. In the first two decades of the twentieth century large landscaped recreational parks appeared in Westerly (Wilcox Park, 1899 *et seq.*) (FIG 38), Bristol (Colt State Park, 1903-13), Lincoln

*Parks developed as physical, active recreational facilities in contrast to the more cerebral, contemplative, passive role of the cemetery. In Rhode Island, as elsewhere, parks came to be understood as the "lungs of the city," a place where urban residents could gain the semblance of pristine countryside without ever leaving the city.*

FIG 36 Roger Williams Park, Providence. Photograph from *Providence Illustrated*, 1891. The streams that flowed naturally through the park were dammed both for picturesque effect, as captured in this late 19th-century view, and for recreational opportunities, such as ice skating and boating.

FIG 37 Roger Williams Park, Providence. Drawing by Horace W. S. Cleveland, 1878, courtesy of Providence Parks Department and Museum of Art, Rhode Island School of Design. The internal organization of circulation systems seen here shows the clear influence of the early rural cemeteries, c.f. FIG 34.



FIG 38

(Lincoln Woods, 1909 *et seq.*) (FIG 39), and Newport (Miantonomi Park, 1915-21). All were located in areas distinctly not characterized by dense urban development and heavy industrialization. All, however, provided public recreational space theretofore unavailable. With the exception of Lincoln's Lincoln Woods, each was substantially the donation of an individual and otherwise unattainable without the gift. Lincoln Woods was the product of overarching regional planning issues discussed below with other land-planning issues.

### Golf Courses

Industrialization ultimately brought increased amounts of leisure time, and structured leisure activities called for more specialized landscapes to accommodate them. Some identifiable recreational landscapes, such as amusement park grounds, have disappeared; a number of these lined the water's edge around Narragansett Bay in the late nineteenth and early twentieth centuries, but only a scarce handful of remnants – now minimally landscaped – remains. The state's most prevalent historic recreational landscape resource is the golf course.

Golf developed in Scotland, where the game was played in primitive form as early as 1414 on the old links at St Andrews. The game was known in colonial America but became significant only in the mid-1880s, when the first modern courses were established. It grew rapidly in popularity: by 1896 the country counted more than eighty courses—including five in Rhode Island.

The earliest American golf courses, and many of Rhode Island's, were designed by Scots, who enjoyed an early monopoly on course design. William F. Davis (1863-1902), the first golf professional to travel to America, provided the original nine holes for both Newport and Point Judith Country Clubs in 1894. Willie Park, Jr (1864-1925), internationally "perhaps the first true genius of golf design,"<sup>29</sup> laid out the original eighteen at East Providence's Agawam Hunt and Pawtucket Country Club in 1895 or 1896. While both Davis and Park remained British residents and professionals, Donald Ross (1872-1948) emigrated from Scotland in 1899 and achieved national professional acclaim here, most notably at Pinehurst, North Carolina. Ross designed many of Rhode Island's historic courses, including redesign at Newport (1915), Agawam (1911), Barrington's Rhode Island Country

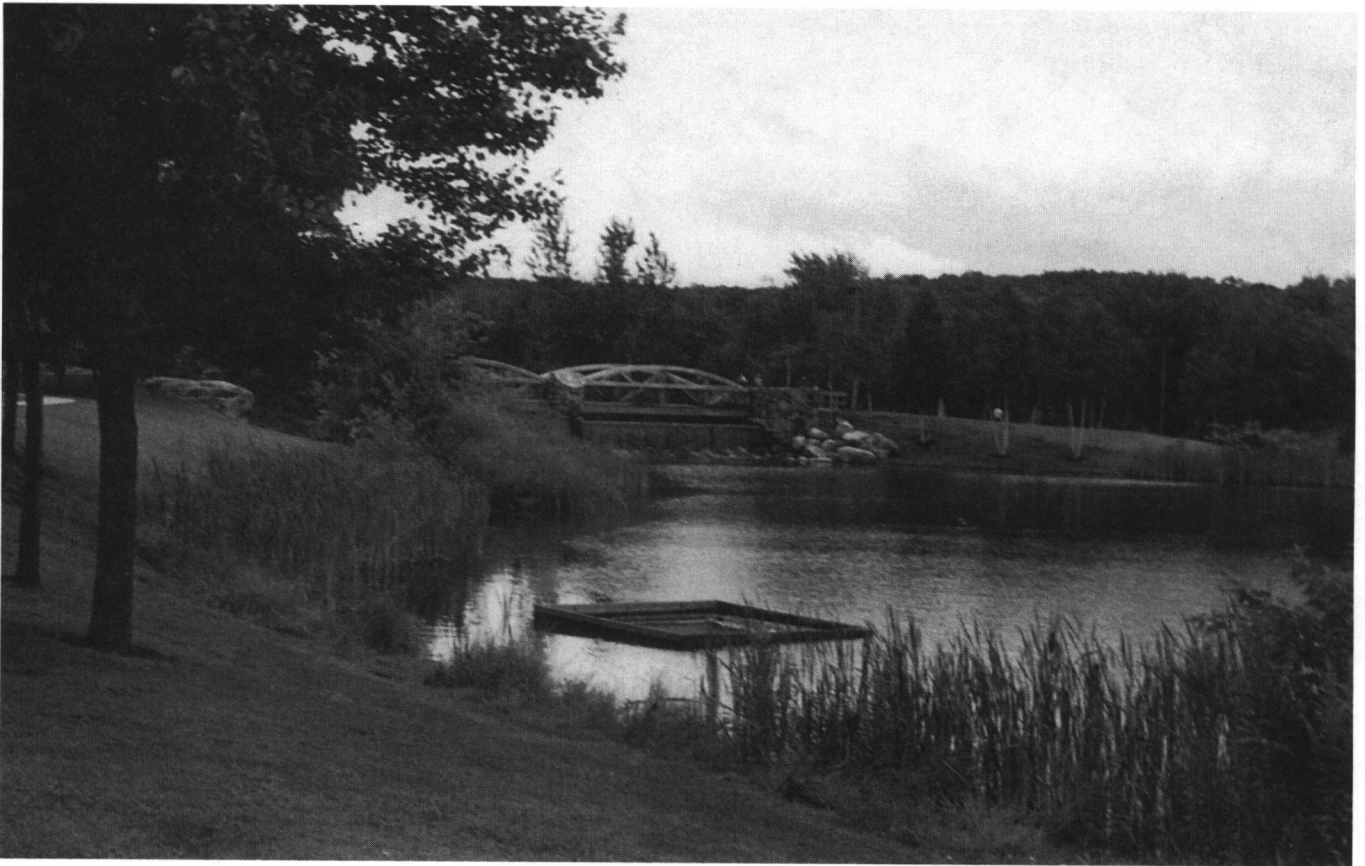


FIG 39



FIG 40

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*By the early twentieth century, parks became desirable amenities for most towns and cities, regardless of their urban or industrial quality.*

FIG 38 Wilcox Park, Westerly. Located immediately adjacent to Downtown Westerly, Wilcox Park provides a stunning foil to urban development.

FIG 39 Lincoln Woods, Lincoln. Photograph by Lucinda A. Brockway, 1989. Developed following a recommendation of the 1906 Metropolitan District report, Lincoln Woods was the northernmost park in a linked network of parks and parkways throughout Greater Providence.

FIG 40 Jenks Park, Central Falls. Cogswell Tower, at the crest of Dexter's Ledge, illustrates how the picturesque aesthetic of the large urban park could be translated to a small 4 1/2 acre parcel.



FIG 41

Club (1911 *et seq.*) (FIG 41) and Watch Hill's Misquamicut (1923) (FIG 42) as well as new designs for East Providence's Wannamoisett Country Club (1914)<sup>30</sup>, Metacomet Country Club (1921), Little Compton's Sakonnet Golf Club (1921), Warwick Country Club (1924), and Providence's Triggs Memorial Park Municipal Course (1932). Ross with his assistant and eventual successor, Walter I. Johnson, enlarged Potowomut Golf Club (1928) and designed the North Kingstown Municipal Golf Course (1944).

The first courses developed in this country took their design cues from British links. The original golf links were developed on Scotland's sea-coast, where rich alluvial deposits from adjacent estuarial flow mingled with the sandy coastal soil. The natural dunes and hollows dictated the arrangement of the links, and the links' natural roughs, sand traps, and

bunkers inspired similar features installed in courses around the world. England's vegetative contribution to course design also arose from natural features: the heath lands north of London were similar to Scottish links in both land configuration and drainage but featured trees, not found on Scottish links.

Industrial technology played an important role in twentieth-century course design. The development of the steam shovel and the dump truck vastly increased the ability to contour the land. These improvements also freed the construction of courses from reliance on existing topography and hydrology and allowed course designers to reconfigure the land.

Rhode Island's first courses, all built in 1894 at Newport, Point Judith, and Misquamicut,<sup>31</sup> were located near the ocean, somewhat approximating Scottish links. Rhode Island's ample shoreline encouraged

seaside links, found at Warwick Country Club, Little Compton's Sakonnet Golf Club, and Barrington's Rhode Island Country Club.

Thirty-five years after the first golf championship, the British Open, Newport Country Club hosted the first United States Open in 1895. Rhode Island's golf history, however, is chiefly one of local tournaments and regular play by state residents, club members, and their guests. Consequently, course designs tend toward the strategic, not the penal.<sup>32</sup>

Golf courses are usually associated with country clubs. All Rhode Island country clubs have golf courses, though a few were begun for other purposes: Agawam, for example, was established in 1893 for drag hunting, and Newport hosted polo. Several Rhode Island country clubs engaged landscape architects for the clubhouse grounds in addition to the more technical design of the golf course.

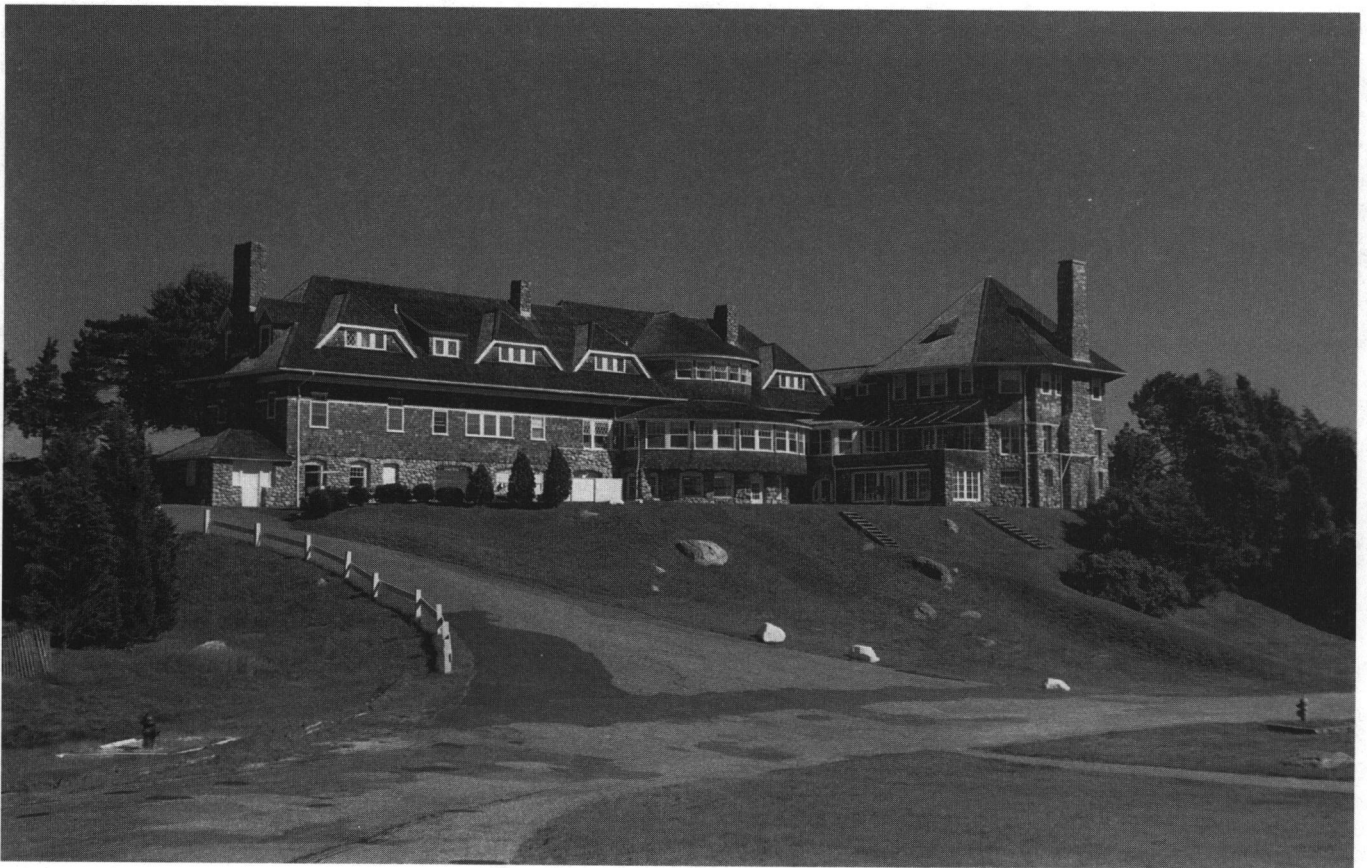


FIG 42

Olmsted Brothers designed the grounds for both Rhode Island Country Club (between 1911 and 1923) and Misquamicut Golf Club (between 1919 and 1930). Just as the clubhouse looks like a large dwelling and, indeed, functions as an extension of the member's home, the grounds too tend toward the domestic in character.

### Institutional Landscapes

An increasing specialization of activity gave rise to the proliferation and diversification of charitable, educational, and health-related institutions through the nineteenth century; these became increasingly linked with landscape architecture. An institution's location and its siting were often related to its function, and relationships began to develop between the institution's landscaped setting and its organizational goals. Institutions with specific goals began to use landscaping as a means toward achieving those ends, for example, rural cemeteries. Among the earliest and most important of building complexes to program their landscape were health and educational institutions.

Providence's Butler Hospital for the Insane (FIG 43) was established in 1844 on the Grotto Farm, in the city's northeast corner. The hospital's setting removed its patients from the

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*The first courses developed in this country took their design cues from British links. The original golf links were developed on Scotland's sea-coast, where rich alluvial deposits from adjacent estuarial flow mingled with the sandy coastal soil.*

FIG 41 Rhode Island Country Club, Barrington; Donald Ross, landscape architect. Photograph by Lucinda A. Brockway, 1989. The golf course, its open fairways lined with trees and dotted with bunkers, is one of the best known and most appreciated American designed landscapes of the 20th century.

FIG 42 Misquamicut Club, Westerly; Olmsted Brothers, landscape architects. Photograph by Lucinda A. Brockway, 1989. The employment of separate landscape firms for the clubhouse and the fairways illustrates the specialization of the landscape profession in the twentieth century.

*Designed landscapes are quite character defining for school campuses: the Quadrangle at URI, the Green at Brown, the lawns at St George's. Most follow organizational variations on interlocking quadrangles crossed by paths that recognize the shortest distance between two points—practical solutions for heavy pedestrian use.*

chaos of everyday life, seen by doctors at the time as a chief cause of insanity. Its farm fields and picturesquely landscaped grounds were seen as intrinsically therapeutic: daily labor on the farm and exposure to "...the most beautiful scenery which wood and water, ravine and dell, meadow and pasture can form..."<sup>33</sup> were both part of the healing routine. To improve the already handsomely curative landscape, Butler Hospital engaged Horace W. S. Cleveland in 1859; his designs are similar in spirit to that of the New Jersey Lunatic Asylum, designed by A. J. Downing in 1848. Butler is unique in Rhode Island but achieves national importance as an influential institution because of its integration of architecture, landscape architecture, and therapy for the mentally ill.

The same broad philosophy of landscape that informed the design of rural cemeteries, parks, and the Butler Hospital grounds inspired Rhode Island native Henry Barnard to advocate the incorporation of good architecture and appropriate landscape improvements for schools. In both *Public Schools of Rhode Island* (1845) and *Reports and Documents Relating to the Public Schools of Rhode Island* (1848) he called for schools that were accessible yet "...retired from the dust, noise, and danger of the highway... [with] ...the cheap yet priceless educating influences of fine scenery,... [including] ...greensward, flowers, and shrubbery..."<sup>34</sup> and a separate play yard for each sex. None of these landscaped schools survives, but one private institution evokes Barnard's prescription. Scituate Village's Smithville Seminary (1839-40) (FIG 44); Russell Warren, architect) was a boarding school that differed from Barnard's public-school model but it incorporated his landscape requirements, as documented by a lithograph published around the time of the school's opening.

Beyond the fairly basic requirements Barnard set forth, school campuses were not more elaborately landscaped until the end of the nineteenth century, when the University of Rhode Island (1893)<sup>35</sup>, Brown University (1899), St George's School (1902), Moses Brown School (1908), and St Andrew's School (1909) began campaigns to develop landscaped settings for their growing campuses. All sought the advice of Olmsted Brothers, the country's leading landscape architectural firm. In addition to the desire for an attractive setting, these schools needed playing fields, assembly areas, campus circulation patterns, and future building sites. URI and St George's required master plans, while others had more specific needs. All eventually consulted the firm on an ongoing basis, when need dictated and funds allowed campus expansion. This consulting posture was probably the most practicable for institutions that expanded almost exclusively by donor generosity in an era before the sweeping campus master plans and ambitious capital campaigns that fuel campus expansion today.

The appearances of these campuses vary considerably based on size and institutional orientation: a small single-sex boarding school obviously has different programmatic requirements than a land-grant university. Designed landscapes are quite character defining for school campuses: the Quadrangle at URI, the Green at Brown, the lawns at St George's. Most follow organizational variations on interlocking quadrangles crossed by paths that recognize the shortest distance between two points—practical solutions for heavy pedestrian use. Both historically and currently plantings tend toward to the heartier varieties of trees and shrubs, including flowering varieties of both, with maximum attention given to low maintenance.

FIG 43 Butler Hospital, Providence. Engraving from *American Journal of Insanity*, Volume V, 1848-49. This image explicitly illustrates the therapeutic use of the picturesque, isolated landscape by hospital patients.

FIG 44 Smithville Seminary, Scituate. Engraving by G. G. Smith, 1839, courtesy of the Rhode Island Historical Society. Set well back from a secondary street in remote Scituate Village, the school provides separate recreational areas for each sex, as described by Henry Barnard in his 1840s publications.



FIG 43



FIG 44



## Community Planning

While the attention to landscape design first occurred at small-scale levels—the house, the cemetery, the park, the campus—landscape precepts soon came to be applied to ever larger parcels of land. As cities grew dramatically during the nineteenth and early twentieth centuries,<sup>36</sup> open space was rapidly and visibly gobbled up by new houses, factories, rail lines, and central business districts. Much of the new construction was of a character and scale heretofore unseen anywhere, and it gave rise to the concept and setting aside of large parcels of consciously designed open space. For the first time in American history, open space came to be planned and used as one of the components of the bustling urban environment.

Land-use planning and landscape-architectural issues began to enter the realm of public discourse at the middle of the nineteenth century. When the coming of railroad lines through Downtown Providence in the mid-1840s necessitated partial filling of the Great Salt Cove at the confluence of the Moshassuck and Woonasquacket Rivers, almost a hundred prominent local citizens, led by Zachariah Allen, prevailed on the City Council

to employ the services of an engineer, and of an architect, of established reputation for good taste and judgment, to present plans for improving the limits of the Cove in a manner most favorable for promoting both the healthful enjoyments of the inhabitants, and the attractive embellishments of the city.<sup>37</sup>

Allen's emphasis on the important relationship between landscaping on the one hand and health and aesthetics on the other reflects the emerging importance of landscape architecture during the 1840s. The construction of the Cove Basin (FIGS 45 AND 46) between 1846 and 1856 behind the first Union Station also illustrates a then common but somewhat paradoxical American belief that landscaped space and industrialization could co-exist compatibly—a "...premise [that] allowed the two mutually opposed forces of nature and civilization to be joined—for a short period at least—into mutual reconciliation."<sup>38</sup>

Providence's mid-nineteenth-century exercise in urban planning and design was unique in Rhode Island and not duplicated in the state's smaller towns until the last two decades of the nineteenth century.

Town landscape improvements and civic plantings began to occur in several communities during the 1880s. The Barrington Improvement Society, organized in 1881, was active and influential. The group sponsored improvements to the new Town Hall and Library grounds and oversaw streetside plantings throughout the town. The Association established Arbor Day in 1886 by planting a tree in memory of Abraham Lincoln at the Drownville Station. The Watch Hill Improvement Society, begun in the late nineteenth century as a summer promoter of social and educational activities, evolved into an organization concerned with landscape improvements in the greater Watch Hill community. The group sponsored development of the Watch Hill Waterfront Park, streetside plantings, and the purchase and

installation of public art work in downtown Watch Hill.

In 1883, two hundred Providence citizens formed the Public Park Association. Its ultimate goal was the development of a metropolitan park system, but the organization first turned its sights to the reopened discussion of Providence Cove. The Cove Basin and Promenade, constructed between 1847 and 1857 at the confluence of Providence's Moshassuck and Woonasquacket Rivers, proved a colossal failure: polluted rivers silted the Cove Basin into an industrial-waste mud flat, and the soot and sparks from 200 trains that daily circumnavigated the Cove rendered the park unusable. The Public Park Association issued tracts that raised the level of public discourse beyond the transportation issue to the realms of public land-use planning, sanitation, conservation, recreation, and benefit.<sup>39</sup> Through the 1880s the Association advocated for the amelioration of the Cove and against its removal and replacement with an above-grade station atop a "Chinese Wall" on the north side of Downtown—a cause it lost; in the 1890s it promoted siting the new State House on the terraced southern side of Smith Hill overlooking Downtown—a cause it won.

FIGS 45 AND 46 Engravings from Welcome Arnold Greene, *Providence Plantations for 250 Years*, 1886. These images of Downtown Providence, as seen sixty years apart from Smith Hill, reveal the enormous change to Providence's center in the mid-19th century with the creation of the Cove Basin and the introduction of rail lines—the small maritime town transformed into an industrial city.

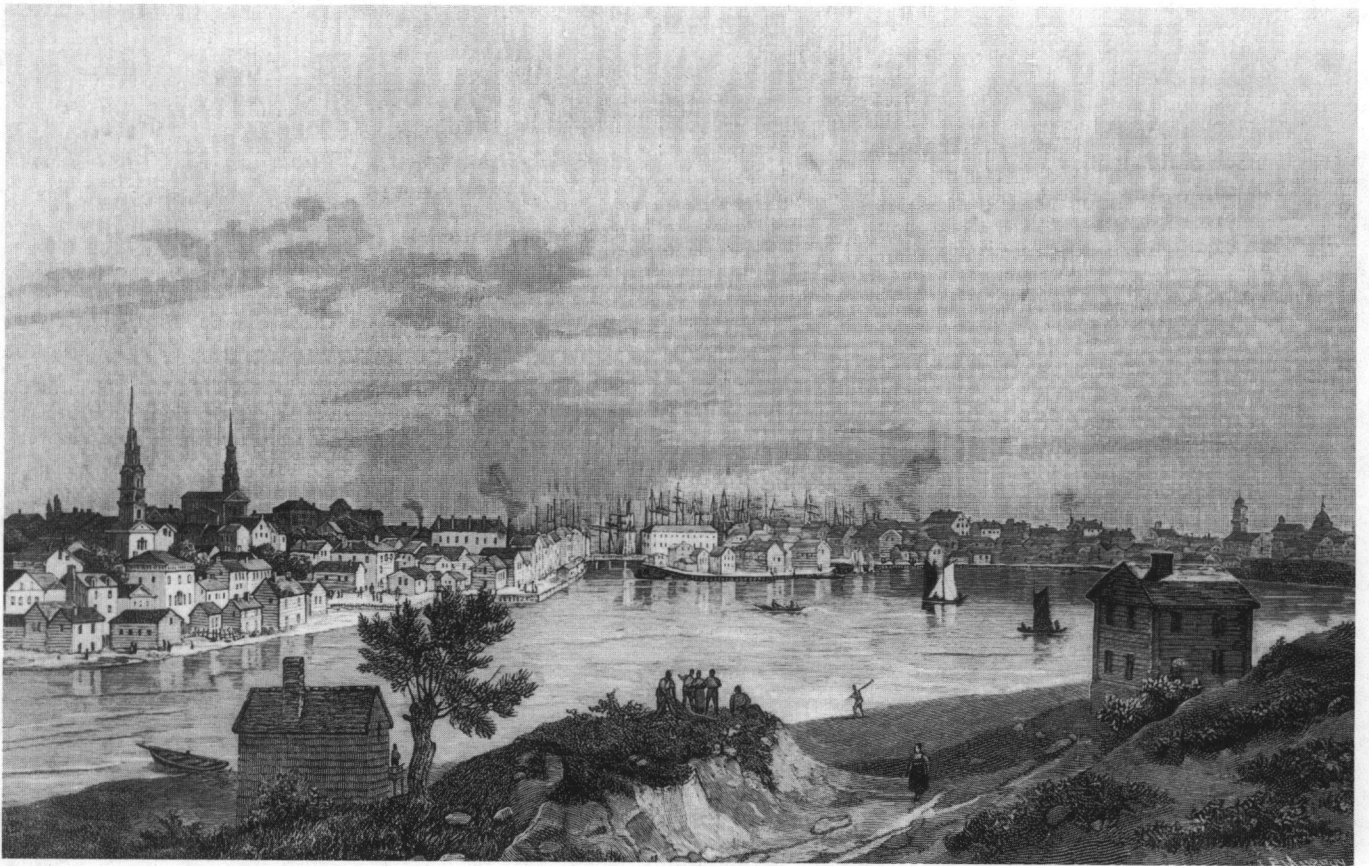


FIG 45

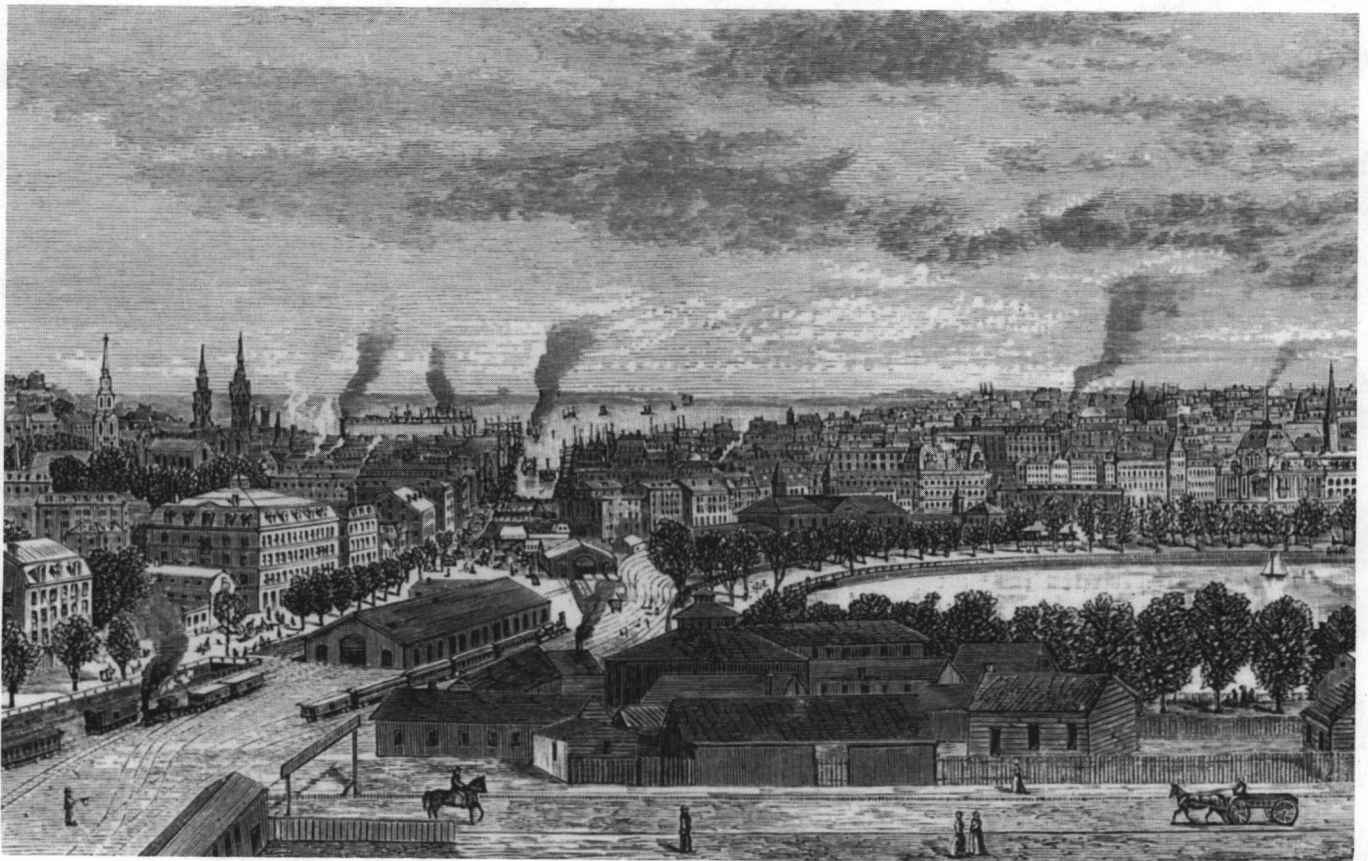


FIG 46

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### *The Metropolitan District*

*Commission developed a plan for a coordinated system of public reservations for Greater Providence, an area which included an eighth of the state's territory but three-quarters of its population.*

Design and construction of Rhode Island's new State House (FIG 47) occurred at a critical crossroads in American planning, landscape, and architectural history. The building's architects, McKim, Mead & White, were national leaders in design who played a prominent role in the vision that produced the 1893 World's Columbian Exposition. The "White City," on the shores of Lake Michigan, projected a new American urbanism, the culmination of classical architecture and planning traditions. At the very same time that McKim, Mead & White were developing their ideas for the exposition, they were planning the design of the Rhode Island State House and its relationship to the city of Providence. The Public Parks Association, which for the Smith Hill site for the new State House, allied itself with the emerging City Beautiful movement based in part on concepts essayed at Chicago Exposition.

With few exceptions, American cities like Providence grew willy-nilly through the nineteenth century. While concerns existed about urban development, health, and safety, no one had control of the development process or a clear vision of how a city should be planned. The World's Columbian Exposition fused landscape design, urban planning, and architecture into a harmonious vision of the new American city. The City Beautiful movement captivated not only design professionals but more importantly the general public. Providence's Public Park Association became the voice of the City Beautiful movement in Rhode Island.

The Public Park Association's two decades of advocacy culminated in the General Assembly's creation of the Metropolitan District Commission in November 1904. The Metropolitan District Commission developed a plan for a coordinated system of public reservations for Greater Providence, an area which included an eighth of the state's territory but three-quarters of its population. The Commission looked to the visionary examples of Frederick Law Olmsted's Municipal Park System for Boston, the "Emerald Necklace," (1878 *et seq.*) and—more immediately—Charles Eliot's Metropolitan Park Commission (1892 *et seq.*). It also took advantage of other contemporary landscape and planning efforts, such as the McMillan Commission's Plan of Washington (1901), a return toward the city's 1791 L'Enfant plan developed by Daniel Burnham, Olmsted Brothers, and Charles Follen McKim.

Published in 1906, the *Report upon a System of Public Reservations for the Metropolitan District of Providence Plantations* (FIG 48) proposed a network of landscaped green spaces—some existing, some to be created—emanating from central Providence and linked together through the city and its immediate suburbs by landscaped roads and rivers. At its center was the metropolis's civic center, Exchange Place (FIG 49), the open space created by filling the Cove and moving the rail lines north and framed by the new City Hall, Union Station, the Central Fire Station (replaced in 1938 with the Post Office), and the then-rising Federal Building. From Exchange

FIG 47 Rhode Island State House, Providence. Silver print by John Hopf, ca 1958, courtesy of the Rhode Island Historical Society.

FIG 48 Map of the Metropolitan District of Providence. The shaded areas show open spaces and parkways both existing in 1906 and recommended for future development.

FIG 49 Exchange Place, Photograph, ca 1915, courtesy of the Rhode Island Historical Society. The landscaped mall at the center of Providence formed the very core of the Metropolitan District landscape network that extended into surrounding communities.

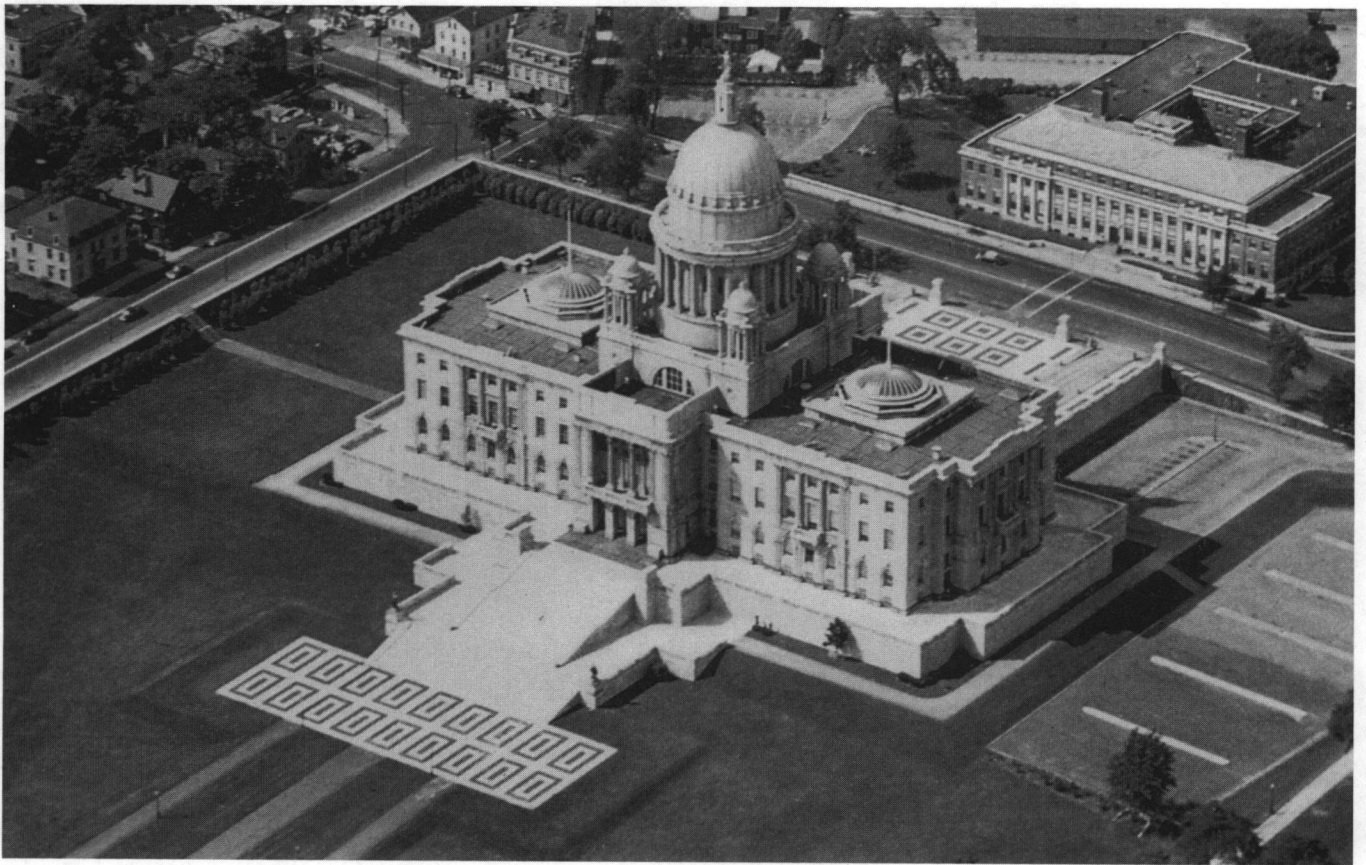


FIG 47



FIG 48

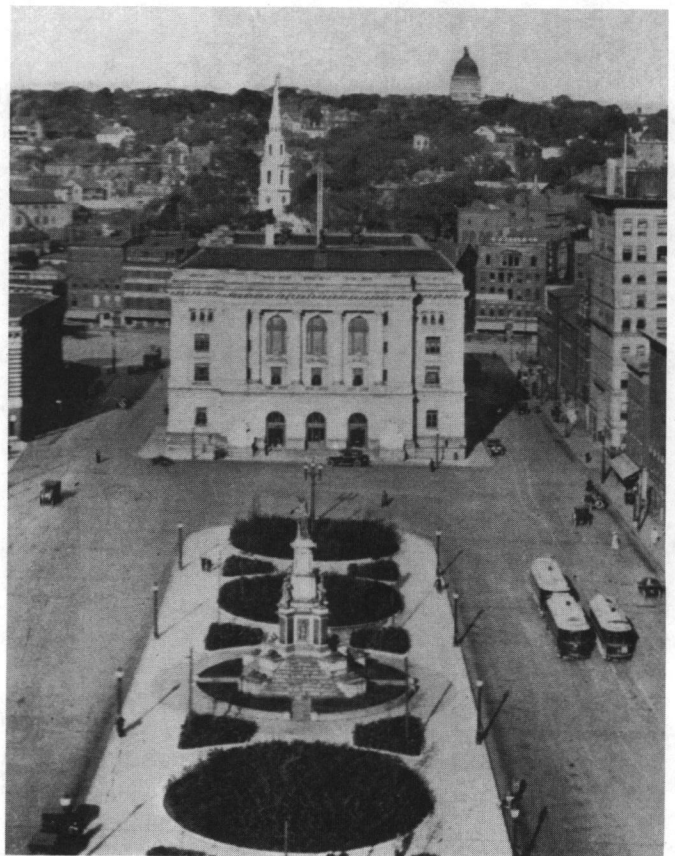


FIG 49



FIG 50

Place, casually linked beyond the massive railroad embankment with the new State House north of Downtown, the plan provided for

a series of wide boulevards... extending from Providence to the encircling ring of the proposed parkway system, which shall include chief features of natural interest from Pawtuxet to Central Falls.<sup>40</sup>

These landscaped routes included the Barrington Parkway (FIG 50) (known today as Veterans Memorial Parkway), development and extension of Narragansett Boulevard from Pawtuxet to Gaspee Point, and extension of the River Road along the Seekonk River to Pawtucket. The extended River Road was to overlook a dammed Seekonk Basin, an obvious borrowing from the landscape improvements then under consideration for Boston's Charles River Basin. The waterside developments along the Seekonk and upper Narragansett Bay clearly reveal an attempt to establish a relationship between the metropolis and the water, but development along the Moshassuck and Woonasquatucket Rivers, limited to a promenade along the latter, makes a distinction between leisurely and working rivers and

waterfront. The plan was careful, in fact, to emphasize that the development of the recreational reservations occurred on "the present waste spaces of the district" with limited economic viability; their acquisition would be easy and cheap.

Implementation of the Metropolitan District Commission began in 1907 and continued into the 1930s, when the agency was absorbed by the state's Department of Agriculture and Conservation. While not every recommendation was realized, the Commission's development of more than 4000 acres of park lands by 1934 represented a significant achievement in land-use planning which included Lincoln Woods in Lincoln, Ten Mile River Reservation and Barrington (Veterans) Parkway in East Providence, and Narragansett Parkway in Warwick. More importantly, it introduced to Rhode Island the concept of regional planning and raised public perception about the importance of planning and land use.

Interest in community beautification expanded into an interest in community planning across the state in the early twentieth century. Town landscape and development plans were prepared for many Rhode Island communities. Newport's improvement plans, prepared by Olmsted Brothers

(1913) and Arthur Shurcliff (1926), evince a cogent vision for community enhancement. The most important implemented piece of the Olmsted plan was Memorial Boulevard; of the Shurcliff plan, recommendations for planning and zoning laws and boards.

Within the general property type of community planning are two more specialized forms that deserve separate consideration: mill villages and suburban plats. Planned mill villages began to appear across the state in the early years of the nineteenth century, following industrialization. Suburbs arose around urban areas after the middle of the nineteenth century. Both are distinctive, identifiable types with significant extant examples.

FIG 50 Barrington Parkway, East Providence. Photograph, ca 1920, courtesy of East Providence Planning Department. One of the earliest implemented recommendations of the Metropolitan District Report, the parkway was constructed between 1910 and 1920.

FIG 51 Slatersville, North Smithfield. Lithograph by O. H. Bailey & Co., 1895, courtesy of the Rhode Island Historical Society. The first Rhode Island rural site developed as a mill village, Slatersville shows the organic organization and expansion typical of early industrial settlements.

FIG 52 Lonsdale, Lincoln. Lithograph by O. H. Bailey & Co., 1888, courtesy of the Rhode Island Historical Society. Like other Blackstone Valley mill villages developed in the second half of the 19th century, Lonsdale incorporates more highly structured grid-pattern development.

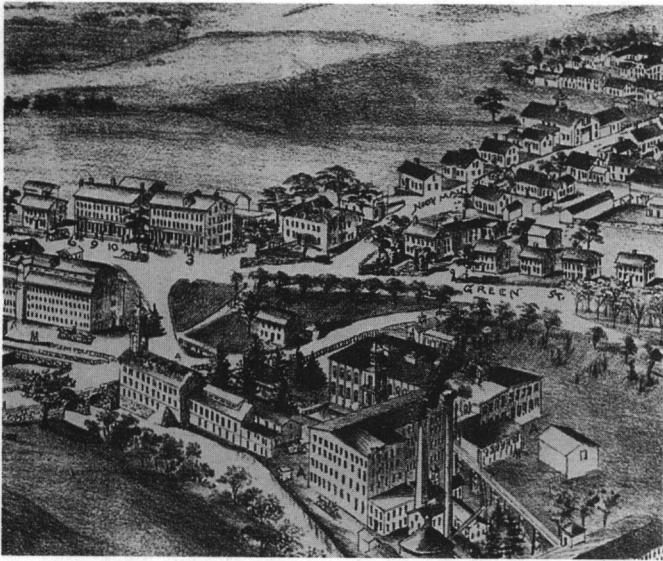


FIG 51

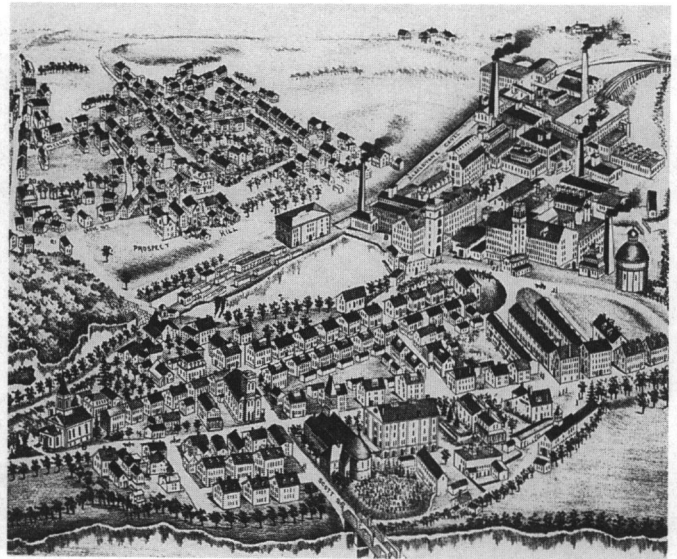


FIG 52

### Mill Villages

Mill villages are a pervasive form in the Rhode Island landscape. The Industrial Revolution began in Rhode Island, and through the nineteenth century entrepreneurs built and rebuilt textile mills along the state's rivers. The rivers supplied water both to generate energy for operating machinery and to process raw and finished goods. Because mills were often located in isolated parts of the state—better to exploit the water source—mill owners were obliged to provide accommodations for their workers: housing, at a minimum, often complemented by the company store, school, church, and social hall that housed virtually every component of the workers' lives. Rhode Island's mill villages represent the region's first planned communities, developed and owned by a single entity.

Rhode Island mill villages vary considerably in size, form, and organization.<sup>41</sup> As William Pierson notes,

...there seems never to have been any desire to establish a formal relationship between the houses and the mill. The mill was placed where it could be most efficiently served by the waterway; the houses were grouped nearby, conveniently placed, but wholly independent of the position and orientation of the mill.<sup>42</sup>

While there may be no formal, geometric organization to most mill villages, they can be generally characterized by organizational type. The earliest villages seem to be those at the intersection of a river with one or more roads, including Slatersville (1806)<sup>43</sup> (FIG 51), Georgiaville (1813), Wyoming (1814, 1830), Albion (1830, 1850), Shannock (1834), Bradford (1846), Peace Dale (1847) and Saylesville (1847). Other villages grew up from a mill located on or near a road parallel to the river, such as Hope (1806), Carolina (1834), Lafayette (1847), White Rock (1849), or Forestdale (1858). In both of these arrangements, houses and related company buildings were arranged in linear fashion along the existing roads or on newly created streets. Several larger villages built after mid-century introduced a grid-pattern residential quarter: Wanskuck (1862), Lonsdale (1866) (FIG 52), Ashton (1867), Berkeley (1872), Greystone (1904). Some older villages incorporated grid-pattern residential quarters into expanded villages, such as Hope (1871) and Old Lonsdale (after 1862). The remarkable visual similarity of Lonsdale, Ashton, Berkeley, and Hope results from corporate ownership in all held ultimately by the Providence investment firm Brown & Ives.

In the twentieth century, several mill villages underwent landscape improvements, as mill owners sponsored improved town plans in Harrisville, Slatersville, Esmond Mills, Greystone, Peace Dale, and Wakefield. These plans often included zoning and planning regulations, planting of trees and shrubs in open spaces, and improved transportation networks. Slatersville and Harrisville developed new Colonial Revival town centers, the latter by landscape architect Fletcher Steele for manufacturer Austin T. Levy. Others included mill-sponsored townscape and private-garden competitions.



FIG 53

### *Suburban Plats*

American suburban development on any significant scale began in the mid-nineteenth century. They required both the rapid, substantial growth of cities and the development of efficient transportation systems to move people from cities to more remote locations. The earliest American suburban plats were planned communities including Jed Hotchkiss's Lake Forest (1856) in Illinois; Andrew Jackson Davis's Llewellyn Park (1857) in New Jersey; and Frederick Law Olmsted's Riverside (1869) in Illinois—all physically near but aesthetically removed from the urban metropolises of New York and Chicago. They drew heavily on the picturesque aesthetic that informed contemporary garden and park design and projected its precepts on a larger scale with curving streets, varying house-lot sizes, public parks and open spaces, and lush vegetation.

FIG 53 Buttonwoods, Warwick; Niles B. Schubarth, landscape architect. The winding pathway, here along the Narragansett Bay shore, and wide esplanades are typical of picturesque 19th-century suburban plats.

FIG 54 Shoreby Hill, Jamestown; Ernest Bowditch, landscape architect. The broad lawn overlooking Jamestown Harbor makes a fine foil for the ample summer houses that ring it.

FIG 55 Freeman Parkway, Providence; Olmsted Brothers, landscape architects.

Rhode Island began to develop landscaped suburban residential communities about the same time as other East Coast urbanizing areas. Landscape architect Niles B. Schubarth developed a number of these, including Annawanuck (1859) in West Barrington and Buttonwoods Beach (1871-72) (FIG 53) in Warwick, the former a year-round community located near the Providence, Bristol & Warren rail line and the latter a seaside summer community established by Providence Baptists emulating the Methodist model of Oak Bluffs on Martha's Vineyard. Both communities

vary little from standard urban grid plans but their inclusion of significant public open space links them with the broader landscaped suburb movement. Schubarth also designed a number of urban plats within the City of Providence, but these proscribed sites offered little opportunity for creative land disposition.

More refined suburban designs appeared later in the nineteenth and early twentieth century. Both the King-Glover-Bradley Subdivision (1886) in Newport and the Everett Farm (1886) and Potter Farm (1896) Subdivisions in Watch Hill employed curving roads, positive open space, and variety of lot size and spatial experiences to exploit the hilly topography and seaside views of two of the region's most important summer resorts. Similarly picturesque is Jamestown's Shoreby Hill subdivision (1896) (FIG 54), designed by Ernest Bowditch, overlooking the Narragansett Bay East Passage on the island's east side. While most of these



FIG 54

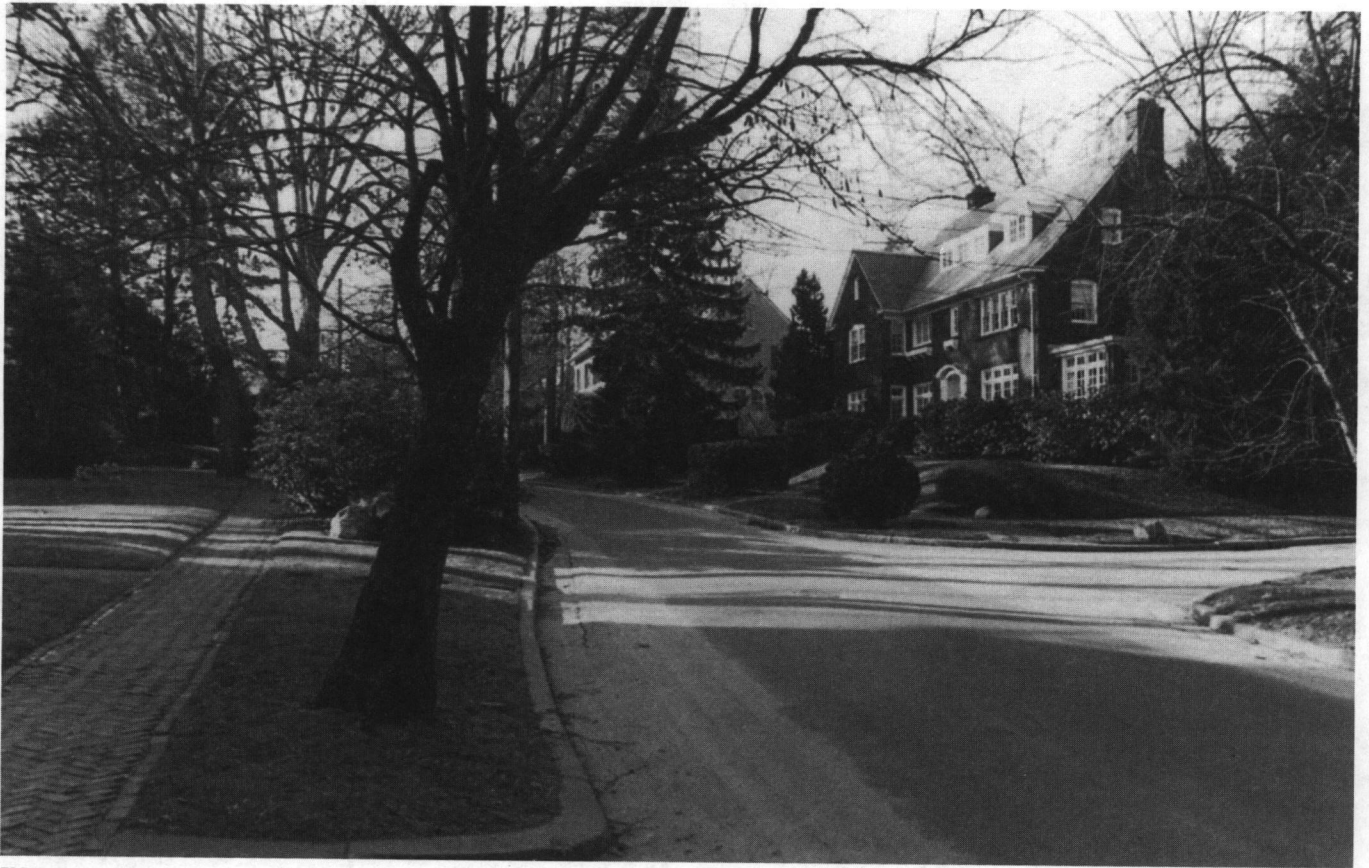


FIG 55

subdivisions occurred in remote suburban or even rural areas, Olmsted & Olmsted's Freeman Plat (1916-25) (FIG 55) developed within a hitherto vacant parcel on Providence's densely built East Side. Sited on a relatively steep hillside site above a former swamp, the Freeman Plat incorporates gently undulating streets with wide esplanades between road and sidewalks. Like contemporary suburban and rural plats and unlike most other urban plats, it exploits its topography for maximum effect.

After considerable implementation of the Metropolitan District Plan and the increasingly common ownership of a family automobile, suburbanization began to occur more frequently in areas farther and farther from the city center. Consideration of automobile-related suburbs is placed below within the broader context of the post-industrial landscape.

### Agricultural Landscapes

While designed landscapes were changing the face of industrial-era Rhode Island's urban, suburban, and resort areas, industrialization also brought about significant changes in the way Rhode Island's land was farmed and how its agricultural landscape appeared. In 1800, most Rhode Islanders earned their living on the land, and in an age before refrigeration and rapid transport everyone relied on local produce. Extensive acreage throughout the state was cleared of trees, in contrast to today's reforestation. Rhode Island's agricultural landscapes fall into two basic periods: the small-scale, up to approximately 100-acre farms that dominate the period before 1850 and the larger-scale commercial ventures increasingly common after 1870. During the early years of industrialization, agricultural production increased because of new demand: the spread of small mills along almost

every river in the state scattered the population farther afield than previously and created new, small markets for agricultural produce across the state. New industrial technologies provided more, better, and cheaper farming implements. But agriculture in Rhode Island never "...would be raised to its pinnacle of perfection..." as predicted one local newspaper. Rhode Island's future lay instead in manufacturing. Urbanized centers, like Providence, offered far greater promise for remunerative livelihoods than the rocky New England soil. The farms that remained into the twentieth century were either large commercial farms, specialized small-scale producers of a single crop, or small-scale family farms.<sup>44</sup>

Farms proliferated during the early industrial period. Rapidly increasing population, rising land costs, and the development of dispersed smaller markets in the state's many villages





FIG 56

and hamlets encouraged agricultural production on smaller farms across Rhode Island. Overall agricultural production rose steadily across the state until its peak in 1850, when farms occupied approximately eighty-one percent of the land. In some western Rhode Island towns, however, the peak had passed as early as 1820.

Optimism coincided with early industrial-period agricultural activity. Between 1790 and 1840, agricultural societies and journals proliferated, hoping to bring scientific knowledge of farming to the masses. When Rhode Island's Society for the Encouragement of Domestic Industry was founded in 1820, it followed in

the spirit of numerous similar societies founded in large metropolitan areas and small towns throughout the Northeast and the Eastern Seaboard for several decades around the turn of the century. The only agricultural organization of consequence in the state until the 1850s, the Society aimed to serve both farm and manufacturing interests: it conducted annual agricultural and industrial fairs in Pawtucket, home of Samuel Slater, one of its founding members. After 1850, the society's ambitions increased by publishing annual Transactions, moving its fairs to Providence, and developing partnerships with the Rhode Island

Horticultural Society and Mechanics' Association. The Society continued its operations into the 1880s and was absorbed into the Rhode Island Board of Agriculture, established in 1885.

Agricultural journals, almanacs and newspapers further popularized agricultural knowledge. Journals such as the *New England Farmer* (1821), *The New England Farmer's Almanac* (1828), *The Boston Cultivator* (1838), *The Yankee Farmer*, *The Massachusetts Ploughman* (1841), and others preached to the Rhode Island farmer the values of improved fertilization practices, breeding practices, and pest and disease control. Important locally was William and

Solomon Drowne's *Compendium of Agriculture* (1824), a prescriptive document that urges New England farmers to change their practices for improved production and more efficient management. Charles T. Jackson's *Report on the Geological and Agricultural Survey of Rhode Island* (1840) describes conditions at some of the state's better run farms and therefore exhorts by example.

For the first half of the nineteenth century most farms produced a variety of agricultural products. Those that produced one or two large commercial crops often also cultivated a mixture of field crops for family consumption. These included corn, potatoes, flax, oats, barley, small fruits, vegetables (peas, beans, squash, carrots), and hay, harvested both from existing meadows and salt marshes and from cultivated acres of higher-quality English hay. On an average farm of less than fifty acres, livestock included a horse, a pair of oxen, three or four milk cows, three to six cattle, one to three pigs, and twenty to forty sheep.

Early nineteenth-century farms remain throughout the state. Their most significant features include the farm house, a barn, occasional outbuildings that housed specific agricultural activities, and the overall organizational pattern delineated by stone walls. The best of these, all to some degree evolved over time, provide strong visual evidence; they include Farnum farm in Glocester, William Walley farm (FIG 56) in Little Compton, Crandall Farm in Westerly, and the Paine-Bennett, Paine, Abijah Weaver, and Caleb Blanchard farms in Foster (FIG 57) reveal the relationship of farm complexes, often arranged in loose quadrangular fashion, to fields, and pastures. These active private farm operations typically may include some nineteenth- and twentieth-century outbuildings as each farm adapted its crops to changing market demands. Some stand amid reforested fields, while the best retain open fields surrounding the house and farmyard that

reinforce the visual impression of early nineteenth-century farms.

The period between approximately 1850 and 1940 saw tremendous change in agricultural theory and practice. Broad, national development patterns influenced local trends. The opening of vast acres of rich farmland in the midwest and plains states introduced economies of scale that both eclipsed the small New England farm and locally inspired the development of large-scale commercial farms. The highly developed train network, spanning the continent after 1869, enabled the easy movement of livestock, some raw materials, and finished products across greater distances than before. National policy, especially the passage of the Morrill Act in 1862, encouraged more sophisticated agronomy and animal husbandry. Rhode Island farms, like most in New England, tended to grow in size, diminish in number, and specialize in production. A number of family farms endured, not uncommonly with a new house to replace the old one, especially if the original house was well over a hundred years old; however, few family farms were created after 1850.

The Morrill Act of 1862 provided federal funds to every state to develop and promote agricultural education. Brown University—which had promoted agricultural science as early as 1827, albeit ineffectually—was selected to administer Rhode Island's grant. Brown assembled its Agriculture and Science Department in 1867, but offered only one course in agriculture. It was not until Rhode Island established an independent agricultural college in Kingston in 1888 that extensive vocational training in agriculture was available dedicated to "the liberal and practical education of the industrial classes," as outlined in the Morrill Act. Concurrent with the founding of the University of Rhode Island was the establishment of the Rhode Island Experimental Station in Kingston. Both institutions moved the interests of the Rhode Island Society for the Encouragement of Domestic Industry

into the public sector by providing both formal training in agriculture and experimentation in breeding and farming techniques.

Agricultural education and farm promotion activities continued to move from the private to public sector in the late nineteenth and early twentieth century with the founding of the Soil Conservation Service, the Cooperative Extension Service, and other United States Department of Agriculture programs. In 1927, Rhode Island's Board of Agriculture became the Department of Agriculture; in 1935 the name was expanded to the Rhode Island Department of Agriculture and Conservation. Later in the century, these departments were absorbed into the Department of Environmental Management, reflecting changing public attitudes in the use and value of open space.

Rhode Island's agricultural landscape both shrank and diversified between 1850 and 1940. The overall number of farms diminished forty-four percent from 5385 in 1850 to 3014 in 1940. Area of land farmed decreased over the same period from more than eighty percent of Rhode Island's arable land in 1850 to little more than twenty-five percent by 1940. In particular, moderate-size farms, those between twenty and 500 acres, steadily declined in number—and probably size—through the period; they represent the greatest diminution of agricultural activity. The two categories that deviated from this trend are the very small and the very large, and their trends are not congruous. Farms of fewer than twenty acres fluctuated in number between a low of 813 in 1860 to 971 in 1940, peaking briefly at 1412 in 1900; in general they remained about a thousand in number for the whole period. Large farms of more than five hundred acres steadily increased in number from eleven in both 1860

FIG 56 William Whalley Homestead, Little Compton. Here the farmhouse sits in the middle of the farm complex, with barn to the south and other outbuildings to the north and east.

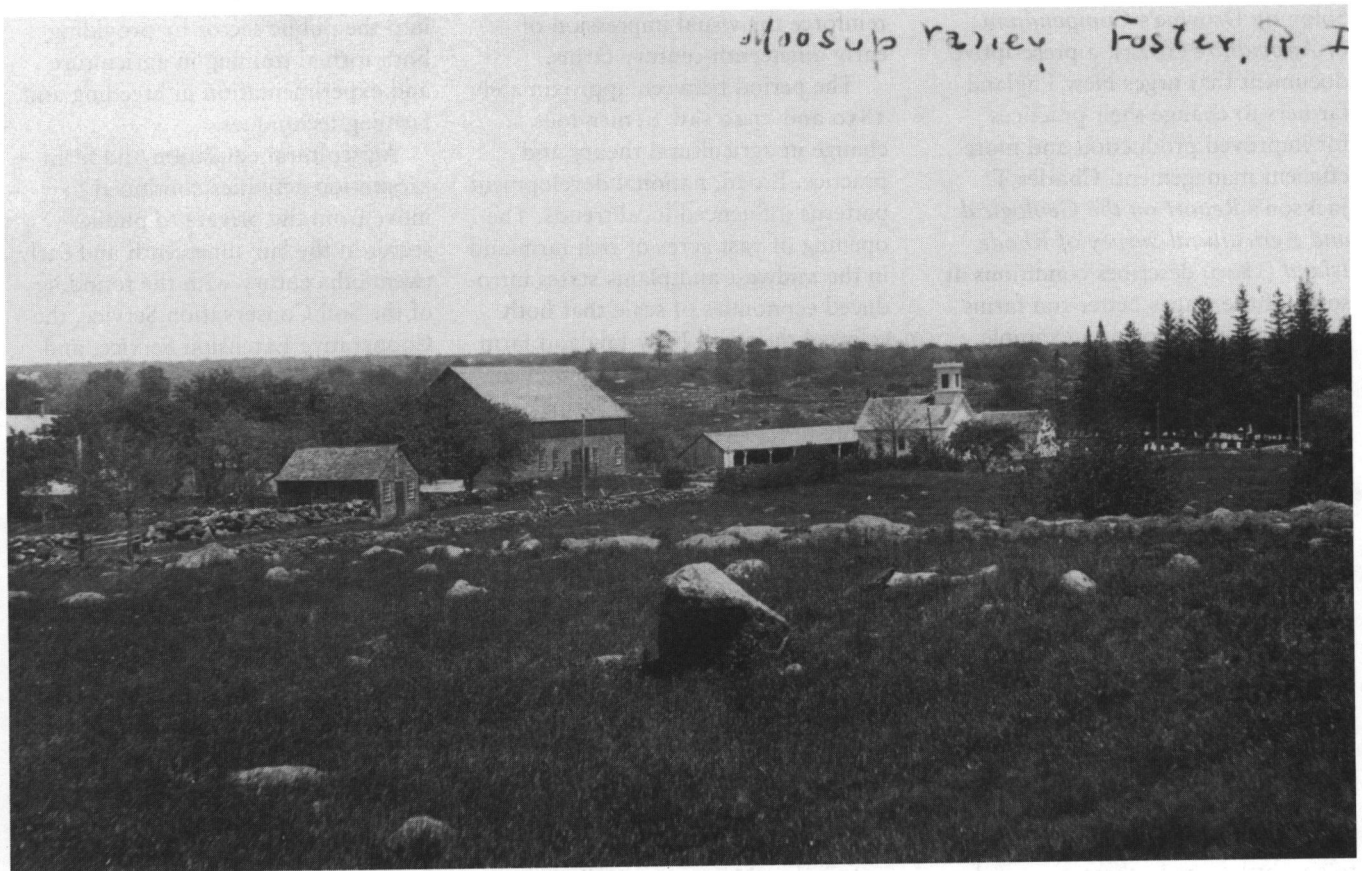


FIG 57

and 1870 to peak at seventy-five in 1910 before declining gradually to thirty-one in 1940. Mid-size farm production clearly suffered the most.

Late nineteenth- and early twentieth-century farms vary considerably in appearance depending on their production. Industrialized production of farm implements and equipment improved the ability of the farmer—even in rocky hillside New England—to improve production, especially in the twentieth century. The scientific research that began to emanate from agricultural colleges after the Morrill Act gave farmers better knowledge about improving crops and livestock. Specialized agricultural production introduced new forms on the agricultural landscape in significant numbers and concentration. In Rhode Island these new forms notably included dairy farms, poultry farms, and orchards, and each had its own characteristic components and organization.

Dairy farms typically included large cow barns, prominent silos, and extensive grazing fields. The Ennis-Fenner Farm (ca 1850 *et seq.*), on Sand Plain Road in Charlestown (FIG 58, 59) evokes the nineteenth-century dairy farm: farmhouse near the road, agricultural buildings—including a handsome extended English bank barn—arranged in a line farther back, and orthogonally organized pastures and fields extending east and west from the north-facing property.<sup>45</sup> A more fully developed dairy farm is the Tefft Farm on Dye Hill Road in Hopkinton: at center, a quadrangular farm complex with gable-front bank barn, sheds, and milk house surrounded by small pastures; heifer barn and horse barn beyond the inner pastures and also connected with larger pastures farther from the farm complex; and hay fields and wood lots at the ninety-eight-acre property's farthest reaches. Twentieth-century dairy farms are more highly structured and reflect more scientific

approaches to milk production, as seen in the Harris-Knowlton Farm on Central Pike in Scituate and the Ever Breeze Farm on Dunns Corner-Bradford Road in Westerly (FIG 60). Both have a quadrangular farm complex located near the center of the farm, with large ground-level stable barns, large metal silos as well as open silage for feed, a milk house, and sheds for equipment storage; pastures lie near the farm complex, with hay fields beyond. While the general organization of twentieth-century dairy farms follows that developed in the nineteenth, the larger scale of operations is evident in the barns and silos.

Poultry farms were often established on existing farms, and typically have a layered appearance. Old family or mixed-produce farms retained the pre-existing variety of special-use outbuildings and land divisions—barn, corn crib, sheds, pastures, fields—to which were added large-scale poultry barns. Often long,

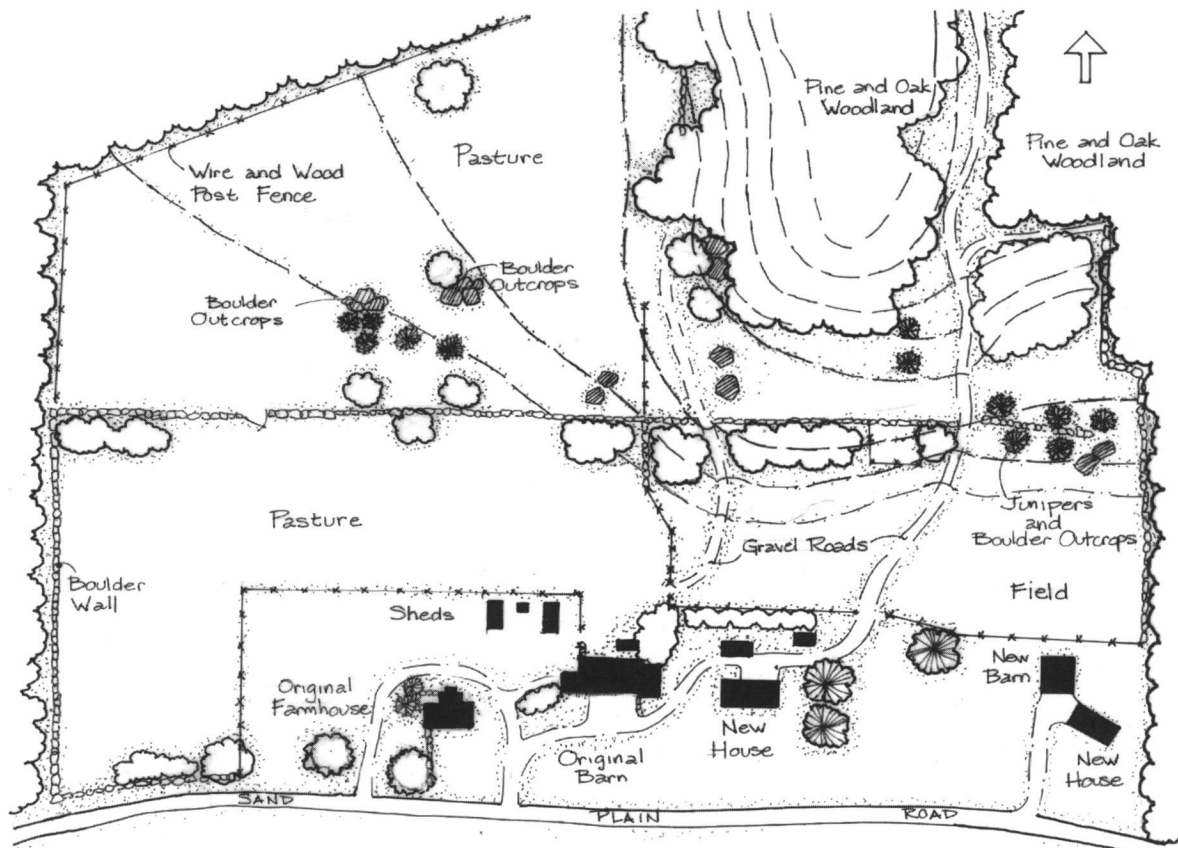


FIG 58

low south-facing buildings with windows along the front and a shed roof sloping down to the north, twentieth-century poultry barns could serve both as brooder houses for incubating and raising young poultry or as hen houses for eggs. Less frequently, at least in Rhode Island were old barns converted into poultry barns. Because poultry production was generally contained in the barns, poultry farms do not manifest significant large-scale land patterns.

Orchards are characterized by their regular rows of fruit trees, usually extending from a centrally located farm complex. Within the complex are specialized buildings for processing fruit in one way or another, such as cider presses.

More farms remain extant from the period between 1850 and 1940 than from any other period, though fewer than one percent remain in active operation. As agricultural profitability and practices changed, new forms or land arrangements were



FIG 59

FIG 57 Moosup Valley, Foster. Photograph, 1926, courtesy of Foster Preservation Society. This view to the northeast from the Caleb Blanchard farm reveals the traditional 19th-century agricultural landscape, with stone-wall-lined cleared fields extending for acre after acre.

FIG 58 Ennis-Fenner Farm, Charlestown. Drawing by Elena Pascarella. The plan shows the farm buildings stretched in linear fashion and loose orthogonal fields beyond.

FIG 59 Ennis-Fenner Farm, Charlestown. Photograph by Elena Pascarella, 1992. Original banked barn, view from rear.

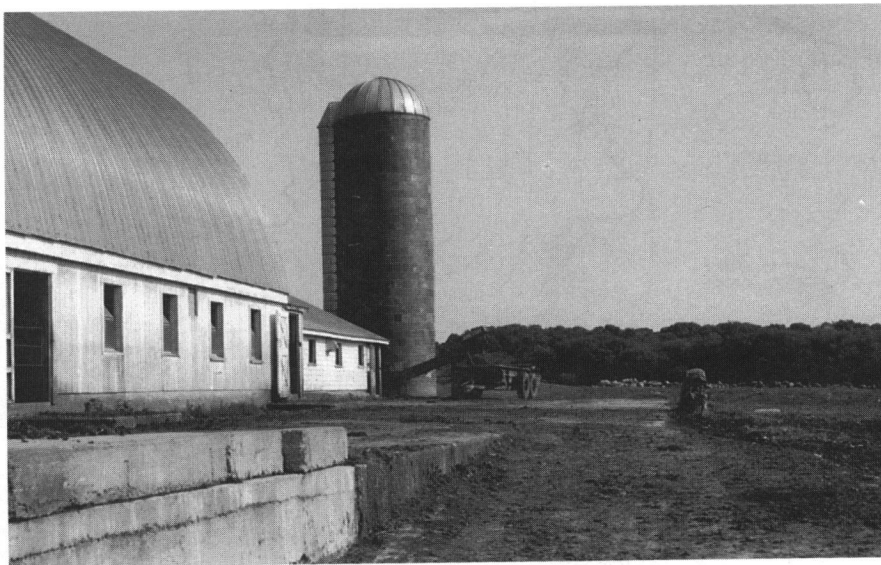


FIG 60

overlaid over existing fields and farm complexes. Many farms still in agricultural use have overlays of several agricultural uses, a fascinating landscape palimpsest that deserves further study. Tower Hill Farm in North Kingstown, for example, has at its core a quadrangular farm complex with mid-nineteenth-century farmhouse, barn, sheds, and chicken coops; just beyond are two cow barns. This marginally profitable chicken and dairy farm was transformed in the twentieth century into a horse boarding and riding facility, with horse barn, pen, and riding ring removed from the original complex. Other examples include the John Hunt Farm on West Main Road in Little Compton, the Potter-Noyes-Peckham Farm on Old North Road in South Kingstown, and the Durfee Estate on Main Road in Tiverton.

Several gentlemen's farms developed in scenic parts of Rhode Island between 1880 and 1930. As a group, these farms represent an interesting example of using the scenic qualities of agricultural landscapes for aesthetic purposes. They usually include an old farmhouse—often enlarged and/or improved in the Colonial Revival mode—or an architect-designed country house carefully sited in relation to—and usually somewhat removed olfactorally from—

functional outbuildings. As active agricultural programs, new breeds of livestock or cultivation of specimen plant materials occurred on these estates. Estate farms are particularly significant in the East Bay, on Aquidneck Island, and western Rhode Island following the development of Route 102 in the 1920s. Significant among them are Homelands on Nannaquaket Road in Tiverton, Mount Hope Farm in Bristol (FIG 61), the Richard Briggs Farm on South Road in East Greenwich, The Glen in Portsmouth (FIG 62), and Wawaloam and Philmoney in Exeter.

By the close of Rhode Island's industrial period around 1940, the state had developed a complex, diverse landscape. The state was dominated by Providence (population 260,000), a densely built up industrial, economic, and institutional center. The tree-lined streets of residential neighborhoods had long since spread beyond Providence encouraged suburban development to spread north into Pawtucket, south into Cranston, and east into East Providence and Barrington. Communities north and west of Providence, however, remained sparsely developed. Compact corridors of mill villages lined the Pawtuxet and Blackstone Rivers, the latter punctuated by the industrial cities of Pawtucket,

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*Twentieth-century dairy farms are more highly structured and reflect more scientific approaches to milk production, as seen in the Harris-Knowlton Farm on Central Pike in Scituate and the Ever Breeze Farm on Dunns Corner-Bradford Road in Westerly.*

Central Falls and Woonsocket. A well-developed road system linked the metropolitan areas with rural farms and villages throughout the state. A new route, the Victory Highway (Route 102) linking Woonsocket with Wickford, arched through the western part of the state and made it more accessible than ever before. New bridges connected Aquidneck with Tiverton and Bristol as well as Jamestown to the mainland on the west shore of the bay. Rail lines connected Rhode Island with New York to the south, Connecticut to the west, and Massachusetts to the north; within the state, rail lines and electric streetcar lines made many areas of the state accessible. Orchards remained a prominent landscape feature of the interior uplands in the west and northwest parts of the state, but significant portions were reverting to secondary or tertiary forests as agricultural activity waned. Agricultural activity remained conspicuous in the coastal plain and interior lowlands, and even fallow fields remained open and contributed to the land's rural character. Along the coast, wealthy watering spots in Watch Hill, Narragansett, Aquidneck Island, and Little Compton were filled with manicured country houses and gardens and verdant golf courses; many more Rhode Islanders



FIG 61

frequented the seasonal recreational facilities at Rocky Point on Warwick Neck and at Crescent Park along the East Providence shoreline. Reservoirs created for supplying water to the growing metropolitan areas changed the look of the land, especially the vast Scituate Reservoir. The state was clearly divided between urban and rural areas; only a few isolated residential suburbs had begun to appear, all of them in or near the greater metropolitan Providence area.

Much of the 1940 landscape would appear familiar today, though it would appear unfamiliar to an individual from 1790. Industrialization had transformed every aspect of Rhode Island's landscape over that intervening century and a half. The legacy of the industrial landscape includes not only the gardens, parks, cemeteries, parkways, farms, and golf courses, but also the attitudes and technologies that lingered into the late twentieth century as part of the post-industrial landscape.

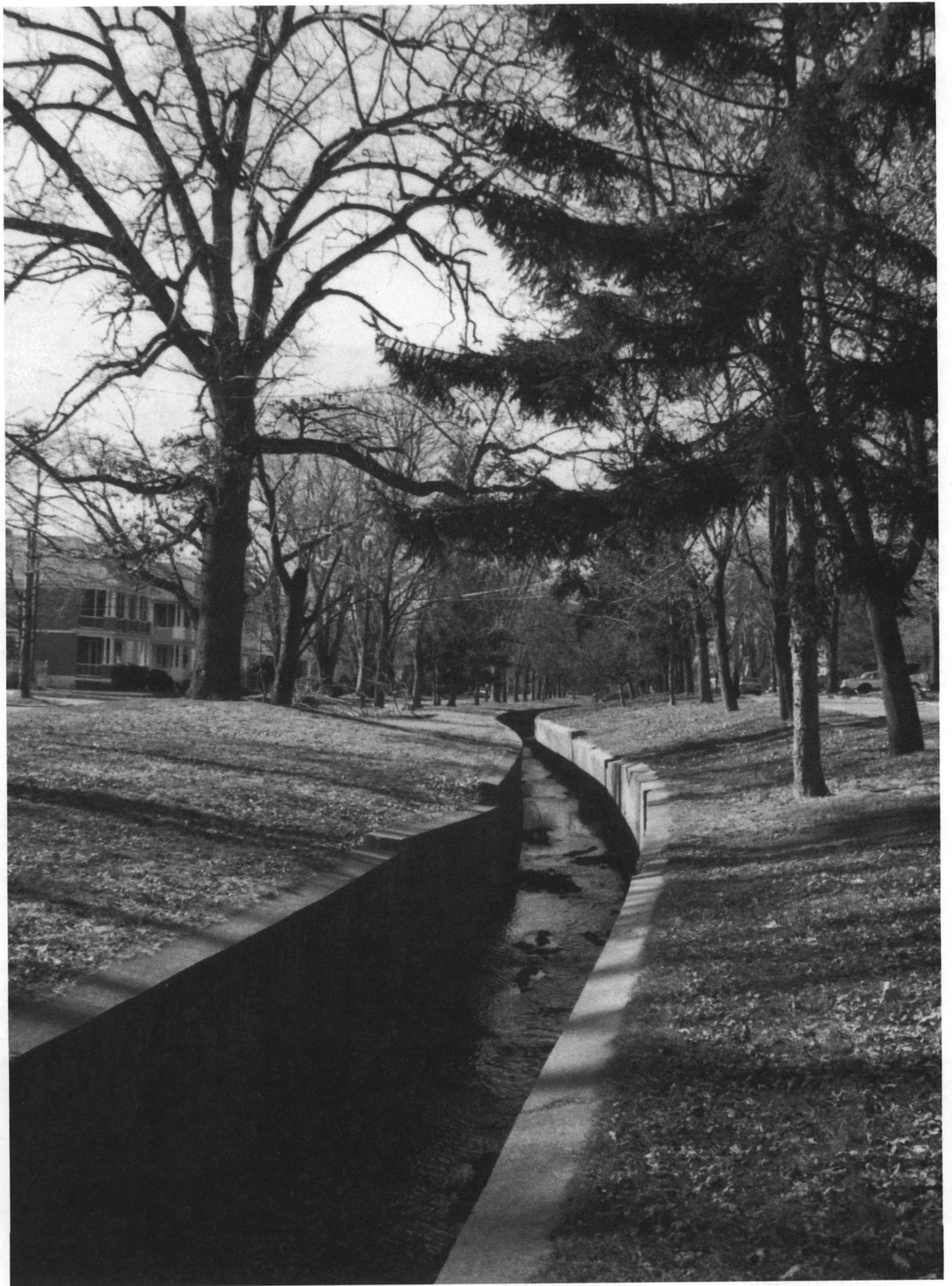


FIG 62

FIG 60 Ever Breeze Farm, Westerly. Photograph by Elena Pascarella, 1992. The 20th-century dairy agricultural landscape: large barn, tall silo, and open fields.

FIG 61 Mount Hope Farm, Bristol. The picturesque agricultural landscape beautified and transformed into a gentleman's farm.

FIG 62 The Glen, Portsmouth. Photograph by Lucinda A. Brockway, 1989. Large, early 20th-century state-of-the-art agricultural buildings to house a prize herd of cattle represent a gentleman's farm transformation of cattle breeding from avocation to serious business.



## Contemporary Landscape, 1940 – Present

Rhode Island's post-industrial landscape includes the complex, intricate, and usually small-scale layers acquired during the first three hundred years that followed European settlement as well as large, obvious marks of the past fifty years. Between those two extremes, however, Rhode Island has recently witnessed the introduction and growing acceptance of a new aesthetic that looks both backward and forward and suggests a greater rebirth for the combined natural and built environments.

The 1929 Stock Market Crash and the ensuing Depression that lasted almost until World War II adversely affected the entire country. The economic reversal of these years was certainly hard felt in Rhode Island, but more importantly it signaled the end of almost a century and a half of industrial growth and prosperity. As long as Rhode Island enjoyed a healthy economy and optimistic future, it participated in national design trends but served them up with a distinct local flavor that gave the state a strong sense of place. Rhode Island still retains a greater concentration than other states of the historic resources that create that sense of place, and the relatively low level of development since World War II—especially compared to the South and West—has left remarkable amounts of land, landscapes, and buildings intact. The development that did occur in the post-industrial years adhered to national and international trends but no longer matched it with Rhode Island distinctive spirit of entrepreneurship and ingenuity. The new landscape of post-industrial Rhode Island is chiefly the product of large, external forces that have tended to make

the state look more like other places. Growing awareness of Rhode Island's past, however, has been an increasingly strong antidote to the geography of nowhere.

Three trends inform the major changes to Rhode Island's landscape: the transportation explosion, suburbanization, and commercial consolidation toward increasingly larger economies of scale. Importantly, each enjoyed considerable federal-government support, which reinforced homogeneity in program administration and—more significantly—in design solutions: just as the Federal Housing Authority applied minimum housing standards that began to dictate the appearance of suburban houses regardless of their location, so too did Federal Department of Transportation design guidelines encourage look-alike highway landscapes nationwide.

The transportation explosion represented a sudden intensification of technological improvements and changing attitudes that paralleled industrialization beginning in the early nineteenth century. By the mid-twentieth century, Rhode Island had a far-reaching, efficient, mechanized public transportation network of trains, trolleys, and busses. The ownership of private automobiles had increased steadily but modestly throughout the twentieth century. After World War II, however, automobile ownership and use soared, fueled by returning servicemen with accumulated surpluses of wartime salaries, resumed production of new cars, unavailable since 1941, and general post-War prosperity. The country's late 1940s automotive boom swelled through the 1950s and into the 1960s. The passage of the

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Interstate Highway Act of 1956 and the subsequent construction of limited-access highways made long distance travel easier and faster. While interstate-highway planners usually ignored or were ignorant of the long-term land-use and social implications of their handiwork, automobile-related transportation improvements typically included incidental landscaping. In many cases, landscaping was included not for aesthetics but for erosion control. The interstate highway's effects on older cities, however, was devastating: in Providence and Pawtucket, for example, Interstate Highway 95 was carved through the oldest parts of the cities, dividing neighborhoods in half or separating one section of the city from another. In conjunction with the federal government's urban renewal policies the interstate highways provided the means to escape older cities, then perceived as crowded and dilapidated.

Suburbanization had begun in the nineteenth century with city-edge streetcar neighborhoods, and suburban plats were developed into the 1920s and 1930s. After 1945, however, the rapidly proliferating number and size of post-War baby-boom families placed tremendous pressure on existing housing stock. The availability both of low-interest guaranteed mortgages to veterans through the Veterans Administration and the Federal Housing Authority and of large open spaces near major population centers fostered the growth of new, single-family suburban tract housing developments after World War II.

Commercial development also followed new roads out of urban downtowns and into the countryside. The landscapes of housing subdivisions, strip malls, and office parks and the roads themselves obliterated many earlier landmarks, including designed and vernacular landscapes, and created new forms on the land.

One counterforce quietly but strongly emerged in post-war Rhode Island during these years: appreciation for and preservation of Rhode Island's natural and built heritage. Historic preservation emerged as an increasingly broad-based concern in the 1950s and 1960s and began to play a role in public landscape and land use policy in addition to private individual projects. By the beginning of the last decade of the century, the natural and built environments were increasingly seen as complementary, mutually dependent systems.

Post-industrial landscapes include transportation networks; suburban residential subdivisions and subsequent suburban retail, industrial, and commercial developments patterned on a much larger scale; private domestic gardens; parks; and continuing agricultural use of existing farms, many transformed for new uses more economically viable than traditional pursuits.

## Parkways and Designed Highways

Transportation landscapes are relatively new but highly distinctive forms. With both their large scale and their prevalence in the landscape they represent the most obvious changes to the way the land looks in the post-industrial period. Until the later years of the nineteenth century, little or no thought was given to roadside landscape improvements. The concept of a landscape to be viewed from a moving vehicle emerged, not surprisingly, from the parks movement, as city dwellers came to enjoy the opportunity to drive carriages through the beautiful scenery of a park without venturing into the increasingly distant countryside. The country's first designed roadway, Eastern Parkway (1870) in Brooklyn, was conceived by Olmsted & Vaux as a landscaped approach to Prospect Park. From the 1870s to the 1890s landscape architects such as Horace Cleveland, Charles Eliot, and others designed landscaped highways to connect major urban parks in Chicago and Boston. In Boston, construction of a landscaped roadway connecting the already existing Boston Common and Commonwealth Avenue and through the Fens to Franklin Park, began in 1890; these were conceived, however, as part of the park, not the principal travel routes they have become today.

Rhode Island has some of the country's oldest landscaped roadways. Constructed beginning in the 1890s, they feature gently curving roads, often traversing slightly rolling terrain, and featuring picturesque, naturalistic planting; unlike later full-fledged parkways—such as New York's Bronx River Parkway or Connecticut's Merritt Parkway—Rhode Island's



FIG 63

landscaped roads do not restrict vehicular access, and existing street patterns regularly intersect them. Blackstone Boulevard (FIG 63) (1890-1904, Horace W. S. Cleveland and Olmsted Brothers), on the East Side of Providence, was the earliest and serves as a precursor for other roads recommended by the 1906 Metropolitan Plan. One of the first of these, Providence's Pleasant Valley Parkway (FIG 64) (1909 *et seq.*) is similar to Blackstone Boulevard in its attempt to provide a picturesque urban travel route, but its scale is smaller and tighter. Both East Providence's Barrington Parkway, now known as Veterans Memorial Parkway (1906-1920, Olmsted Brothers), and Cranston's Dean Parkway (1910, Olmsted Brothers) more closely approached the parkway ideal in appearance and function, but their intersections with cross streets compromise their true parkway status.



FIG 64

FIG 63 Blackstone Boulevard, Providence. Built through the efforts of the Proprietors of Swan Point Cemetery to provide better access to the cemetery, Blackstone Boulevard was originally lined with annual and perennial plant material.

FIG 64 Pleasant Valley Parkway, Providence. Only a fragment was completed of an ambitious parkway system that would have extended from North Providence's High Service Reservoir through Providence College and Davis Park to the State House grounds.



FIG 65

In the second half of the twentieth century, the interstate highway system introduced limited-access highways with landscaped rights of way. In accordance with Federal Highway Administration (FHWA) regulations at that time, early projects received minimal landscape treatment. The 1960s section of Interstate Highway 95 from the Route 10 intersection south to the Pawtuxet River, for example, follows a depressed roadway with sloped embankment lined with large crushed stone and meager creeping evergreens. As time passed, the public demanded more sympathetic landscape treatment of roadsides, FHWA grew more sophisticated, and highway administrators saw the public-relations benefits of better landscaping. Lately built interstate highways have been heavily landscaped. Sections of Interstate Highway 295 west and north of metropolitan Providence, completed in the mid-1970s, provide a pleasant sequential experience, with varying width of the esplanade, selective removal of some naturally occurring vegetation to emphasize others, and newly planted materials. In the hillier regions, such as the exit ramps for Route 7 at 295 (FIG 65), the excavation of rock ledges has created new landforms almost sculptural in quality.

### Suburban Development

The construction of high-speed roadways encouraged the development of areas immediately outside cities and traditional town centers. Rhode Island suburban developments oriented toward the automobile as the primary means of personal transportation first appeared in the late 1930s and proliferated after World War II.

The boulevards created following the 1906 Metropolitan District Plan provided greater access to remote tracts within the greater metropolitan area and inspired road improvements within communities surrounding Providence. East Providence's Drowne

Parkway (1936) (FIG 66), south of the intersection of Pleasant Street and Pawtucket Avenue, and Pierce's Plat (1939), west of Broadway and east of Wannamoisett Country Club, are filled with houses built over a short period of time and clearly designed with automobiles in mind; indeed, a number of the houses on Drowne Parkway prominently feature garages within or only slightly set back from the façade. Both Drowne Parkway and Don Avenue blend easily into the surrounding Rumford suburbs. Warwick's Governor Francis Farms (1939 *et seq.*), however, featured



FIG 66



FIG 67

characteristics closely identified with other major early twentieth-century automobile suburbs: an identity distinct from developments surrounding it, reinforced by the open space that buffers it to north and south<sup>46</sup>; a location along a major arterial road that leads directly into the metropolis's Downtown, here, Rhode Island Route 117, Warwick Avenue; and a shopping plaza at the arterial entrance to serve area residents (although not developed until the 1950s). With Governor Francis Farms, Rhode Island developed its first distinct automobile subdivision, akin to Kansas City's Country Club District (1907) or Houston's River Oaks (1923). Like its predecessors, Governor Francis Farms softens its overall grid pattern with gently curving road alignments, cul-de-sacs, and looping roadways. The picturesque aesthetic of the nineteenth-century rural suburbs continued, only functionally transformed and developed at a larger scale.

Cranston's Garden City (1947) (FIG 67) was the next step beyond Governor Francis Farms. Located for easy access to Providence along Route 2, Reservoir Avenue, the 233-acre community was more complex than the Farms in its planning and included a community school (with site donated by the developer), apartment complexes, a variety of small automobile-oriented tract houses, and the large, well stocked Garden City Shopping Center, the state's first suburban shopping center. Located just as the topography begins to change from lowlands to uplands, Garden City follows a riotous curvilinear pattern of almost bowl-of-spaghetti complexity. Garden City's greatest significance is not, however, in its landscape design but in its land-use ramifications. By attracting prestigious Providence stores to the suburbs, Garden City revolutionized suburban shopping habits, served as a prototype for future development, and signaled the change of the social,

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*The boulevards created following the 1906 Metropolitan District Plan provided greater access to remote tracts within the greater metropolitan area and inspired road improvements within communities surrounding Providence.*

FIG 65 Exit ramp for Route 7 on Interstate Highway 295. Photograph by Jeffrey D. Emidy, 2000. Extensive land reworking for the interstate highway system has created dramatic, large-scale landscapes across the country.

FIG 66 Drown Parkway, East Providence. 1930s suburbs created a new scale for residential development with larger lots and greater setbacks of houses along broader streets.

FIG 67 Garden City, Cranston. Photograph, 1965, courtesy of Cranston Historical Society. Rhode Island's first fully contained suburban development: houses, schools, churches, and stores.



FIG 68

economic, and land-use patterns across the state. Its location here made the immediately upland parcel to the west, with views across to the Providence skyline, desirable for development. By 1956 the affluent Dean Estates subdivision began to develop there, further utilizing the handsomely landscaped Dean Parkway, a boulevard completed in 1910 as part of the Metropolitan District Plan.

The development of Interstate Highways 95 and 195 in the 1950s and 1960s and Route 295 in the 1970s fostered the development of subdivisions across Rhode Island's western landscapes. The relationship between road improvement and suburban development was virtually unchanged from years of the Metropolitan District Plan implementation, but the scale was vastly expanded. Similarly organized residential subdivisions, usually without

the shopping center, have sprung up across the state in the wake of highway improvements. A glance at almost any municipal map shows the tight clusters of winding streets and small cul-de-sacs that indicate the arrival of the suburban landscape.

In the last quarter of the twentieth century retail, industrial, and commercial suburbanization proliferated. The small-scale interest in suburban retailing that began so modestly at Garden City in the late 1940s turned into a race to abandon Downtown Providence by the 1970s, when more and more Rhode Islanders lived in new suburban tracts. Near the intersection of Interstate Highways 95 and 295, the Midland Mall (1965-67) (FIG 68) and Warwick Mall (1968-70)—with vast, low, flat-top, windowless masses, surrounded by acres of asphalt parking lots and minimal planting—introduced into the landscape forms of a type and scale

heretofore unseen. The malls' presence encouraged the repetition of similar forms along arterial roads around them.

The availability of undeveloped acreage and its ease of accessibility in the automotive era encouraged the migration not only of retail activity but also of industrial and commercial activity. Manufacturers appreciated the large sites for the ease of product movement during the assembly process. As Henry Ford demonstrated by 1915 at his giant assembly plant on the River Rouge in Dearborn, Michigan, horizontal manufacturing assembly was simpler, quicker, and cheaper than vertical movement. Businesses, too, found the large-footprint office building desirable because of its large amounts of open office space; accessibility and parking were also attractive. In the 1970s Allendale Insurance Company (FIG 69) developed its office park on Route 5, Atwood



FIG 69

Avenue, in Johnston. Allendale's fully landscaped park-like setting, intended for active use only by its employees but visible to all passersby, is a rare exception to the virtually non-landscaped suburban industrial or office park. The scale of these complexes—approached, entered, and moved through exclusively in an automobile—and the absence of outdoor activity diminish the need for any but the most basic landscaping.

FIG 68 Midland (now Rhode Island) Mall (foreground) and Warwick Mall (distance), Warwick. Photograph by Earl H. Goodison, 1976. Beginning in the 1960s, completely enclosed shopping malls began to transform the suburban landscape.

FIG 69 Allendale Insurance Company, Johnston. Photograph by Lucinda A. Brockway, 1989. Reminiscent of large late 19th-century public parks, the best of the late 20th-century office parks are handsome, natural landscapes—and usually devoid of human activity.

## Domestic Landscapes

In the second half of the twentieth century homeowners created domestic landscapes both in the newly created suburbs and in older urban areas and villages. Gardening became a popular pastime in post-War America; indeed, the image of a father cutting the grass and a mother planting flower beds has become a suburban icon, often seen on the covers of popular magazines such as *The Saturday Evening Post*. Much of the current interest in landscape design and gardening has grown in subsequent generations from this familiar foundation.

Most late twentieth-century domestic landscapes were created by homeowners in the rapidly growing suburbs. In contrast to many nineteenth- and early twentieth-century domestic landscapes created by landscape gardeners or landscape architects, suburban residential gardens are largely the product of individual resident homeowners who relied

heavily on the many new landscape nurseries for plant material, horticultural expertise, and labor. Especially in new suburbs, where many houses are virtually identical to others in the development, landscaping became the easiest means to individualize a property. Late twentieth-century suburban gardens often use the organically curving beds first seen on the cottage gardens of the 1840s and 1850s, a clear manifestation of the picturesque imperative in garden design. The curvilinear beds are often foundation planting for a rectilinear house form or border planting at the lot edges. They tend toward extremely dense planting and heavy reliance on sculpted shrubs and perennials. Only in the most sophisticated suburban gardens is there a clear relationship between house, site, and garden plans.

Other new gardens were created as settings for historic houses restored in increasing numbers on Providence's College Hill, the Hill and Point

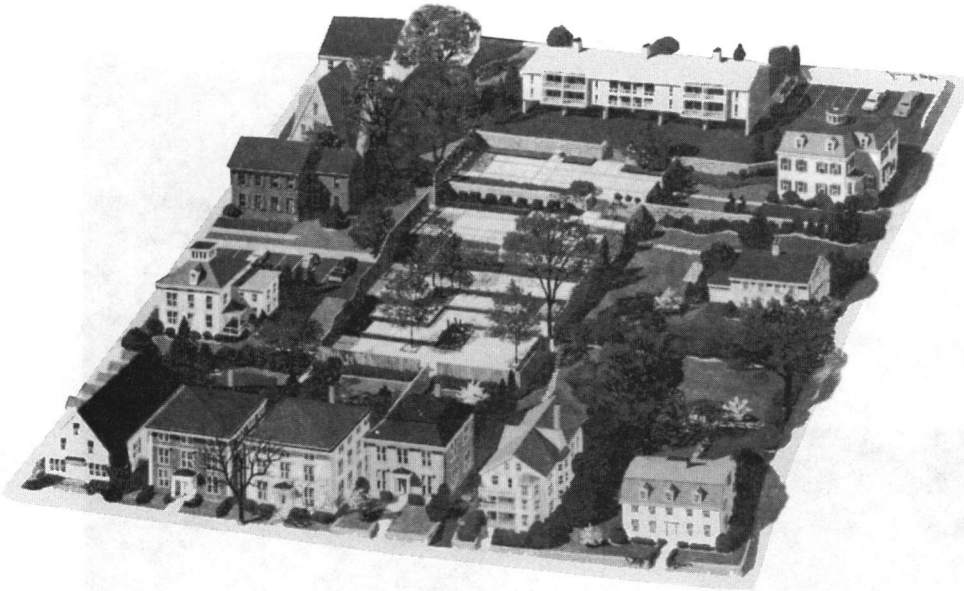


FIG 70

sections of Newport, Bristol Waterfront, Wickford, East Greenwich, Kingston Village, and throughout the countryside. Owners of historic houses became interested in creating appropriate landscape settings for their reclaimed residences. The example of geometric Colonial Williamsburg gardens—with formal *parterres*, herb and ornamental flowering perennial borders, brick walkways, and “Colonial” garden furniture—often served as inspiration for these gardens. By the 1950s examples here included Shakespeare’s Head (FIG 71) and the Stephen Hopkins House, the latter by his descendant Alden Hopkins, landscape architect for Colonial Williamsburg.

Few large-scale landscapes date from this period. One of the more telling landscape commissions of the post-war period, in fact, was that of Mr & Mrs Hugh D. Auchincloss at Hammersmith Farm in Newport. Extensive gardens had been created for Hammersmith Farm from the time the house was built in 1887 through the Olmsted Brothers’ work on the gardens in 1909, but like many other elaborate gardens, they were seriously neglected during the war. In 1946 the Auchinclosses hired Olmsted Brothers to revise and simplify the gardens and plantings to adapt a lower maintenance landscape more

easily tended by fewer gardeners in a dramatically changed post-war social and economic climate. Perhaps the most stunning modern landscape included in this survey is that provided by Sasaki Associates for Mr & Mrs Carl Haffenreffer complementing a modern house on a dramatic rock outcropping overlooking the Atlantic and East Passage at Sakonnet Point in Little Compton; in the best landscape tradition, it closely integrates house, site, and garden, albeit on a site technologically inaccessible for development before the perfection of reinforced concrete and structural steel beams.



FIG 71

FIG 70 Benefit Square, Providence. Photograph by Roger A. Brassard from *College Hill, A Demonstration Study of Historic Area Renewal*, 1967. An artist’s rendering of the innovative use of a densely built urban hillside block, with a large, completely private park at center created from the back lots of surrounding houses and accessible only from those lots.

FIG 71 Shakespeare’s Head, Providence. Photograph by Blackmer Humphreys, ca 1950, courtesy of the Rhode Island Historical Society. A parterred Colonial Revival garden created as a setting for a restored 18th-century house.

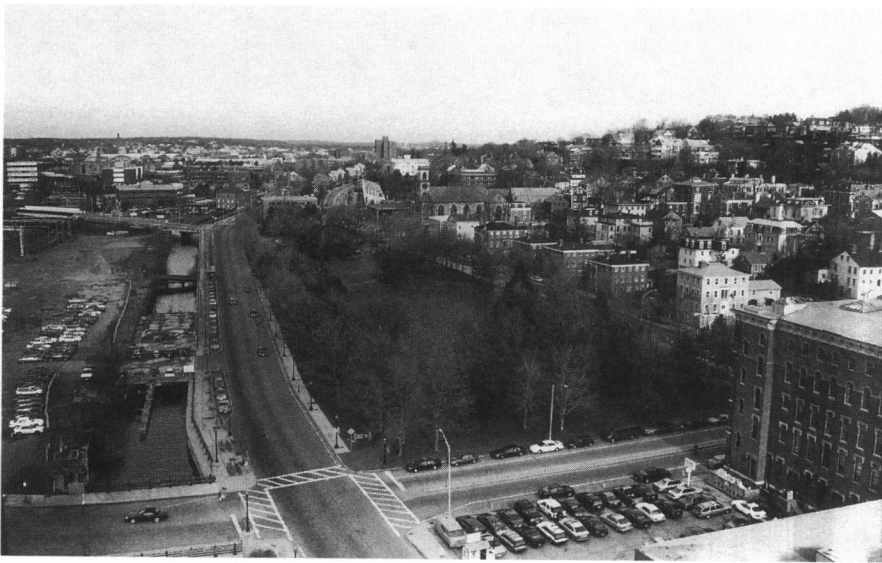


FIG 72

## Parks

Parks and recreational spaces enjoyed considerable renewed attention in the late twentieth century as historic parks were rehabilitated and many new open spaces, both urban and rural, were created. The broad vision and regional approach that underlay the plans of the Metropolitan District Commission at century's beginning returned at century's end to inform the development of a new generation of parks, public spaces, and recreation areas.

Historic parks, several reaching the century mark, were shabby by the late twentieth century. Beginning in the mid-1970s, Providence began a twenty-year-long revitalization of Roger Williams Park, including a vastly improved zoo, a new carousel, and restoration of its buildings, grounds, and sculptures. Similar efforts were also under weigh in Pawtucket's Slater Park and Westerly's Wilcox Park.

Urban revitalization in Providence gave rise to a number of new public spaces. The 1959 College Hill Plan, which sparked the restoration of Providence's oldest neighborhood, included clearing ten blocks between North Main and Canal Streets and creating a National Park on the site of Roger Williams's spring; Roger Williams National Park (FIG 72) was finally completed in 1981. India Point Park, completed in 1974, was

the first modern park to exploit a waterside location and foreshadows the developments that followed beginning in the 1980s. The relocation of the northeast corridor rail line in Downtown Providence prompted the relocation and reopening of the Woonasquatucket, Moshassuck and Providence Rivers and the early 1990s creation of Waterplace Park, reminiscent of the old Cove Basin. The rediscovered riverfront finally knits the center of the city together in a way never seen here before. All of these new urban parks, in fact, exist as linking elements within the greater urban area like those first suggested in the Metropolitan District Commission plan.

When the United States Navy began dramatically reducing its presence in the state after 1973, visionaries who had dreamed since the early 1960s of a system of parks on the islands of Narragansett Bay began to develop, refine, and realize the Bay Islands Park concept. The Department of Natural Resources, (now Department of Environmental Management) acquired land largely surplus from earlier military fortifications, many as recent as World War II but others dating back to the early nineteenth century. This recreational system—including Dutch, Patience,

*The rediscovered riverfront finally knits the center of the city together in a way never seen here before.*

*All of these new urban parks, in fact, exist as linking elements within the greater urban area like those first suggested in the Metropolitan District Commission plan.*

Prudence, and Hope Islands; Fort Wetherill and Beavertail on Conanicut Island; and Fort Adams and Breton Point on Aquidneck Island—has intentionally come to fruition slowly, as funds become available for acquisition and development.

In addition to development of parks and recreational areas, the state has continued to acquire parcels of open space in rural areas as conservation and management areas. Many are lightly used for simple recreational activity, such as hiking and camping. Now heavily forested and crossed by stone walls, they recall the agricultural past of much of the state's rural areas in the nineteenth century when the land was open.

FIG 72 Roger Williams National Park, Providence. One of the recommendations of the College Hill demonstration-study report, Roger Williams is the nation's smallest national park.





FIG 73

## Agriculture

Rhode Island agricultural activity has been on the wane most of the twentieth century. Passive reforestation and post-War metropolitan spread have claimed thousands of acres of former farmland. At the beginning of the twenty-first century only five percent of the land is actively farmed. The number and size of farms has continued to decrease from 2598 farms averaging 73.5 acres in 1950 to 580 farms averaging 57 acres in 1990. Foster, Portsmouth, and Exeter lead the state in both the number of farms and amount of land in active agricultural production.

The remaining farms production have become quite specialized. Horticultural and wood products have increased output to meet higher market demands. Today nurseries and turf farms account for sixty percent of the state's agricultural output, forest products (sawmill and fuel production) account for

twenty-two percent, while livestock and market produce combined account for only sixteen percent of the total.

The turf farm and the large-scale nursery are the most prevalent and identifiable forms in the late twentieth century agricultural landscape. The earliest turf farms date to the late 1920s, but most appeared after 1940. Turf farms, characterized by large, uninterrupted expanses of green grass, are highly distinctive visually. Their vast emptiness possesses an almost surreal quality, especially when viewed through traditional designed or vernacular landscapes. The best examples are Middletown, North Kingstown, Portsmouth, and South Kingstown; the Covell Farm on Jingle Valley Road in South Kingstown is typical. Large scale nurseries, with rows of large varieties of horticultural cultivars for domestic landscapes, are found in Cranston, Exeter, Johnston,

Little Compton, Middletown, South Kingstown, and Tiverton.

Pig farming is the only livestock production that has increased consistently since 1920. Between 1850 and 1900, farms averaged four to six pigs each, generally used for home consumption. Farm specialization in the twentieth century increased the number of pigs per farm significantly. In 1940, pig farms averaged fifteen pigs each; that figure had increased to forty-two in 1950. In 1990, seventeen pig farms produced over 9500 pigs annually.

Rhode Island was perhaps best known agriculturally in the early twentieth century for its poultry production, especially the Rhode Island Red, first bred for commercial use in Little Compton in the 1890s. Poultry production peaked at approximately 510,000 in both 1900 and 1945 and remained as high as 425,000 as late as 1960. Today, production is

The number and size of farms has continued to decrease from 2598 farms averaging 73.5 acres in 1950 to 580 farms averaging 57 acres in 1990.

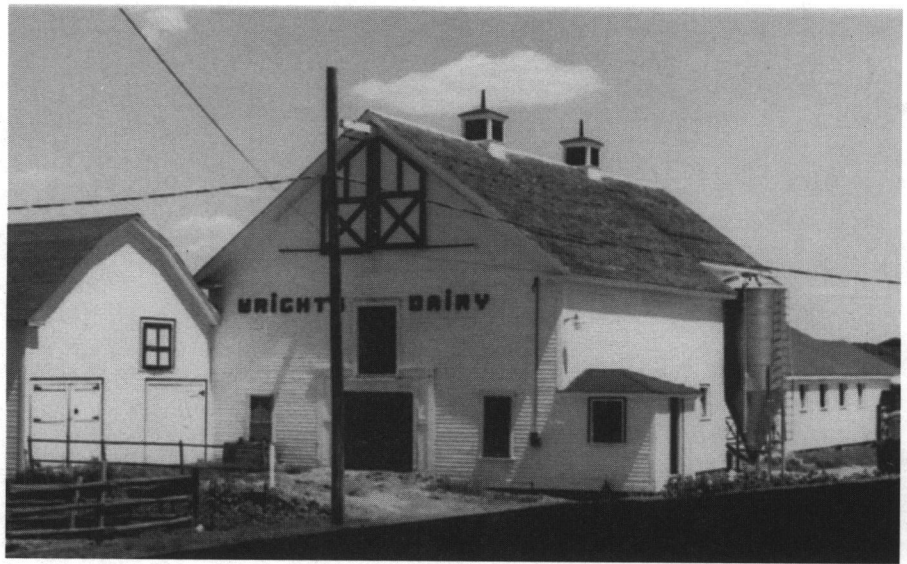


FIG 74

approximately 266,000, sixty-three percent of 1960's figures, and half of its peak production years. Poultry farms, most distinctly defined by their wide, low, shed-roof chicken and turkey houses, are found in Burrillville, Cranston, Little Compton, North Kingstown, South Kingstown, and Tiverton.

Dairy production remained stable with around twenty thousand head well into this century, but the federal dairy buy-out program of the 1980s halved the number of dairy cows in Rhode Island by 1990, when thirty-nine dairy farms averaged approximately 100 head each. Dairy farms appear in Bristol, Burrillville, Charlestown, Cranston (FIG 73), Cumberland, Foster, Hopkinton, Middletown, North Smithfield (FIG 74), Portsmouth, Richmond, Scituate, Smithfield, South Kingstown, Tiverton, Warren, and Westerly. Their large-footprint, one-story barns with low gable roofs and surrounding large pastures show a shift in scale of both agricultural buildings and land forms that is typical of the late twentieth century.

Sheep production has remained small but constant at around 2000 since 1925. In 1990 fifty-eight sheep farms counted a total of 2200 head of sheep. In the 1990s, some small goat and sheep operations also incorporat-

ed a dairy component to accommodate the small but growing market for boutique milks, creams, and cheeses.

The number of horses bred in Rhode Island never matched the heyday of the Narragansett Pacer between 1730 and 1770. Working horses provided labor on the farm and in urban areas until the early twentieth century, when automobiles, trucks, and tractors replaced them. After World War II, however, a number of Rhode Island's farms have become dedicated to riding, racing, or boarding horses. The practice, which preserves agricultural appearance and compatible activity on older farms, is not documented statistically for agricultural purposes. The best of these introduce paddock fencing, show rings, and horse barns into former fields. Fine examples of post-World War II horse farms are in Charlestown, Cranston, East Greenwich, Foster, Glocester, Johnston, North Kingstown, North Smithfield, Scituate, South Kingstown, and Tiverton.

Field crop production has generally declined and become more specialized throughout the twentieth century. In 1875, Rhode Island's 5500 farms produced 695,000 bushels of potatoes, an average of 128 bushels of potatoes per farm. In 1960, 152 farms produced a record 1,757,759

bushels, an average of 11,577 per farm. By 1990, six farms produced 513,000 bushels, an average of 85,500 per farm. The same trend can be followed in orchard production. Hay production rapidly dropped after use of automobiles eclipsed horse-drawn transportation: it fell from a high of almost 74,000 tons, or 12 tons per farm, to 12,374 tons produced on all Rhode Island farms in 1990. This figure does not reflect, however, the significant amount of hay produced but not consumed by "gentlemen farmers" (FIG 75) who maintain their fields in hay to keep the landscape open and provide a scenic setting for their historic farmsteads.

FIG 73 Cranston farmer Charles H. Stone Loading Truck with Hay. Photograph, 1931, courtesy of the Rhode Island Historical Society. Many of the areas built up as suburban residential subdivisions in the 1990s remained in active agricultural use as little as 50 or 60 years ago.

FIG 74 Wright's Dairy Farm, North Smithfield. At the beginning of the 21st century, a few dairy farms remain active.



## Conclusion and Preservation Issues

Rhode Island's landscape legacy is extraordinary. The state's campuses, cemeteries, farms, gardens, golf courses, parks, parkways, and public open spaces document long-standing and ongoing efforts to shape and adapt the natural landscape to a variety of human needs. What is particularly noteworthy about Rhode Island landscapes is the way changing needs, tastes, and abilities over this long period have created marvelously distinctive places across the state. Nowhere else in this country in so contained an area and over a sustained period of almost 400 years can one find such variety and consistently high quality of landscapes—with many examples remaining for first-hand examination.

Found in each of the state's thirty-nine municipalities in varying circumstances of ownership and management, historic landscapes embrace a broad range of property types in differing degrees of age and condition. Each historic landscape has its own particular circumstances which will affect its preservation, and different types of landscapes have widely varying needs. All historic landscapes, however, identified in this study confront a few fundamental issues.

Landscapes, unlike buildings, are organic: inherently living, changing, growing, dying. Their organic quality raises issues of evaluation, interpretation, and preservation peculiar to them. The organic quality of landscapes affect their appearance and survival. Landscapes have a dynamic relationship between plant material and infrastructure. They are affected by factors controlling the life cycle of their constituent components, including seasonal temperature changes,

larger weather patterns (such as drought), disease, air and water quality. The designer's intent for the projected maturity and life of the landscape design, as revealed in selection of plant material, significantly affects both their appearance and longevity. Some landscapes are fully realized immediately upon completion, while others may be meant to mature to different degrees and at different rates. For example, domestic gardens and farms may change considerably in just a few years while public parks and cemeteries, with more elaborate infrastructure, large-scale long-lived plant materials, and predictable maintenance were clearly conceived as long-term creations.

The organic quality of a landscape presents challenges to evaluating its historic significance and planning for its preservation. Over time, the original plant materials evolve and die. As original plants die, their replacement with like plants will help to preserve the overall landscape, but inappropriate changes in planting or the failure to replant may cause significant alteration of the historic landscape. Often original documentation for a landscape does not exist, and historic plant material may not be available. The selection of substitute plantings and the decision about which point in a landscape's organic evolution any restoration should be based are both critical preservation questions. Cyclical maintenance is critical to the preservation of historic properties. Landscapes' chief components are living materials: trees, grass, shrubs, vines, bulbs, and other plants that have finite lives. While other historic resources, with proper cyclical maintenance, may survive hundreds or

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*Nowhere else in this country in so contained an area and over a sustained period of almost 400 years can one find such variety and consistently high quality of landscapes—with many examples remaining for first-hand examination.*

thousands of years, a landscape generally has at very best an average life span of a hundred years without extensive replacement of plant materials. Within that natural life span, plant materials grow, mature, and die, a process that can considerably change the character of the landscape. Historic landscape owners and managers must become familiar with ways to preserve and maintain not only the structural components of a landscape—walls, fences, circulation paths, water features, plant supports, sculpture—but also the living plant material and the earth in which it grows. It is common for older landscapes to become overgrown; massed plantings may need to be thinned and volunteer plant material may need to be thinned to regain the original design and effect.

Changing use is an inevitable process that ultimately affects every historic property. The concept of change in use for landscape encompasses a far larger variety than other historic properties. The simple change in ownership of a historic house and garden quite often occasions a significant change in the appearance and use of the landscape. Changing concepts of leisure activity over time affect public parks, as a baseball field, for example, may replace a meadow. Improving technology that allows golfers to drive the ball farther may bring about the reconfiguration of an old golf course. Road widenings and changing highway safety regulations affect historic parkway landscapes. Rising labor costs limit the ability of parks and cemeteries to maintain

extensive beds of both annuals and perennials.

Perhaps the greatest threat to historic landscapes is lack of recognition and understanding. Often naturalistic settings are taken for granted and their design or historical significance is not readily apparent.

While interest in shaping the land—as this narrative shows—extends back in time for centuries, the general perception that landscapes have historic significance and are worthy of preservation has only begun to emerge over the past twenty years. The qualities that make them identifiable, distinguishable one from another, and capable of achieving historic significance often remain unclear to the average person, even one with an interest in historic preservation. Landscapes may be confused with open space, at best, or, at worst, perceived as undeveloped or vacant—land often considered a development opportunity, not a preservation opportunity.

Because of landscapes' relative novelty as historic resources they are not yet perceived as having the same historic value as other categories of properties. Even when landscapes are perceived as historic, they are often viewed either as consistently subsidiary in importance to any buildings associated with them or, when not associated with buildings, as properties of lesser historic significance. The analysis, interpretation, and inventory of historic landscapes in this Historic Landscapes of Rhode Island survey is a first step toward wider public understanding. Over

the centuries, Rhode Islanders have left their imprint on the land, and a large number of significant historic landscapes remain as testimony to the changing lives, work, and pleasures of our forefathers. With careful attention to the special preservation needs of landscapes, Rhode Islanders may continue to enjoy this legacy for years to come.

## THE STATE AND NATIONAL REGISTERS OF HISTORIC PLACES

One of the first steps in the preservation process is the study and evaluation of historic properties to determine if they are eligible for the National Register of Historic Places and the State Register. The National Register is the federal government's official list of properties which are significant in American history and worthy of preservation. In Rhode Island, eligible properties are also listed on the State Register. Properties may be listed in the Registers as individual buildings, sites, or objects, or as districts which include several resources. The stringent eligibility criteria for the Registers mandate that candidates for registration be both well preserved (with minimal changes from their important period) and significant (with the ability to document an important aspect of their history).

The benefits of registration include recognition of the property's importance and assurance that a professional evaluation of the property has taken place; eligibility for certain financial incentives to preserve and rehabilitate the property, such as grants, loans, easement donations, and the like; and assurance that the property will not be altered or demolished by state or federal action without careful consideration.

Listing on the Registers does not require a private property owner to preserve or maintain the property; nor does it not obstruct public projects when these are shown to be in the public interest.

A number of the properties included in this survey have already been listed in the National Register of Historic Places, some principally or exclusively for their landscape significance, and some for areas of significance other than landscape architecture. Properties already listed in the National Register are so identified in the inventory.

The list below enumerates Rhode Island landscapes which should receive further study for possible nomination to the National Register. Properties recommended for listing in the National Register are also so identified in the inventory. The list of recommended properties should not be considered final. As new research is conducted, as the state changes physically, and as perceptions of landscape and landscape history change, other potential candidates for the National Register may be identified.

## BARRINGTON

Nayatt Point Historic District  
139 Nayatt Road  
Alfred M. Coats Residence  
140 Nayatt Road  
Reba Ballou Watson Residence  
150 Nayatt Road  
Rhode Island Country Club  
35 Rumstick Road  
Carleton Goff Residence  
53 Rumstick Road  
Henry A. Hoffman Residence

## BRISTOL

333 Poppasquash Road  
Point Pleasant Farm

## BURRILLVILLE

Buxton Street  
Wright Farm

## CHARLESTOWN

Shumankanuc Road  
Shumankanuc Farm District  
162 Biscuit City Road  
Holloway Farm

## COVENTRY

375 Narrow Lane  
Arnold Farms

## EAST GREENWICH

1786 Frenchtown Road  
Tibbits Farm  
830 South Road  
Richard Briggs Farm

## EAST PROVIDENCE

96 Hoyt Avenue  
Wannamoisett Country Club  
15 Roger Williams Avenue  
Agawam Hunt  
Veterans Parkway

## EXETER

490 Mail Road  
Weemac Farm

## FOSTER

Howard Hill Road Historic District  
Tucker Hollow Road Historic District  
Old Plainfield Pike  
Paine-Bennett Farm  
Paine Road  
Paine Farm

## GLOUCESTER

Reynolds Road  
Salisbury-Law-Bates Farm

## HOPKINTON

73 Dye Hill Road  
Tefft Farm

## JAMESTOWN

Shoreby Hill Subdivision

## LINCOLN

Lincoln Woods

## LITTLE COMPTON

79 Sakonnet Point Road  
Sakonnet Golf Club  
59 South of Commons Road  
Isaac Bailey Richmond Farm  
66 Swamp Road  
Marshside  
Southworth Residence  
48 Washington Road  
Seaconnet Point Farm  
Haffenreffer Residence  
341 West Main Road  
Bumble Bee Farm  
Frenning Residence

## MIDDLETOWN

75 Gray Craig Road  
Gray Craig  
van Buren Residence  
165 Indian Avenue  
Hopelands

## NEW SHOREHAM

West Side Road  
Lewis-Dickson Farm

## NORTH SMITHFIELD

Woonsocket Hill Road  
Wright's Dairy

## PORTSMOUTH

Southeast Portsmouth  
Rural Estates District  
Cory's Lane  
Smith-Hall Residence  
Green Animals

## PROVIDENCE

288 Blackstone Boulevard  
Nicholson Residence  
Pleasant Valley Parkway

## RICHMOND

Beaver River Agricultural District  
Carolina Nooseneck Road  
Meadowburg Farm  
Lewiston Avenue  
Clark Farm  
New London Turnpike  
Reynolds Farm  
Shannock Hill Road

## SCITUATE

Central Pike  
Harris-Knowlton Farm

## SMITHFIELD

Austin Avenue Orchard District  
30 Harris Road  
Harris Farm  
211 Harris Road  
Farm

## SOUTH KINGSTOWN

Main Street  
Robinson Estates Historic District  
Matunuck Schoolhouse Road  
Agricultural District  
Watson Tract Historic District  
Bridgetown Road  
Ministerial Road  
Mooresfield Road  
Tootell Residence  
Tower Hill Road  
Shepherd's Run  
Sturges Residence  
500 Waites Corner Road  
Cottrell Homestead

## TIVERTON

2794 Main Road  
Durfee Estate  
575 Nannaquacket Road  
Homelands

## WARREN

Touisset Agricultural District

## WARWICK

777 Love Lane  
Gorton-Greene House  
4365 Post Road  
The White Swan

## WESTERLY

2-8 Margin Way  
Perry Residences District  
117 Beach Street  
River Bend Cemetery  
Dunn's Corner Road  
Ever Breeze Farm  
50 Elm Street  
Wilfred Ward Residence

## INVENTORY OF LANDSCAPES

The inventory is an annotated list of landscapes across the state of Rhode Island. It includes the wide variety of landscape property types included in both designed and vernacular landscape surveys and attempts to represent the full range of style, scale, age, and location found in both surveys of Rhode Island's extant landscapes, from the most modest old farm to the most elaborate modern garden. Because the inventory is representative, not all inclusive, not every property included in the survey is found in the inventory.

Entries are arranged alphabetically first by municipality and second by street name; for each street, properties are listed in ascending numerical order.

In inventory attempts to place each of the properties inventoried into its proper historical context, and the content of each entry, therefore, is consistent with all others: property name, significant dates, description, and analysis of significance. Where appropriate, some entries are cross-referenced with other entries in an attempt to make strong contextual connections.

Properties listed in the National Register of Historic Places are so indicated by an asterisk (\*); those which seem to meet eligibility criteria for the National Register and are listed separately in the National Register Section, are indicated with a plus (+).

### BARRINGTON

#### Town Streetscapes 1881-ca 1906

Rhode Island's first Rural Improvement Society was organized here in 1881 to cultivate public spirit, improve public buildings and highways, and beautify the town. The Society endorsed building a new town building with landscaped grounds (see 283 County Road), landscaping railroad stations and town roads, developing sanitary precautions, and recognizing Arbor Day as a public holiday. First celebrated here in April 1886 by planting a tree in Abraham Lincoln's memory at the Drownville Railroad Station, Arbor Day was an important annual event for the Society, and memorial trees were incrementally planted around the town. By 1890 the Society had successfully prevailed on the Old Colony Railroad Company to place the grounds and approaches to the stations under the care of a "competent florist," but nothing remains to document what was done.

Today many of the late 19th-century street trees have disappeared. Some isolated trees remain, and sections of town retain the Society's charming streetscapes, including Rumstick Point and portions of Nayatt and Washington Roads. The abandoned rail right of way may incorporate fragments of the old landscaping in its new incarnation as East Bay Bicycle Path.

#### 283 County Road

Barrington Civic Center 1873, 1887

An impressive complex with Town Hall (1887; Stone, Carpenter & Willson, architects) and Leander Peck Memorial School (1916-1917; Martin & Hall, architects) set in a landscape both dramatic and picturesque. Town Hall, reached by a tree-lined drive and set amid sculpted foundation plantings, commands a rise above a sweeping lawn. At the foot of the lawn on County Road is a veterans' memorial with small rock garden, seating area, foundation shrubbery, and an Honor Roll of town residents who served in the military. To the south, downhill, and farther back from County Road, Peck School, now the town's library, occupies an axis perpendicular to that of Town Hall. Southwest of the school is a small pond with fountain and gazebo. Large parking lots occupy space behind Town Hall.

The landscape retains much of its original feel but has nevertheless evolved over time. The Rural Improvement Society lavishly praised the new Town Hall in 1890, and probably had a hand in landscaping the grounds; by 1906 several deciduous trees lined the driveway and dotted the front lawn. The lawn and approach to Town Hall remain as designed, but many of the trees dotting the front lawn have disappeared. The pond south of Peck Memorial, incrementally landscaped during the 20th century, now needs rejuvenation. The additions of other structures and large parking area reflect increased intensity of use.

#### 295 County Road

Prince's Hill Cemetery

1729, 1806, 1826, 1898, 1907-1909, 1917

A simple colonial burying ground expanded into a picturesque early 20th-century rural cemetery. In December 1729 a deed was conveyed to the town for the original half-acre site. This area contains the oldest of the stones. The burying ground grew to the southeast in 1806 and 1826. In 1898 the cemetery was expanded for a final time with the addition of town land. Beginning in 1907 Olmsted Brothers provided advice on the layout and design of the final portion of the cemetery. Their plans recommended maintaining the cemetery's simplicity and natural topography, physically and visually linking the cemetery to Town Hall, screening the cemetery's street border by adding a low stone wall and sidewalk along the street, exploiting the bluff and river view to the east, and instituting perpetual care. These recommendations were implemented between October 1908 and August 1909.

In 1917 Mrs. William Hoffman engaged Olmsted Brothers to extend and revise the existing plantings for the Hoffman and Field burial lots in the new section. The plans for these lots include sketches for memorial headstones and their placement, inscriptions, and details of the stone foundations.

Today the cemetery improvements remain, and the plantings have been left to naturalize along the boundaries of the property. The Peck tomb and the Hoffman/Field/Anthony burial lots reflect the influence of the Olmsted firm in their naturalized evergreen plantings and their layout. The cemetery strongly retains its early 20th-century design, if not all the plant material.



**63 Federal Road**

St. Andrew's School 1909-1925

The campus of St. Andrew's, an independent middle and upper school, is organized around a main semi-circular driveway which leads to the grouping of campus buildings then back to Federal Street. The curvilinear road pattern at front gives way to more orthogonal paths and regularized vistas at rear. A narrow rectangular quadrangle forms the core of the present campus. The rear of the early buildings face the quadrangle on the south; newer buildings sit to the north, west and east. The doors of the newer buildings line up directly with the doors on the opposite side of the quadrangle, creating a series of perpendicular cross paths on the quadrangle without any radial paths. Large parking lots have been added near the gymnasium and art center to accommodate campus vehicles. A few of the many trees date to the early history of the site, though most are fairly young.

St. Andrew's School was founded in 1893 by the Reverend William Merrick Chapin as a residential manual-arts vocational-training school for homeless boys. The school moved to its present site in 1898 and occupied a group of existing residential buildings and outbuildings, and the original feel of the campus was agricultural. As each structure was added to the campus, its plan became more formalized. Olmsted Brothers occasionally consulted on planning and building siting between 1909 to 1925, but the firm's overall involvement here was minimal.

Though there was never any formal master plan, development carefully integrated each addition with the existing buildings and landscape to create a pleasant, well-organized campus.

**26 Nayatt Road**

J. U. Starkweather Residence ca 1910

A well maintained turn-of-the-century residential landscape, this property occupies a site formerly part of the Dexter/Sharpe grounds designed by Robert Morris Copeland in 1871. The house sits well back from the road with a slightly curved driveway which runs from the street past the south side of the house to a detached barn then curves and exits the property on Glen Avenue. The lawn south of the driveway is dotted with turn-of-the-century trees and shrubs, and a large vegetable garden occupies the area between the house and driveway east of the house. Starkweather served one term as president of the Barrington Rural Improvement Society between 1881 and 1898.

**139 Nayatt Road**

Alfred M. Coats Residence 1924-1927. 1932

For this dramatically sited property, overlooking the links of Rhode Island Country Club to the west and Narragansett Bay to the south, Alfred M. Coats engaged Olmsted Brothers in 1924 to complete the landscaping. Sibley Smith had overseen previous sitework, which included a terrace with a planting wall, roses on the west end of the terrace, a flower garden surrounded on the south and west by arborvitae, a rose garden area south of the garage, a vegetable garden, and random shrubs. The Olmsted plan recommended readjustment of the existing plantings, realignment of the property's driveway, and moving the tool shed. The Coates agreed to a phased installation, and the entire plan was installed between 1924 and 1927. Coats sold the property in 1930 to L. W. Jones.

The Olmsted Brothers continued to develop the site for Jones, father of rose-gardener Karl Jones (See 93 Rumstick Road). Plans include adding a greenhouse, revising the gardens, and reworking the rose garden. Extensive documentation exists for this property.

**140 Nayatt Road**

Reba Ballou Watson Residence 1915-1916

Frederick A. Ballou gave the property as a wedding present to Mrs. Watson; Clarke & Howe designed the house. Olmsted Brothers' involvement began with advice on the siting and grading of the house in 1915. The firm proposed to develop a stone wall covered with vines along the street border of the property, to arrange trees and shrubs around a lobed driveway in front of the house, and to develop a garden north and east of the house. By the spring of 1916 all of the proposed plantings were installed with the exception of the garden which the Watsons felt was "too exposed and chose to not install it at the present time."

The plan, the circulation pattern, and most of the trees and shrubs remain. A hedge defines the borders of a formal, symmetrical garden east of the house porch. A sunken area of lawn beyond this garden is ringed with large trees and shrubs. Another geometrical vegetable, herb, and perennial garden lies east of the garage at the rear of the property. Changes to the vegetable garden design include the addition of a grape arbor and minor changes in the garden layout. The formal perennial garden was eventually installed in three rectangular beds. The plantings in these beds have been simplified but the layout is the same as shown on the plans. The privet hedge has been removed from behind the stone wall along the street, and some of the plantings in the driveway turn-around have changed. The overall design intent, however, is clear, and much of the original plant material has been retained.

**150 Nayatt Road**

Rhode Island Country Club 1911-1923

An early 20th century clubhouse, grounds, and golf course designed by prominent landscape architects. Olmsted Brothers provided the landscaping plan for the grounds of the new country club, and Donald Ross designed the eighteen-hole golf course. Between 1911 to 1914 the Olmsted firm developed an overall master plan for the country club. The Olmsteds' extensive sitework included improving the turf, revising outlines of the woods, filling wet areas and improving drainage, designing the main drives near the club house after its completion, designing a dam and bridge at Cook Street to hold back the tide and to drain the marshes, and developing grade and planting plans for the tennis courts, bowling green, and clubhouse. The firm was asked to return in 1923 to design improvements to "Old Tom's Spring" north of the eleventh green.

The landscape remains much as the Olmsteds and Ross designed it. Some changes have been made to accommodate increased parking, wider roads, and golf carts. There is a new footbridge over the canal near South Lake Road. Typical for landscapes of this age, the only loss is of plant material around the grounds.

**355 Nayatt Road**

Forest Chapel Cemetery 1871, 1911-1914

A picturesque rural cemetery on a sloping hillside site bounded by a mortared stone wall. The main entrance, on Governor Bradford Road, features a semi-circular wall and entrance posts. Beyond the entrance are winding roads, large trees, and shrubs.

The Forest Chapel Cemetery Association bought land here in 1871 with funds obtained from the sale of the Forest Chapel at Barrington Center. The Chapel was constructed by the Mutual Improvement Society, which reserved one cemetery lot for each of its members in the new cemetery. These lots are platted in a circle in the center of the site. Between 1911 and 1914, Olmsted Brothers developed plans for the Governor Bradford Road entrance, fencing, and new plantings. The wall and plantings in the cemetery remain in good condition. Most visitors today, however, enter the grounds through a new, unimposing entrance on Nayatt Road and pass through a level grass area with newer grave sites before ascending into the older portions of the cemetery.

**35 Rumstick Road**

Carleton Goff Residence 1930-present

One of Barrington's landscape treasures, this garden showcases horticultural specimens and garden sculptures created by the designer and owner, Carleton Goff. In 1930 Goff and his wife purchased a one-acre pear orchard and built a T-plan English-cottage-style dwelling just northeast of the center of the nearly square lot. Goff designed and executed many of the house's interior and exterior architectural embellishments. The garden is screened by unusual plant specimens, including redwoods, atlas cedars, large boxwood, pencil hemlocks, and flowering shrubs. The landscape here is somewhat episodic: broad stretches of lawn connect distinct designed features: a terrace framed by the south and west wings of the house, a summer house west of the terrace, a small formal garden west of the summer house, and a large, circular-plan sunken garden to the south of the house. Goff's garden sculptures include a black locust bust of Pan in the middle of the formal garden and an armillary sphere atop a lifelike turtle base in the center of the sunken garden. A large Irish yew, boxwood, and other deciduous and evergreen specimens are in the secluded front yard, screened from Rumstick Road by hemlocks. A small gate at the southwest corner leads across Woodland Drive to a second parcel, also owned by Goff, with bird-attracting plants, including crabapples, cherries, other berry-producing shrubs and trees, redwoods, and atlas cedars. A salesman by profession and a gifted artist by avocation, Goff's talents transcend a variety of disciplines to create a unique, distinguished garden design.

**53 Rumstick Road**

Henry A. Hoffman Residence 1906-1919

William Hoffman built this house in 1885 and sold it in 1900 to his brother Henry, who engaged Gallagher and Pray in 1906 to develop a garden master plan. Between 1906 and 1919 Gallagher provided 74 plans, including planting plans for the annual gardens every year. Added garden structures included a pool, footbridge, fences along the south property line and along Rumstick Road, orchard and grape trellis, trelliswork between the croquet lawn and the garden, a Lord & Burnham greenhouse, rock garden, and a spruce pole screen on the existing fence in the vicinity of the rock garden. Additions to the house in 1907 and 1917 necessitated some regrading.

The property is remarkably intact, and most of the overall landscape design from the 1906-1919 period remains. The croquet lawn, formal gardens, axial vista from the house, portions of the orchard, and the arbors and cross-garden vistas are all still extant. The rock garden along the north property boundary has become overgrown with the trees which were part of the original

garden plan. The design of the garden is readable though very shaded. The spruce pole fence is intact, though is in need of some restoration. A horse paddock has replaced the large cutting garden, and a fenced lane connects this paddock to a small field at the rear of the property, dividing the gardens from the naturalized pond. Some of the plantings along Rumstick Road have deteriorated, but the overall design of the site is readable.

**BRISTOL****Coggeshall Farm ca 1750 et seq.**

Operated as a living historical-agriculture interpretation site, this farm museum includes both historic and reconstructed farm buildings. The complex is located at the end of a long, tree-lined lane framed with well-maintained stone walls. Open fields and pasture sit between the house and the road. The land which it occupies is part of the larger Colt State Park. The property is a good living history illustration of 18th-century farm life.

**Colt State Park 1822, 1903 et seq.**

Col. Samuel Pomroy Colt began acquiring property in Poppasquash Neck in 1903 with the intent of creating a public park. The site includes the old Town Poor Farm, Chase Farm, Coggeshall Farm, the North Burial Ground, and several dwellings from the 18th, 19th, and 20th centuries. Between 1903 and 1913 Colt laid out the drives through the park, ornamented the grounds with trees, shrubs, and statuary, and constructed the Mill Gut Bridge, Casino, and Bull Gates. In 1917 he added a dairy barn. Colt retained private ownership but opened the area to the public. The issue of continued public use of this land became a public concern after Colt's death in 1921. As early as 1935 the Metropolitan Park Commission recognized the growing pressures for development of waterfront land and the need for public open space in the upper Narragansett Bay; they recommended that the State of Rhode Island purchase the site for a public park. In 1957 the Colt heirs sought to sell the acreage for an upper-income housing subdivision. In 1963 state legislation and a Town of Bristol vote allowed for the purchase and development in 1965 of Colt State Park as the first acquisition under the new Green Acres program. It remains the largest open space in the upper bay region.

The landscape today is a compilation of the changing uses and ornamentation added to the site during each successive period of ownership. The underlying remnants of the early agricultural landscapes remain evident in straight stone walls that define field patterns, mill works, and archaeological remains. The 19th-century overlay of the Colt park-like landscape includes a reuse of the earlier agricultural fields on a larger,

combined scale and changed boundary definitions. The site is reoriented with the addition of park roads which meander through the earlier agricultural landscape. Colt embellished the earlier landscape with ornamental plant materials, especially along the main drive, and introduced picturesque buildings and structures.

The site's continuing use as a park has introduced upgraded park roads, parking lots, bicycle paths, improvements to the outdoor chapel, defined picnic sites, and improved sanitary facilities. Park roads and path systems do not follow any of the early period use/road patterns. Recently added signage, plantings, fencing, and structures follow the standard designs used throughout the Rhode Island state park system.

**55 Ferry Road**

Wind Hill, The Mills-Nicholson Residence 1889, 1924-1934

John Mills built his summer house, designed by Trowbridge & Livingston, just as this part of Bristol was emerging as a stylish vacation retreat. In 1922, Paul C. Nicholson purchased the property and asked Wallis Howe to redesign the front entrance and add a wing to the main house. In 1924 Nicholson approached architects Jackson, Robertson & Adams to design a new enclosed salt-water swimming pool. At the same time he asked Olmsted Brothers, landscape architects for the Nicholson's principal house, 288 Blackstone Boulevard, Providence (q.v.) to advise the pool architects and to develop the planting plan for the pool's garden borders. Between 1924 and 1934, the Olmsted recommendations were executed. In addition, the firm provided a master site plan, which included a redesigned driveway and pool approach. Some recommendations, such as a reflecting pool, were not realized. Many large trees on the site were lost in the 1938 hurricane.

Nicholson's daughter Martha Livingston inherited the property after her father's death. The Livingstons added two terraces to the north and the west of the house and a porte cochere and garage closer to the house. A formal garden, once north of the house, is gone, but the pool courtyard, driveway and other landscape elements from the Nicholson period remain intact and in good condition.

**101 Ferry Road**

Blithewold, The DeWolf-Gardner-Van Wickle-Lyon Residence

1841, 1860s, 1894 et seq.

One of Rhode Island's greatest landscape treasures, Blithewold's design reflects development through 150 years of different owners. Dr. John James DeWolf and later John Gardner planted a number of unusual specimen trees. Some of these remain, but the estate's appearance today is due largely to the efforts of one family: Augustus Stout Van

Wickle, his widow, Bessie Pardee Van Wickle McKee, and their daughter, Marjorie Van Wickle Lyon.

When Van Wickle purchased the site in 1894 the estate had been badly neglected, and the greenhouses and other outbuildings were in ruins. He immediately began substantial improvements to create an extensive, landscaped summer residence. He hired the New York architectural firm Mead & Taft to design a rambling, picturesque dwelling and self-styled landscape architect John DeWolf to design the grounds. By 1895, Van Wickle had completed the main house, drives and walks, well house, breakwater, beach house/pump house, and stone wall and entrance on Ferry Road.

The property, however, soon saw extensive changes. Van Wickle died in a hunting accident in June 1898. His widow married William L. McKee in 1901. The main house burned to the ground on 4 June 1906. Boston architects Kilham & Hopkins were commissioned in 1907 to design a new, more formal country house approximately on the site of the first house. John DeWolf was hired again in 1910 to further develop the grounds around the new house. The general design of the grounds remained the same, but new features were added. The McKees installed the foundation plantings, rose garden, moon gate, bosquet, water garden, and north garden, also known as the Sunken Garden. Photographs of the garden amply document elaborate, formal boxwood-edged beds and extensive stonework throughout the new garden.

Incremental changes began to occur in the 1930s. The McKees moved to Blithewold permanently in 1932. The boxwood, winter killed in 1918 and 1933, was replaced with a grass panel in the center of the garden and perennial borders along the surrounding stone walls. The 1938 hurricane devastated Blithewold: it uprooted hundreds of trees, flooded the water garden with salt water, and destroyed waterfront buildings.

Marjorie Lyon inherited the property after her step-father's death in 1946. Continuing the Blithewold tradition, Mrs. Lyon took an avid interest in Blithewold's grounds and considerably amplified the specimen plantings to the grounds and greenhouses of the estate. Mrs. Lyon died in 1976 and left Blithewold to the Heritage Trust of Rhode Island, which maintains and interprets house and grounds as a museum and botanical garden.

Blithewold's early 20th-century landscape design laid over the Gardner's 19th-century English estate and later improvements to the grounds made by the McKees and the Lyons have resulted in a continuously evolving landscape design filled with unusual plant materials. The silver maple on the east lawn was the only tree believed to be remaining

from the period when Blithewold was part of the John DeWolf farm. Probably the best known tree at Blithewold is the Giant Redwood in the enclosed garden. This tree is believed to have been brought from the greenhouses in Brooklyn, New York by John DeWolf. The Cedrela near the southwest corner of the house, the bamboo near the greenhouse, weeping beeches, weeping hemlock, dove tree, and other rare horticultural specimens make Blithewold a signal attraction for horticulturists.

#### High Street

Bristol Common 1680 *et seq.*

The 8-acre Bristol town common was set aside in 1680, and the town still regulates its use. From 1681 to 1698 the site was used for Bristol's "Training Band," a group which held drills and parades here every Saturday in preparation for Indian attacks. It was later used primarily for pasturing animals: geese were banned in 1705; swine, in 1707. The east burying ground, located in the southeast corner of the common was in active use from 1732 to 1848. Several buildings have occupied the site—including the town's first Congregational Meetinghouse and James DeWolf's Mount Hope Academy—but newer buildings serve the general public. By 1851 five buildings lined the High Street edge of the common. At this time a single row of elms defined the borders and paths of the common. By 1870 efforts to beautify the common led to planting a double row of trees around the perimeter. Twentieth-century recreational and community needs resulted in the construction of a basketball court, baseball field, tennis courts, and a recent children's playground. From training ground and common pasture land to park, this common has followed similar patterns of land use found in other New England communities. It remains today a viable, active community outdoor space.

#### 2 High Street

Charles B. Rockwell Estate 1930-1937

Rockwell built the house, designed by Wallis Howe, in 1924. In 1930 he turned the grounds over to Fletcher Steele, who developed an extensive master plan for developing the site. East of the house, steps from a sitting terrace lead across a rear lawn to the central path of a formal perennial and rose garden bordered with privet hedges. Beyond the formal garden is a tennis court, small family cemetery, and service/access road which led to Walley Street along the eastern boundary of the property. North of the rose garden is a "secret" rock garden screened by evergreens. South of the formal garden and cemetery is a tree alley parallel with Hope Street leading to the vegetable garden. Along Hope Street the master plan indicates the garage court, swimming pool, and connecting

walks from these features back to the house terrace.

Steele's landscape remains largely intact. The garage as it exists today is slightly different than that designed by Steele. The rock-garden plant materials have grown large, and the resulting shade limits the diversity of the plant material in this garden; however, the seclusion enhances the surprise and privacy of this hidden garden. Plant materials have changed in the formal garden. The high wall in front of the house was constructed in 1938 after the hurricane.

This well documented, well maintained property is one of the best surviving examples of Steele's work in Rhode Island.

#### 500 Hope Street

Linden Place, George DeWolf Residence 1810 *et seq.*

General George DeWolf commissioned Russell Warren to design this house. The garden specifications called for using brick and marble as construction materials. Tradition maintains that the builders brought the dismantled elements of the pleasure gardens of Jerathmael Bowers in Somerset, Massachusetts to this site. After DeWolf's financial ruin and flight to Cuba in 1825, the house passed through several family members who barely managed its maintenance. In 1865, it returned to George DeWolf's daughter Theodora Goujaud DeWolf Colt, who restored house and gardens beyond original grandeur. She re-laid the marble path from Hope Street to the portico, planted linden trees on either side, and designated the house "Linden Place." The Charles DeWolf summer house was moved from the Gardiner residence to Linden Place during this period.

Today the house and some of the 1810 outbuildings are extant. A ballroom constructed in 1905 for Samuel Pomeroy Colt replaced some of the earlier support buildings. Little is known about the history of the gardens and grounds. Garden paths remain as do the Charles DeWolf summer house and another summer house from a later period. Most of the extant gardens date probably to the ownership of Theodora Goujaud DeWolf Colt and Samuel Pomeroy Colt.

#### 1393 Hope Street

North Farm 1902-1903

Dr. George Hall, a physician, practiced in Japan during the first half of the 19th century. While in Japan, he became an avid botanist, and returned to the States with numerous samples of Japanese plant material which he introduced here, on his own property, and on the Newport estates of his colleagues and friends.

In 1902-1903 Mr. and Mrs. Howard Lee Clark of Providence developed this property as a country estate, "North Farm," designed by architect Charles Platt. The house was demolished in the 1960s, but the formal

garden remains. It includes a classical revival pergola and summer house with axial and cross-axial vistas to the water, architectural features, and specimen plant materials.

Today the remnants of the formal garden are still extant, surrounded by a large-scale condominium development. Many of the unusual specimen trees planted by George Hall are extant. There is no herbaceous material remaining in the garden, but many of the shrubs and trees have survived in fair to good condition. Arnold Arboretum staff advise the condominium association on the management of the remaining plant material. The trees are labeled, and the site is maintained as an arboretum for the use of the condominium residents. Though the context and setting of the garden have been lost, the plant material and the internal design of the garden are of significance.

#### 250 Metacom Avenue

Mount Hope Farm *ca 1742 et seq.*

A 200-acre property with agricultural and designed landscapes spreading out from an elaborate residential complex, this property represents the result of years of layering of land uses, including its importance and use by the American Indians, its settlement as an English gentleman's farm by Isaac Royall, and its subsequent agricultural and pleasure landscape uses by the Bradford, Church, and Haffenreffer families.

The residential complex sits well back from Metacom Avenue. Open lawns and several large trees along the street and driveway separate the street's stone walls from the large house, built in three separate campaigns (*ca 1742, ca 1840, ca 1890*). Boxwood hedges define the immediate front yard of the house from the fields. The 1920s formal, geometric gardens with circular beds, long rectangular beds of iris and peonies, garden paths of gravel and grass are still readable, but most of the gardens have been converted to grass lawns bordered with stone walls, wooden gates, and shrubbery borders. The 1958 gardens are directly linked to a brick terrace next to the house. Brick paths link gardens and the terrace area. Design of the terrace and gardens emphasizes the view of open fields and water southeast of the house. Across an open lawn from these gardens and beyond a wooden gate and screen of deciduous shrubs, is the pool house and terrace. This area is decorated with plantings of annuals during the summer season. Screen borders of azaleas and other flowering shrubs extend the season into the spring. Open fields lined with stone walls stretch down to Mount Hope Bay, where a cabin overlooks Seal Island at Church's Cove.

In 1742, Isaac Royall and his wife Elizabeth acquired here property measuring 376 acres and began construction of the house. In 1783 William Bradford purchased the Royall Farm, a 368-acre farm with a "celebrated" garden. An auction sale advertisement in the 1830s described the property's valuable farmlands, fruit orchards, extensive gardens, and ample supply of fresh water for plant cultivation. Samuel W. Church had purchased the property in 1837 and developed a model farm here. Members of the Church family farmed the land until 1912. It had fallen into disrepair by the time Rudolf F. Haffenreffer purchased the property in 1917. Formal annual and perennial gardens were constructed by the Haffenreffers in the 1920s. Farming on the site ended in 1952. Two new, smaller gardens were designed in 1958 by Lydia Jastram and Ray Thayer. An in-ground swimming pool was installed *ca 1960*.

#### Poppasquash Road

Poppasquash Neck Streetscape

Poppasquash Neck remains one of the most scenic streets in Bristol. The narrow, winding road and its adjoining, well-maintained estates, with frequent views of the water beyond, are spectacular. The architectural resources, natural resources, and land uses combine in a remarkable spatial sequence illustrating three centuries of development along this route.

#### 158 Poppasquash Road

DeWolf Farm *ca 1740, ca 1760, ca 1950*

An 18th-century farm complex with later additions located behind a stone wall and hedgerow at a sharp bend in Poppasquash Road, this property was one of several owned and farmed by the DeWolf family in the 19th century. A holding area is located behind the barn complex. Today the 52-acre farm is operated as a tree nursery. Property boundaries and field patterns remain the same, but nursery use significantly changes the appearance of the landscape.

#### 333 Poppasquash Road

Point Pleasant Farm, The Charles B. Rockwell Residence *1938-1940*

An impressive mid-20th century country seat overlooking Bristol Harbor. Rockwell moved here from 2 High Street (q.v.) and once again engaged Wallis Howe and Fletcher Steele, the two professionals who designed his first house, to design this house and grounds. The house sits well back from Poppasquash Road at the end of a long driveway and expansive lawn.

The driveway introduces the property through a marvelous spatial sequence: it follows a ninety-degree curve off the road, then runs perpendicular to road and house through a double alley of fruit trees, and

terminates with a forty-five-degree turn into a square forecourt, which suddenly reveals the entrance elevation. Distinctive garden spaces emanate axially from the house. South of the forecourt is a sunken lawn, originally a perennial garden. Directly south of the house is the remains of a tree grove. Immediately east of the house is a two-level semicircular terrace, a transition between the principal interior living spaces and the lawn; Steele designed the benches which form part of the terrace's low wall. Beyond the terrace open lawn sweeps to the water. North of the house is a small service court and cutting garden. The cutting garden was designed by architect G. L. Millard.

Most of Steele's plan was installed and remains extant today in good condition. The evergreens in the south grove have been replaced with oaks, and the plant materials in the sunken perennial garden have been reduced in scale. The overall design scheme for the site as designed by Steele is intact.

#### 20 Sherry Avenue

Juniper Hill Cemetery *1857 et seq.*

Land for this cemetery was purchased from the heirs of Levi DeWolf in 1856. The following year, Niles B. Schubarth surveyed the land and prepared landscaping plans for this picturesque rural cemetery, spectacularly located atop Juniper Hill. The Gate Lodge, designed by C. A. Hall, was completed in 1869. Schubarth's design exquisitely complements the dramatic topography, which changes some eighty feet in elevation over its twenty-two acres. The curving roads and pathways, many of them still grass as originally constructed, move over and around the hillocks and dales. The remarkable specimen plantings include many exotic varieties of trees—including weeping beech and fern-leaf beech, and magnolia—and flowering shrubs. A substantial number of original plant material appears to survive, including massive hemlocks and rhododendron.

The cemetery survives in excellent condition. The northwest and southeast corners of the rectangular plot are now reforested and filled with scrub undergrowth, but there the original roads and paths remain, as do a few isolated burial plots. The principal roads were paved with macadam in the 1960s. Otherwise, Juniper Hill Cemetery is little changed and evokes a strong sense of time and place.

**BURRILLVILLE****122 Barnes Road**

Tamarack Ram, S. Paine House  
*ca 1810 et seq.*

A small farm bounded and subdivided and surrounded by stone walls; in addition to walls, its principal features include a 1-story farmhouse and ramped barn built into a hillside. It has been both a horse farm and a small family subsistence-level farm.

**500 Buxton Street**

Wright's Farm *18th century et seq.*

Through layers of construction this farm illustrates the evolution of agricultural activity over two centuries. The farm complex, surrounded by high stone walls, is tightly organized around a lane leading east off Buxton Street; the south-facing farmhouse lies south of the lane, while the agricultural outbuildings lie west and north of the lane. The outbuildings include barn, sheds, and collapsed silo. Woodlands border the farm pastures on the south and west, and pastures and corn fields occupy the gentle northeast facing slope of the hill to the rear of the farm complex. The land flattens to the north. Other farms cluster around this relatively flat area, surrounded by more hilly terrain, and together with Wright's Farm reinforce a strong agricultural image.

**70 East Avenue**

Town Buildings *1933-1937*

Burrillville's Town Hall, Ninth District Court, Jesse M. Smith Memorial Library, and the Assembly were all gifts by local industrialist Austin T. Levy to the town. The four buildings were erected at the intersection of Main and Chapel Streets, transforming Harrisville from a 19th-century hamlet into an idealized New England village. Hedges, the mill pond, large trees, and flower beds dominate the landscaping around these town buildings today. Landscape features date from the 1930s through the present. This combination of buildings and landscape into a town center, like that of Slatersville, is a good example of the Colonial Revival interest expressed in small mill villages throughout New England during the early part of the 20th century.

**169 East Avenue**

Southmeadow

Austin T. Levy Residence *1932*

Levy, an agent for Charles Rockwell's Namquit Mill in Bristol, met and married the boss's daughter June. In 1915 they moved to Harrisville, where Levy assumed the presidency of the Stillwater Worsted Company, and purchased the Greek Revival William Tinkham House (1856). By 1918 they had extensively renovated the house and renamed the property "Southmeadow." It stands near East Avenue, with a small front yard land-

scaped with a few large trees and some foundation plantings. The rear yard of the property is extensive, and includes a terraced Italian garden, large apple orchard, tennis court, and several large specimen trees and shrubs.

Fletcher Steele did extensive work for June Levy's father at two Bristol residences (See 2 High Street and 333 Poppasquash Road) and listed the Levys as clients in 1932. His client file indicates four drawings for landscaping Southmeadow, but none seems to survive. It remains unknown whether Steele's design was fully or partially implemented and, if so, how much remains. It is, withal, a good example of early 20th-century Classical Revival gardening in the style of Steele.

**85 Mount Pleasant Road**

Esten Farm *Late 18th century [?] et seq.*

An early farmhouse with shed and deteriorating barn. The house is set on a slight rise in the center of fields divided by stone walls. The farm was probably active agriculturally from the late 18th century until the early 1980s; ten years later the buildings were abandoned but fields were still mown. Esten Farm may represent one of the casualties of the 1980s federal dairy buy-out program.

**585 Stone Barn Road**

Diamond Egg Farm *Mid-19th Century*

This property occupies fertile flat fields and rolling uplands on both sides of a road; open hay fields and woodlands surround the central complex. To the north of the road the farmhouse, the road's eponymous barn (1855), a 20th-century barn, and a shed form a loose quadrangle; the south side of the road is lined with three poultry houses and a shed. The well-maintained and picturesquely sited complex represents the evolution of a subsistence or family farm into more specialized production in the 20th century.

**CENTRAL FALLS****580 Broad Street**

Jenks Park *1890*

The town's only public open space, this is a dramatically sited and landscaped parcel amid prominent rock outcroppings. The entrance through an archway in the low granite retaining wall on Broad Street leads to a broad central path, shaded by an alley of oak and beech trees, that winds its way through the outcroppings. The highest outlook, known as Dexter's Ledge, was extended with a retaining wall, circular promenade, and pavilion. Another outcropping is encircled with a set of steps leading to a second pavilion. An artificial hill was created in the southeast corner of the park with a fountain at its summit. On the east side of this hillock is the third of the park's pavilions, overlooking Broad Street. All three pavilions are roofed with carousel-like

canopies. The only major addition to the park since its creation is a stone clock tower, Cogswell Tower, constructed in 1905 on the Dexter's Ledge promenade.

Donated in 1890 to the Central Falls Fire District in the town of Lincoln, Jenks Park was the gift of Alvin F. Jenks, a local industrialist.

**CHARLESTOWN****162 Biscuit City Road**

Holloway Farm *18th century et seq.*

A 160-acre sheep farm bordering the Great Swamp located back from Biscuit City Road on a densely wooded private lane. The farm complex includes a farmhouse (1835), sheds, and 20th-century barn set at the center of rectangular and trapezoidal pastures defined by stone walls and wire fences; pastures are organized orthogonally on a north-south axis. To the northeast of the farm complex is an organically shaped woodlot. Sheep require less grazing land than cows, therefore pastures here are relatively compact; much of the remaining acreage is woodland. The farm retains good integrity. Farming here probably dates from the 18th century; sheep farming for the past 100 years.

**20 Christian Hill Road**

Maple Lake Farm

A farm complex spectacularly located on the shore of Maple Lake, this had been a working dairy farm until the 1970s. The house dates to the late 19th century, and the outbuildings, which sit directly on the road but at the center of the farm fields, date to the early 20th century; badly damaged by fire, they stand abandoned, while the fields are kept in hay, maintaining the property's rural agricultural character. Farm income was supplemented with the renting of vacation cabins in the early 20th century.

**Post Road**

Post Road Streetscape

The section of Post Road west of the intersection of Routes 1 and 1A includes open fields, woodland, and historic houses. The road winds through the Charlestown woodland past historic farmsteads. It possesses features typical of rural Charlestown.

**50 Sand Plain Road**

Ennis-Fenner Farm *ca 1850 et seq.*

A well situated 85-acre farm with rolling topography and well-maintained stone walls. Along the road, the linear farm complex includes the main house, nearby barn slightly farther back from the road, and sheds in a loose row behind the barn. Pastures lie to the south of the farm complex, and a rocky, hilly pasture rises southwest of the complex. The property was maintained as a small dairy farm until the late 1960s or early 1970s. Two

newer houses stand near the road to the west of the original complex. While no significant agricultural activity occurs here, the pastures remain open and perpetuate traditional farm organization patterns.

#### Shannock Road Streetscape

This road is one of the most scenic in Rhode Island with its undulating topography, small brooks, vistas to small farmsteads, and distant vistas reaching to Narragansett Bay. 1350 Green Pasture Farm, Cross Farm *ca 1850 et seq.*

A well-maintained horse farm with original farmhouse, corn crib, small pig barn, sheds, and large 3-story barn atop an elevated flat in the southwest corner of the property. Mature planted vegetation and gardens somewhat screen the main house to views from the road. The extant agricultural landscape, however, is open, with rolling pastureland, divided by paddock fencing, bordered by woodlands on the south and west. Horse barns and rings were added in the 1970s to accommodate the thoroughbred horse business. These structures are well placed and do not detract from the historic landscape appearance.

#### Shumankanuc Hill Road

Shumankanuc Farm District

The Luchka Farm, Burdick Farm, Barrett Farm, and Stedman Farm constitute an agricultural district, which has been cultivated since the mid-19th century. The Luchka Farm was a 19th-century dairy and crop farm; the Barrett Farm dates to the same period. The Luchka Farm lands straddle both sides of the road, but the fields are becoming overgrown, and the farm buildings are in deteriorating condition. The better maintained Barrett Farm currently operates as a beef cattle farm, including hay fields, woodland, inactive fields, and fieldstone walls; its original farmhouse has been replaced by an early 20th-century structure. The Burdick Farm occupies a relatively large tract of farmland commanding a fine view to the northeast from atop Shumankanuc Hill. Individually these farms have marginal integrity due to their deteriorating and altered structures. The landscape which surrounds these farms, though becoming overgrown, does retain its historic integrity.

## COVENTRY

### 375 Narrow Lane

Arnold Farms 18th century, 1920

A 90-acre farm reworked into a country seat in the early 20th century. The residential complex stands in the middle of extensive open fields with stone walls, remnants of the original agricultural landscape. The complex includes large main house—incorporating an early center-chimney dwelling—barn, outbuildings, garages, guest house, greenhouse, and an early swimming pool. An entrance drive and service road connect the house to the outbuildings through a roadway which runs under an arched opening in the house and along the edge of an orchard which sits between the house and the outbuildings. Rolling meadows surround the house complex. Olmsted Brothers consulted with Edward Everett Arnold on the circulation systems in the early 1920s, but the extent of their involvement in the organization of the residential grounds and gardens remains unclear. The complex retains all of its Colonial Revival appearance and the grounds reflect the gentlemanly interests of estate farming in the 1920s overlaid on the previous small-farm history of a previous era.

### American Cranberry Company

*mid-19th century et seq*

At the southern end of Narrow Lane a part of Arnold Farms leased to a private company to grow and harvest cranberries is now Rhode Island's only cranberry operation. The cranberry bog is a distinct form, with a network of large, rectangular bogs contained within earthen levees. This is an important agricultural operation for both its unique type—within the state—and its historic traditions.

## CRANSTON

### 1569 Broad Street

Oakland Cemetery 1848

A rural cemetery with winding roads and landscaped specimen groves (willow park, cedar park). The landscaped island in Cunliff's Pond has a circuitous perimeter and small meandering footpaths leading to the individual burial plots. This cemetery, platted in 1848 by the engineering firm of Cushing and Walling, embraces the rural cemetery aesthetic seen at Juniper Hill, Bristol; Swan Point, Providence; and River Bend, Westerly (q.v.).

### Dean Parkway

1910

A 120-foot-wide tree-lined parkway that winds easily from Oaklawn Avenue up Sockanosset Hill to a park surrounding the no-longer-extant Sockanosset Reservoir. In January, 1909 John M. Dean gave the

Metropolitan District Commission (q.v.) land from his country estate that included Meshanticut Lake and the parkway. Dean Parkway was constructed in 1910 to designs by Olmsted Brothers along the southernmost portion of Dean's residence and farm. Dean had long demonstrated an interest in landscape and open space issues. He had planted his own estate and the adjacent Meshanticut Plat with deciduous trees and rambling roses and routinely opened his land surrounding Meshanticut Lake to the public for recreational use. His gift represented one of the first steps toward realizing the 1906 Metropolitan District Plan, an integrated system of parkways, parks, and open space planned to link the metropolitan Providence area, the upper shores of Narragansett Bay, and its river tributaries.

### 417 Dyer Avenue

Dyer Nursery and Farm/Pocasset Cemetery 1823-1874, 1876, 1892-1896, 1914

Overlooking Print Works and Dyer's Ponds, this is a rural cemetery overlaid on an early, significant nursery. Landscaping in the cemetery is simple, including many specimen deciduous trees arranged in rows, a reflection of the early nursery use. Typical of mid-19th-century rural cemeteries, organization here includes winding, strategically sited roads that loop among large trees, flowering shrubs, and cemetery plots dotted with gravestones.

Throughout the early part of the 19th century, Dyer's Nursery occupied this site, supplying many unusual trees and shrubs for Rhode Island estates. In 1835, Dyer supplied the fern-leaf beech at the Redwood Library (q.v.), in Newport. Throughout the 1830s, Dyer propagated mulberry trees to supply the silkworm craze sweeping the country; during this period his nursery became known as Mulberry Grove. In the 1840s Dyer supplied plant material for the Samuel Arnold estate, Lazy Lawn (q.v.), in Middletown. The Dyer family farmhouse, now the cemetery office, also recalls this period.

The property was platted as the Pocasset Cemetery in 1876 by Niles B. Schubarth. Later sections were platted in 1892 and 1896 by R. H. Tingley, and in 1914 by W. L. Anthony.

In 1906, the Olmsted Brothers identified this site as an important existing open space and included it as part of their Metropolitan District Plan.

### Hope Road Streetscape

Hope Road has seen some significant new residential infill, especially east of Pippin Orchard Road. The road is primarily wooded, with small breaks in the woodland illustrating overgrown fields reverting to woodland. The area of Hope Road nearest Lippitt Hill Farm is the most scenic.

**1231 Hope Road****Lippitt Hill Farm 1735-present**

A large farm at the crest of Lippitt Hill, this represents an early agricultural landscape overlaid with pleasure gardens. By the 1930s the gardens included a small greenhouse, simple perennial beds lining the many footpaths on the property, and borders of old lilacs. Though not elaborate, the Lippitt Hill Farm follows a typical pattern for the relatively few early farms that survive largely intact. Some of the land has been acquired for public use, but property boundaries from the early farm are still apparent.

**44 Marden Street****Ralph Winsor Residence 1935-ca. 1980**

An evolved, amateur-designed terraced garden. Winsor's father, who lived across the street, collected azaleas from Japan, Belgium, and England. In 1935 Winsor and his wife built their house here, on a coal-ash-dump site overlooking Fenner's Pond. They added fill, rocks, and boulders to the hillside to prevent erosion, and covered the bank with topsoil. Beginning with donations from his father's garden and later transplanting his father's azalea garden to his own yard after his father's death, Winsor developed this specimen garden. Three terraces descend from the house to the banks of Fenner's Pond. The lower terrace is dominated by Kurume hybrid azaleas. Native plants from Japan, Manchuria, and Korea occupy sites farther up the slope. Mollis hybrids and flame azaleas occupy the center tier. Modern hybrid varieties occupy the upper level. Still intact, it represents a wonderful "collector's garden" important for its naturalistic design and unusual species.

**Peck Hill Road Streetscape**

At the Johnston border, the intersection of Peck Hill Road, Plainfield Pike, and Pippin Orchard Road and its surrounding acreage illustrate change over time, including a small corner store and four farms with different construction dates and land usage. Agricultural land use includes cattle, vegetables, chickens, and one residence with a farm-like setting.

**166 Scituate Road****Knight Farm**

An important historic landscape and farmstead, this is one of the best extant farm complexes in western Cranston. The house (ca. 1930) replaces an earlier house located just to its east. Agricultural buildings include several sheds, farm dormitories, office buildings, and a number of dairy barns dating from the late 19th century. The 100-acre farm was a dairy until the 1960s; it is now a horse boarding facility. Some residential houselots have been subdivided from the edges of the property in the 1980s. Though

these can be seen along the edges of the pasture, they do not significantly detract from the character of the farm.

**Seven Mile Road Streetscape**

Designated a scenic road, Seven Mile Road is perhaps the best of the rural roads in this portion of Cranston. Lined with farmsteads, open fields, clustered historic agricultural complexes, and some newer houses, this agrarian western Cranston byway offers beautiful views of the Scituate hills. Suburban residential infill, however, threatens its current and future integrity.

**CUMBERLAND****142 Abbott Run Valley Road****Franklin Farm mid-19th century**

A relatively large tract of gently rolling farmscape with open fields bounded and divided by stone walls. The farm complex, on the west side of the road, includes farmhouse (ca. 1840) and large barn with silo. This farm is situated on the west side of Abbott Run Valley Road. Pastures and corn fields fall away from the farmhouse complex and across the road. The property is relatively small for an active dairy farm. Suburban residential development lines the edges of the fields on the north and east.

**Angell Road****Angell Road Farms early 19th century et seq.**

The Follett/Carpenter Farm, a well preserved, evocative farm just north of the road behind a neat picket fence with a small orchard west of the farm complex, and open fields stretching down the hill away from the farmstead is the centerpiece of a group of 19th- and early 20th-century farm complexes at the crest of the hill on Angell Road in the rolling valley of Scott Brook. Significant agricultural activity has ceased, but this group of farms include working landscapes, orchards, and fields maintained in hay to retain the rural setting of the residences.

**Little Pond Road Streetscape**

A rural lane which connects Diamond Hill Road to Scott Road and the Nathaniel Whipple Highway. Between Diamond Hill Road and Scott Road it is narrow and winding, passing by overgrown stone walls, overgrown farm fields, woodland, and new houses set into the edge of the woodland. From Scott Road to Whipple Highway the land widens; here it is less winding, and more densely wooded, with small house lots near the end of the road. This road is characteristic of many small northern and western Rhode Island roads whose surroundings have changed from open farms to secondary growth woodland and residences.

**Old West Wrentham Road Streetscape**

This small section of road retains its historic character and scale and the historic integrity of its adjoining properties. West Wrentham Road has been enlarged into a major artery, but the main road bypassed this small stretch of road. The old road winds down a steep hillside for approximately one-half mile. Adjoining the road sit a number of historic dwellings, stone walls, hedges, specimen trees, and woodland.

**Rawson Road Streetscape**

This road is extremely scenic with many cultural landscape features between Abbott Valley Run Road and the Abbott Run iron bridge. The road passes a small farmstead, some small, late 19th-century structures, and mill run remains. The streetscape and its surrounds are well manicured and represent one of the most scenic roads in Cumberland.

**184 Scott Road****High Rock Farm**

Located at the end of a long farm road through overgrown fields and woodlands, the farm complex includes house, granite barn, sheds, and garage loosely organized along north-south orthogonal axes. Two pastures remain open near the house. A few cows are grazed here, but most of the farm is not utilized. Though in deteriorating condition, it is still possible to read the historic use of each field, outbuilding and wooded area. The property has been farmed since the 19th century, but it retains most integrity from the circa 1930-1940 period.

**263 West Wrentham Road****Vadenais Farm**

A cluster of family houses and extensive, rectilinear open pastures and cultivated fields lying on both sides of West Wrentham Road. The agricultural lands are on the sloping hillside of Diamond Hill with a large pond and wetlands at the base of the hill. The properties reflect 19th-century beginnings with many 20th-century alterations including newer outbuildings, walls, driveways, and a small church and cemetery located in the middle of the farms. Currently the land is used for dairy farming, open pastures, and for landscaping business.

## EAST GREENWICH

**28 Division Street**

Charles Eldredge Residence  
*early 19th century et seq.*

A large, L-plan lot with the house at the north end of one leg of the L and three terraces—each approached by four irregular flag steps—that ascend east to west. The square terrace directly behind the house, originally the working yard, has small borders and off-street parking. The second terrace, extending west of the house from Division Street to the property's southern boundary, includes an early box-edged garden path, a woodshed, and a privy near the steps leading to the first terrace. The third terrace has fruit trees and bushes, vegetable garden, and cutting garden.

The house was built in 1774. Dr. Charles Eldredge purchased the house and grounds in 1816, and the property remained in Eldredge family ownership until 1956.

The exact date of garden construction is unknown. The boxwood-edged path in the second terrace is probably part of the earliest landscaping. By 1930 the garden included extensive flower beds, barn and outbuildings on the first terrace, and fruit bushes on the third terrace. Some of the plant material then documented was subsequently removed from this garden and transplanted at Fyrtre Hall on the Warwick side of Division Street (q.v.). Today the site is well maintained and retains some of the features described in 1930, including most of the trees.

**1786 Frenchtown Road**  
Tibbits Farm

A 45-acre dairy farm is the core of a once 135-acre farm now divided among family members. Reached by a slightly curving tree-lined road, the farm complex is tightly clustered with house and barn, built into an embankment, at right angles and outbuildings—barn, heifer barn, ice house, corn crib, and garage—forming an irregular quadrangle. Several specimen trees, formal flower beds, and foundation plantings are close to the house, and an old orchard is west of the house. Three hay fields are close by the building complex. The fields are rectangular and divided by fieldstone walls with hedgerows. Continuously farmed through nine generations since the beginning of the 18th century, this is one of the state's most remarkable agricultural landscapes. It provides an almost matchless living document of agricultural history.

**57 Peirce Street**

Varnum House 1773, 1939-present

A pre-Revolutionary War house with a largely Colonial Revival garden occupying a prominent site overlooking downtown East Greenwich. The extensive—for in-town East Greenwich—grounds extend south and west of the house. The principal entrance near the

northeast corner passes through a granite retaining wall and up granite steps to a wide entrance walk, bordered by evergreen shrubs. Clipped shrubs stand in front of the house. A parterre herb and perennial garden with box borders lies within the remains of an old foundation or garden terrace immediately south of the house. Shrubs line the stone boundary walls, and large deciduous trees are scattered throughout the yard. The site is in excellent condition and probably reflects the improvements made to the site since its use as a house museum.

**2032 South County Trail**

Spencer Bailey Farm 1717 *et seq.*

A 62-acre working farm in the same family since 1717. Set back from the road and approached by a curving tree-lined drive, the 1735 farmhouse and outbuildings—a horse barn, privy, two sheds, corn crib, milk house, well cow barn, silo foundation, and heifer barn—stand in two loose rows on the site's highest point. A stream flows through the fields east of the complex. Hedgerows define the north and south boundaries; a stone wall also marks the southern boundary, but none divides the fields. Cows are grazed on the back pastures and on the Spencer Fry land south of the farm. Route 4, whose construction took approximately 8 acres from the farm, separates this land from a small portion to the east. The farm nevertheless remains a remarkably intact agricultural landscape.

**2153 South County Trail**

Fry Homestead Farm 1677 *et seq.*

A farm owned by the Fry family since 1677. The farmhouse dates to 1794-95; outbuildings arranged in loose quadrangle form with the house include a hay and cow barn, horse barn, carriage shed, privy, ice house, corn crib, wash house, swill house, and foundations for a cider mill. The grounds include a family cemetery, 18th- and 19th-century sheep and goose pastures, 19th- and 20th-century orchards, and stone walls dividing the fields, and a stone bridge. One third of the original 200 acres was sold in the 1930s, but the remaining land is associated with the farm complex. Historically the farm was used for cultivated crops (alfalfa and corn) and pasture for dairy herd. Today three quarters of the property is woodland, and the rest is planted with hay and alfalfa.

**830 South Road**

Richard Briggs Farm *ca. 1730 et seq.*

A 75-acre working farm turned gentleman's farm, the property includes 18th-century house, barn, hayfields, cornfields, and Christmas tree lots. Fields are laid out around wetlands and sloping rocky woodland areas. Working farm operations ceased approximately 40 years ago. The south-facing farmhouse, surrounded by gardens and specimen trees, stands some distance

north of the barns, and there are no other agricultural outbuildings. Bereft of workaday farming accoutrements, this property presents an attractive, refined agricultural image.

**Tillinghast Road Streetscape**

A highly scenic road with historic and visual integrity, despite some recent new construction.

**864 Tillinghast Road**

Briggs-Tillinghast Farm *ca 1702 et seq.*

A 90-acre farm in agricultural operation for almost 300 years, including many years as a dairy farm but now devoted to alfalfa and horses. The early eighteenth-century farmhouse and 20th-century outbuildings stand in a loose quadrangle, with more recent horse pens to the south and east. The farm complex retains its historic relationship to the rectangular open fields, pastures, and woodlands divided by fences or hedgerows. A low north-south wetland divides the property's high fields to the east and west. Typical of most farms, the wetland here is untouched, and the rockiest fields remain utilized for grazing pastures.

## EAST PROVIDENCE

**38 Horsford Avenue**

Russell Safford Residence 1920-*ca* 1970

Mr and Mrs Russell Safford of Rumford moved into her parents' former house shortly after they were married and began to develop their garden. For the following fifty years, their seedling trees and shrubs flourished. In 1970, their garden was featured in an article in the *Providence Sunday Journal*.

The garden encompassed a backyard edged with over 36 varieties of trees and shrubs. Two large dwarf Alberta spruce towered over a rose arbor forming the entrance to the garden. The rest of the yard was filled with garden beds and borders of annuals, perennials and flowering shrubs. While many of the smaller plants from the Safford's garden have vanished, the "bones" of this delightful amateur garden remain.

**96 Hoyt Avenue**

Wannamoissett Country Club  
1899, 1914, 1926

A much reworked landscape: the site of an 18th-century farm, a 19th-century residence, and a 20th-century country club. The club was organized in 1898 and in 1899 engaged Willie Campbell, then professional at The Country Club (Brookline, Massachusetts), to lay out the original 9-hole golf course. The club hired Donald Ross in 1914 to design an 18-hole course and again in 1926 to remodel the course. The old house here was demolished for the present clubhouse in 1966. Landscaping here is minimal, consisting primarily of Ross's course and open lawns and large trees around the clubhouse.



**162 Newman Avenue**

Rehoboth Burial Ground/Newman Cemetery/Hunt Cemetery 1658 *et seq.*

Adjacent to Newman Congregational Church, this was the common burial ground for the 1643 Rehoboth, Massachusetts, settlement. Grounds were enlarged in 1680, 1737, 1790, and 1850. Landscaping here is minimal, and the property's chief landscape significance is as open space in this 20th-century suburban neighborhood and as historic setting for the church.

**Read Street**

Little Neck Cemetery 1655, 1885

Located at the southern end of Read Street on a spit of land at the head of Bullock's Cove, this was established as a common burial ground for the southern portion of 17th-century Rehoboth, Massachusetts. The grounds were enlarged and configured in 1885 by C. E. Paine, but no planting scheme was developed. The cemetery is arranged in concentric semi-circles, with larger burial plots in the center of the plan and smaller lots toward the boundaries. The cemetery, in good condition, is an important open space located at the head of Bullock's Cove.

**15 Roger Williams Avenue**

Agawam Hunt 1893 *et seq.*

Forming the most southerly end of the Ten Mile River Reservation proposed by the Metropolitan Park Commission in 1906, the Agawam Hunt is the oldest country club in the state of Rhode Island. The club was organized in 1893 for drag hunting and purchased this site in 1895 specifically for developing a golf course. The site includes an 1840 farmhouse, amply expanded for use as the clubhouse. Scotsman Willie Park, Jr, one of the pioneers of golf-course design, laid out the first course. Donald Ross redesigned the course in 1911. After selling off a portion of the golf course in the early 1960s, the club hired Geoffrey Cornish to accommodate its eighteen holes on the smaller parcel. This course represents significant contributions by three generations of important golf architects, and portions of each of their designs remain substantially intact.

**Veterans Memorial Parkway**

Barrington Parkway

1906-1920

A landscaped parkway that hugs the bluffs and shoreline on the east side of the Providence Harbor, the Barrington Parkway extends south from Watchemoket Square at the end of Washington Bridge, up Fort Hill, across Watchemoket Cove, and past Squantum Woods to Pawtucket Avenue. Adjacent landscape elements include a small park at the summit of Fort Hill with a parking turn off, grove of trees, and a memorial marker commemorating the fort and Squantum Woods near the southern end.

Residential neighborhoods and the Metacomet Country Club line the inner (east) side of the parkway. The East Bay Bike Path follows the roadway on its west side between Fort Hill and Watchemoket Cove.

Recommended in the 1906 Metropolitan District Plan, the proposed boulevard was to continue along Pawtucket Avenue and the present-day bike path to Pomham Station and across Bullocks Cove to Nayatt Point in Barrington. Designed by Olmsted Brothers, the parkway began construction in 1910 and continued to 1920. By November 1920, the firm was consulting on the final grading and planting along the edges of the road. In 1949 it was renamed Veterans Memorial Parkway.

Despite the commercial infilling along the parkway, the heavily traveled road retains its overall design intent and purpose. The Department of Environmental Management, current managers of the area, maintains the roadway and its associated plantings and picnic area. The parkway represents an early link in the chain of parks, parkways, and open space for the Metropolitan District.

**947 Veterans Memorial Parkway**

Squantum Association 1872, 1927-1929

Approached by a winding, wooded road, Squantum features spectacularly sited clubhouse and bakehouse built on promontories in upper Narragansett Bay. The only extant 19th-century bayside eating club, Squantum Association organized in 1870 and constructed three buildings here between 1870 and 1900. In 1927 Waterman Engineering redesigned the entrance and driveway to replace the original driveway, a narrow and curving descent down the steepest part of the slope to the Clubhouse. Clark & Howe designed the gate posts and flanking stone walls.

**EXETER****375 Mail Road**

Philmony

G. Pierce Metcalf Residence 1931-33

Designed by George Locke Howe, the central complex on this estate includes a large L-plan house and a series of outbuildings which encircle a large ledge outcropping on the site. An entrance drive and circular turn-around form a courtyard central to the grouped buildings. An arched porch reaches off one end of the house into a garden area. The formal garden layout is bordered by a trimmed formal hedge, and scattered large shrubs and evergreens screen it from the driveway turn-around. Large deciduous trees dominate the driveway turn-around and entrance. The landscape architect for this site is unknown, but Howe clearly sited and designed the main house and outbuildings with the existing landscape and planned garden in mind.

**490 Mail Road**

Weemac Farm *ca 1760 et seq.*

A 150-acre dairy farm until recently, the property is exceptionally well maintained and retains a strong sense of rural character. The farm has experienced many changes over the course of its agricultural history; all maintain and add to the character of the farm. The farm complex includes a house, shed, chicken breeder house, cow barn with milk room, old heifer barn and stone walls arranged in loose quadrangular fashion. Woods and hedgerows line open fields—no longer a working agricultural landscape but an evocative setting for house and outbuildings.

**New London Turnpike**

As in other towns that this road traverses, the road maintains its 1815 character: a dirt road lined with overgrown stone walls and surrounded by woodland. For most of its distance, the road remains isolated and little used. Telephone poles, electric lines, and vegetative overgrowth along its edges are the only modern intrusions.

**FOSTER****24 Burgess Road**

Burgess Farm *ca 1820 et seq.*

Located at the end of a short dirt driveway, this is now an active egg-producing and horse-boarding farm with new house and modern greenhouse. Farm fields, which fall away from the house to the north and west, are delineated with stone walls and wooded board fences. The buildings and fences are in some need of repair, but the farm complex is in good condition and retains good integrity. Birthplace of Senator Nelson W. Aldrich, the farm has remained in active operation since the 19th century.

**69 Foster Center Road**

Randall Farm *late 18th century et seq.*

Located close to Clayville with the house sited on a small, narrow dirt lane which may represent the original course of the road, this property includes several barns and sheds located behind the house. Open hay fields and pasture fall away from the farm complex down the hillside north and east of the house. The property is primarily a residence, with the fields kept open for aesthetic reasons more than for agricultural purposes. An idyllic evocation of a mid-19th-century agricultural complex, but no longer an active, commercial agricultural landscape.

**Howard Hill Road Agricultural District**

The Martin Howard, W. Hill, and Judge Daniel Howard Farms and the Howard Hill Road streetscape form the core of this agricultural district. Howard Hill Road is a long, winding, dirt and paved road which functioned as a local interior road through

southeastern Foster connecting Foster Center with the Plainfield Pike. The road makes several turns, dividing the longer road into a series of smaller subsections. The three farmsteads included in the survey were located north of the Luther Road intersection. All are marked by historic plaques with the date and name of the original owner. The Judge Daniel Howard Farm is located at a sharp bend in the road. The house and barn complex sit close to the road with open pastures located north of the house complex. Immediately across the road is a small family cemetery surrounded by a heavy granite wall; cemetery and house are so close that they appear as a complex. Farm production is limited to subsistence level. Integrity of the architectural features is good; the fields are open and the walls in good repair, though there is not the extent of walls and field divisions that can be found on other Foster farms. The W. Hill Farm and the Martin Howard Farm are located north of the Judge Daniel Howard Farm. These properties have similar open landscapes, with limited agricultural production, probably subsistence level. Open fields are edged with woods, and most of the farmland has reverted to secondary growth forest, with the open fields and pastures remaining close to the houses. Together these farm complexes and the narrow rural streetscape form a cohesive unit of the extended-family, multiple-farm operations typical of Foster in the 19th century.

#### 119 Johnson Road

Farm ca 1940 et seq

Located on the west side of Johnson Road, this is the largest and most active dairy farm left in Foster. The farm complex, not far from the road, includes house, large dairy barn, and large bunker silage storage area to its south. Open pastures and hay fields fall away from the house complex to the west and the south, down the hillsides to a small wooded brook and dingle and up the next hillside to the adjoining hilltop. The fields, delineated by stone walls, woodland, and wire fencing, create a beautiful setting for the house complex. These fields are one of the few open areas in Foster that reveal the rugged topography so characteristic of the town.

#### Mount Hygeia Road Streetscape

A section of Mount Hygeia Road wider than most roads in rural Foster, this is probably a fragment of the ambitious Appian Way, a major north-south road from the Plainfield Pike in Mount Vernon through central Foster north to Gloucester and beyond. The road was undertaken by the Appian Way Society, founded by Solomon Drown and Theodore Foster in 1815, as an emulation of the wide Roman road built by Appius Claudius and paved with large stone blocks. Little of this

road was ever realized. As a streetscape, the road does not retain significant integrity as a historic streetscape. Its association with Solomon Drown and Theodore Foster and their civic improvement programs inspired by classic literature, however, recalls a whimsical footnote in Foster's history.

#### 83 Mount Hygeia Road

Mount Hygeia, Drown Farm 1807-08 et seq.

A 13-acre remnant of a 200-acre experimental farm and garden. Solomon Drown (1753-1834)—physician, botanist, classicist, author, and teacher—purchased the parcel in 1801 after serving as physician in the Revolutionary War and extensive travels on the North American and European continents. The house was completed in 1807-08, and Drown spent the remainder of his long, productive life on this property, adjoining that of his friend, Senator Theodore Foster; their goal was to create a rural setting conducive to their favored studies of history, botany, literature, and the classics. "Mount Hygeia," named for the Greek goddess of health, had gardens planted with specimen plants and trees and organized around classical allusions. Drown made his farm a showplace of agriculture, building the first botanical gardens in the state, and experimenting with various agricultural procedures. With his son, William, Drown published the *Compendium of Agriculture, or the Farmer's Guide*, in 1824. Experiments in flax cultivation and in the silk production, using white mulberry trees as hosts for silkworms, were among his projects. The John Hay Library at Brown University has in its collection a plan for a botanical garden Drown planned for Brown as well as plans for the extant gazebo at the end of the driveway leading to Mt Hygeia.

The land is heavily wooded after years of abandonment. South of the house amid a grove of hemlocks stands a mound of stones, now grassed over, the foundation of "Rotundo of Worthies," which Drown began in the mid-1830s but never finished. Some of the many species of trees planted by Drown remain near the house. Most of the gardens and orchards are gone, but some cultivars have dispersed and can be found naturalized in the surrounding woodland. The entrance driveway to the house is lined with hydrangeas, and a crumbling summer house sits at the edge of the woods near the road. Most of the open land immediately around the house is currently used as horse pasture. The property, though overgrown, is remarkable for its association with designed landscape, horticulture, and farming in the early 19th century.

#### North Road Streetscape

The portion of North Road, from Balcom Road to the intersection with South Killingly Road, is a picturesque example of Foster's early road system. Its narrow roadbed, limited new residential development, and series of historic farmsteads surrounded by woodland, small open fields, and stone walls contribute significantly to the historic character of the road. The streetscape includes two fine farms. The Hopkins Farm (ca 1790 et seq.), picturesquely sited on the crest of a small hill overlooking pastures and cultivated corn fields which fall away from the farmstead on all sides. It retains open fields marked by stone walls and wooden fences on both the north and south sides of North Road west of Balcom Road. The complex includes only a Federal house and a 19th-century barn. A small, man-made pond for ducks and geese lies northeast of the complex. This is one of the more impressive properties in Foster significant for both architectural and agricultural landscape integrity. The Ashahel Crossman Farm (ca 1850), includes a house-and-barn complex picturesquely sited and surrounded by open corn and hay fields at the intersection of Boswell Road. The open fields on both sides of the road, the wood-and-field road edges, and the dirt-roadbed of North Road add much to the integrity of the farm complex. The fields are kept in active cultivation, though the level of agricultural activity is more subsistence than commercial.

#### 166 Old Plainfield Pike

Paine-Bennett Farm ca 1815 et seq.

An important 19th-century farm operation in excellent condition and active agricultural production, the property sits at the corner of Plainfield Pike. The farmyard complex and extensive field system represent a high level of agricultural integrity. The well-preserved farmyard complex includes a Federal farmhouse, two barns, two sheds, corncrib, and dairy house. Close to the house, small stone-walled yards and fields defined the specific work yards and activity spaces associated with the outbuildings. Beyond the farm complex and yards, long rectangular hay and corn fields fall away from the house to the north and south, along the edges of Plainfield Pike. Just south of the farm complex, fronting on Plainfield Pike, is a smaller residential dwelling which may represent a house for a family member. In siting, detailing and situation, it remains very much a part of the entire farm operation.

**41 Paine Road**

Paine Farm, Ross Orchard  
*ca. 1785, ca. 1835, et seq.*

One of the most beautiful farmsteads in Rhode Island, Paine Farm is important for its level of preservation and overall integrity of farm fields, outbuildings, and larger agricultural structures. The farm complex, arranged in loose quadrangular fashion on both sides of Paine Road, includes Federal farmhouse, barn-carriage shed-garage complex, wash house-ice house-milk house complex, chicken coop-corn crib complex, wood shed, privy, apple store (formerly a coffin shop), and a hearse house. Well kept orchards and fields ring the farm complex on both sides of the road. The property remains in active production as an apple orchard. An excellent example of early 19th-century Foster agriculture.

**111 Plain Woods Road**

Iri Brown Farm  
*1815, ca. 1850, ca. 1875, 1885*

Rocky, hilly fields and pastures cropped by a small flock of sheep provide the appropriate setting for the farmyard complex, located immediately on the north roadside. The property includes a center-chimney farmhouse, a magnificent 4-level barn, 19th-century shed and corn crib; and such landscape elements as a small pond, stone walls, and fenced door yard. The agricultural use of the site, maintained today as a private residence, is primarily for family purposes and for providing an appropriate setting for the house.

**50 South Killingly Road**

Jeremiah Bennett Farm *ca. 1790 et seq.*

The farmyard complex centers around a 2-story center-chimney Federal farmhouse; outbuildings include 2 large barns and several sheds. The complex sits amid hay fields. The house, barns and outbuildings are in excellent condition, and the fields provide an attractive setting for the historic structures.

**124 South Killingly Road**

Abihah Weaver Farm/Sweet Farm  
*1809 et seq.*

The farmyard complex includes a center-chimney farmhouse, large barn, and several smaller outbuildings, including chicken coops. The buildings and outbuildings retain their integrity and are in good condition. Small fields surround the house complex and provide an attractive setting for the buildings.

**Tucker Hollow Road Streetscape**

One of the most scenic and picturesque roads in Foster, the narrow dirt lane runs from Hartford Pike to Danielson Pike, twisting and turning up and down over the difficult topography. At the north end of the road are the remains of two mill sites, including race and dam, along the small brook which the road crosses. The few houses located along the way, some of which are historic, contribute to the feeling that this road is a picture out of time. An excellent candidate for further investigation as a scenic road or cultural streetscape.

**49 Winsor Road**

Ira Winsor Farm  
*ca. 1780, ca. 1850, ca. 1890*

An important architectural complex with an historically associated farm site, the landscape is primarily a setting for the farmyard complex, unfortunately now bereft of its gable-front banked barn, which collapsed in 1977. The small farmhouse sits on a high stone basement, and near it are several sheds and a privy. Beyond the complex lie fields and stone walls.

**GLOCESTER****302 Douglas Hook Road**

Coomer-Steere Orchard  
*mid-19th century et seq.*

Occupying a spectacular setting on the side of one of Gloucester's steep hillsides at the intersection of Whipple Road, the farm has extensive orchards surrounding the farm complex, falling away down one hillside and up the next. All of the orchards, though still readable as a landscape feature, are overgrown, and the trees are badly in need of pruning. The extent of the deterioration, however, has been limited to the past few years but will quickly accelerate if allowed to continue.

**406 Evans Road**

Evans Farm/Seldom Seen Farm  
*ca. 1780 et seq.*

Picturesquely sited at the base of a small hill on the west side of Evans Road, the farmyard complex includes a 2-story, center-chimney farm house, barn, and some outbuildings on one side of the road; across the street are small sheds and outbuildings, small fields delineated by wire, wood, and stone fences, and a large pond or dammed brook set at the base of the hillside. The pastures, which run up the hillside behind the house, across the street, and down to the water's edge, are some of the rockiest fields seen in the state and eminently suitable for the sheep grazing which they support. This farm is an excellent example of the smaller farm operations which characterized Gloucester in the 19th century.

**96 Farnum Road**

Farnum Farm *early 19th century et seq.*

Better preserved than the nearby Lapham-Ballou Farm, Farnum Farm counts less extensive acreage than other farms in Gloucester. The farmyard complex, arranged in quadrangular pattern, includes a 2-story, center-chimney Federal farmhouse, barn, and outbuildings. Corn fields and hay field surround the house complex to the north and south on both sides of the road. This farm has more gently rolling topography and fewer stone-walled fields than that of the Lapham-Ballou Farm. Together these two farms represent an excellent example of period agriculture in Gloucester.

**247 Farnum Road**

Lapham-Ballou Farm  
*mid-19th century et seq.*

Continuous adaptations to new agricultural markets here summarize more than a century of Gloucester's agricultural heritage. The house and barns have been altered and adapted to meet new crops and farm production. The farmyard complex, including a Greek Revival farm house and large barn, is well sited in the middle of several small, well-preserved stone-walled fields on the south side of Farnum Road. It now serves a horse-boarding and -training facility.

**1465 Putnam Pike**

Smith Farm *18th century et seq.*

Located close to the road at the intersection of Putnam Pike and Reservoir Road, the farm complex, shaded by large evergreens, forms a staggered quadrangle that includes gambrel-roof farmhouse, barn, and outbuildings built in the late 18th and 19th centuries. The property most recently was used as a horse farm. Wooden and wire fences have been constructed within the stone-walled fields. Open pasture is very limited to training area and open pasture. Recent agricultural activity has been limited, and most of the farmland has reverted to woodland.

**391 Reynolds Road**

Salisbury-Law Farm, Bates Farm  
*early 19th-century et seq.*

Now within the U.S. Fish and Wildlife Refuge's Durfee Management Area, the farm sits on the west side of the road and includes an early 19th-century farmhouse, a shed, and a large barn with silo; across the street from the farmhouse are a parking lot and small building used by the management area. The house, outbuildings, and open fields retain good integrity. Toward the south, land falls away from the house to a large pond and up the adjoining hillside. The small pastures and wooded hedgerows create a series of small, intimate open areas amidst the woodland. Farming activity is subsistence level.

**HOPKINTON****73 Dye Hill Road**  
Tefft Farm

Situated on a high hilltop with farm fields descending the hillsides around the 19th-century farm house, this well-maintained 98-acre dairy farm retains a strong sense of agricultural heritage. The quadrangular farm complex includes house, main barn, milk house, privy, pump, shed, and garage; small pastures link the complex with heifer barn and horse barn to the east. Generally rectangular pastures and hayfields extend beyond the farm's buildings; the pastures occupy the rockier terrain. Fences subdivide the property, and woodlands frame the fields. The topography accommodates spectacular views across large, lush hayfields and cultivated fields.

**Noosneck Hill Road Agricultural District**  
The Wheeler, Reynolds, and Hoxsie Farms individually present mixed integrity but collectively constitute an interesting agricultural district. The farms include clustered farm house and outbuildings in mixed condition and dates, surrounded by open pastures, hay fields and slightly overgrown fields. They deserve further research and analysis.

**JAMESTOWN****Fort Getty Road**  
Jonathan Law Farm/Beavertail Farm  
and Fox Hill Farm

Farmed since the settlement of Jamestown, these two farms were one parcel originally owned by the Arnold family. Surrounded by hayfields and pasture, they lie on the north and south sides of the road, the Law Farm on the South, Fox Hill Farm on the north. The Law Farm's building complex forms a rough quadrangle, including a mid-18th-century farmhouse, wood-shingled barn with three wooden silos, and shingled outbuildings; rectangular fields spread to the south and west. Fox Hill Farm's complex, spread in linear fashion along Fort Getty Road, centers on a mid-18th-century gambrel-roof farmhouse with orchard to its east and shingled barns and sheds to the west. Rectangular fields, divided by wood and wire fences and stone walls with hedgerows, lie north of the complex. Woodlands frame the fields to the east and west. This rural landscape is one of the finest on the island.

**North Main Road**

The Watson, Weeden-Neale, and Watson-Hodgkiss Farms constitute an impressive agricultural district around Windmill Hill near the middle of Conanicut Island. The area remains active in agricultural cultivation since the 17th century, and its farmhouses, barns, outbuildings, fields, stone walls, and plantings make it one of the most impressive historic agricultural landscapes in the state.

**305 North Main Road**  
Watson-Hodgkiss Farm *17th century et seq.*

A 155-acre farm—historically a sheep farm, but a dairy farm since the 1940s. The quadrangular farm complex, including ca 1802 farm house and 19th- and 20th-century barns and well house, is located on a knoll near the intersection of North Road and Orchard Avenue near the northeast corner of the property. Rectangular fields divided by stone walls spread to the south and west; those closest to the farm complex contain mixed vegetables and corn, while those farther away are given over to pasturage and hay.

**455 North Main Road**  
Watson Farm *17th century et seq.*

A 248-acre farm that spreads west from North Road to the west passage of Narragansett Bay. The quadrangular farm complex, including 1796 farm house and 18th- and 19th-century barns, is located well in from North Road yet near the northeast corner of the property; rectangular fields and pastures, divided into quarters by stone walls and further subdivided by wire fences, extend to the south and west.

**Shoreby Hill**  
Shoreby Hill Subdivision *1896 et seq.*

A 58-acre suburban residential plat of less than a hundred houselots designed by Ernest W. Bowditch and developed by the Jamestown Land Company in 1896. It was the first local landscaped summer colony. Shoreby Hill developed through the early years of the 20th century and eventually included the Shoreby Hill Club, which provided club rooms and dining facilities for the subdivision's residents. In 1911 the building was moved to Conanicus Avenue and its name changed to the Casino. A long wooden pier extended into the Bay in front of the Casino in the 1920s and 30s at the foot of Shoreby Hill.

Today the subdivision retains its late 19th-century layout. All of the houses are well maintained and well landscaped. Stone entrance posts flank the two entrances off Conanicus Avenue. A large, semi-circular drive and open lawns extend from Conanicus Avenue to the first row of houses sitting on the west side of Alden Avenue. Each of the houses is situated to avoid physical and visual confrontation with neighboring dwellings, and the overall subdivision layout maximizes the number of residences with views of the Bay while retaining privacy. A few lots within the subdivision were either never developed or left as open parks. These areas consist of grass lawns and a few street trees. The streets curve their way through the subdivision, characteristic of late 19th-century suburban communities. None of the roads meets at right angles; many of them intersect with small triangular park-like plots of land in

the middle. Ninety percent of the houses date to the period of the subdivision. Shoreby Hill is perhaps Rhode Island's best preserved example of a 19th-century garden-suburb subdivision.

**71 Weeden Lane**  
Weeden-Neale Farm *17th century et seq.*

Part of the Windmill Hill agricultural district, this 43-acre dairy farm has well kept buildings, manicured lawn and flower garden, and distant rolling views to the marshlands and the Jamestown Bridge. The quadrangular farm complex stands near Weeden Lane at the site's northeast corner. The complex is protected by vegetation, and a circular access drive provides access to all farm buildings. Rectangular fields and pastures to the south are bounded by stone walls with hedgerows.

**JOHNSTON****Allendale Park**  
Allendale Insurance Company *1973*

A finely landscaped corporate headquarters on a site previously farmland. Patrick Gushue was the landscape architect. From Atwood Avenue a sweeping expanse of lawn leads down a small hill to a large lake. Beyond the lake the lawn area is scattered with deciduous trees which partially screen the buildings from the road. Parking is similarly screened. A metal fence and large gate at the entrance to the facility line Atwood Avenue. Not accessible to the general public, the park is used by the workers at the Allendale Office Complex. In all, it is a modern, attractive landscaped office park which follows in the tradition of 19th-century public-park planning.

**91 Brown Avenue**  
Dame Farm *before 1786 et seq.*

A magnificent farm owned and operated by the state as a park, Dame Farm remains a working farm open to the public. The farm complex includes an 18th-century farmhouse with two adjacent sheds probably contemporary with the house and a large barn (1910) with two silos (1925); the complex is picturesquely sited on a bend in the road and surrounded by open pastures, corn fields, and two family cemeteries. The well maintained property is the best of Johnston's once-numerous farmsteads.

**1 Memorial Avenue**

Mohr Memorial Library  
Garden of Meditation *ca* 1965

A small garden behind the library laid out when the library was constructed, this park features a double path memorial walkway with stone planter and a grass lawn and picnic area with cast-concrete tables and benches. The garden, though still intact, needs some maintenance.

**Memorial Avenue**

Memorial Park *After* 1945

Next door to the Mohr Library is a town park developed occasionally since World War II. A long entrance road leads past several athletic fields, down a small hill to a man-made lake. Large parking lots accommodate visitors. A footpath circles the lake and is heavily used by joggers and walkers. Other paths meander from the lake to other park facilities, including an outdoor theater and picnic area, exercise stations, tennis courts, in-ground swimming pool, horseshoe pits, and other recreation facilities. Two gazebos are near the lake; one on the shore, the other on a small island in the lake connected to the pedestrian path via a small wooden footbridge. Wooded areas and open space areas can be found throughout the site. The park is heavily used and very well maintained, a nicely designed public open space for the citizens of Johnston.

**115 Winsor Road**

Winsor House

A small horse farm with a 19th-century house, barns, outbuildings, open fields, and pastures delineated by white board paddock fencing. In scale and activity, this farm typifies the small family-run farm operation and residence.

**LINCOLN****Great Road Streetscape**

One of the most scenic and interesting streetscapes in all of Rhode Island, Great Road stretches from Eleazer Arnold's house to Stephen Smith's "Hearthside," avoiding hills and holding to low ground. Throughout the 18th century it supported a substantial, prosperous agricultural community. Much of that history remains evident in the extant landscape of the rural old road and the farms, fields, and woods that line it on either side.

**665 Great Road**

Chace Farm *1860s et seq.*

A 90-acre farm with mid-19th-century farmhouse and a relocated blacksmith shop close to the road, now supplemented with a small gravel parking area. Up the hill behind the farm complex the fields remain open and planted with hay. Threatened with intense

residential development in the late 1980s the farm was acquired by the Town of Lincoln and dedicated for passive public recreation, including hiking, fishing, sleigh rides, and hay rides.

**Lincoln Woods**

*1909 et seq.*

A largely wooded public recreation area, Lincoln Woods was one of the first and largest of the parks purchased and developed by the Metropolitan Park Commission (q.v.) after the 1906 publication of its Metropolitan Providence Park Plan. The original 458 acres of the park were purchased in February 1909 for \$25,000, from the Mitchell, Hill, Comstock, Arnold, Simons, and Olney families and the Lonsdale Company. This original purchase included only a small section of the north shore of Olney Pond; the remaining pond frontage was purchased and first improved in the 1930s.

Olmsted Brothers' development of the area as a reservation involved little alteration of the existing landscape, leaving the area as wild and unspoiled as possible. Bridle paths were installed, roads were upgraded, some footpaths were enlarged to roads, and some open agricultural lands were allowed to revert to woodland. Roads were added and improved as increasing numbers of automobiles came into the park after the mid-20th century. By the 1930s, fireplaces, campsites, water fountains and pumps, comfort stations, bridges, picnic shelters, hiking trails, a bathing beach, and bath houses had been added.

Remnants of the historic use of the land as family farms remain extant in the park today, some in deep woods, including ruins of the earlier farmstead buildings, fieldstone walls, a mid-19th-century stone quarry, and the Olney family burial ground.

The park facilities have been continuously upgraded, most recently in the 1980s by Albert Veri Associates, though use of the park has changed little since its inception in 1909.

**LITTLE COMPTON****The Commons**

A small triangular parcel of land set on a hillock above the marshes and streams at the geographical center of town, The Commons was laid out three years after the first land division in the town. In 1693 a shared meeting house and congregational church was constructed on the east end of the common. In 1724 the Congregationalists constructed their own building east of the first, on the site of the present church. During the 18th century Little Compton was a sparsely settled agricultural community; the common served as meeting place, worship site and burial

ground for most of the 18th and 19th centuries.

Today the Little Compton Commons reflects Little Compton's connections to the Plymouth Colony and the settlement patterns of Massachusetts towns. Bordered on all sides with commercial, religious, civic and residential buildings, The Commons remains the physical and civic center of Little Compton.

**2 Long Highway**

Tunipus-Goosewing Farm  
*early 19th century et seq.*

Set on a long, high peninsula overlooking fields, salt ponds, and the Atlantic Ocean, this is an impressively sited agricultural landscape. The quadrangular farm complex includes a shingled, rambling early 19th-century cottage; a shingled, 2-story, late 19th-century house; stone barn; and corncrib. Also included with the property is the privately owned Goosewing Beach. This farm was the family seat of the Sisson family, who came to Little Compton from Newport in 1816. Lemuel Sisson raised cows here during the 19th century, and various other members of the family lived here or nearby.

**68 Maple Avenue**

Lake-Pierce Farm *ca* 1840

A 3-acre parcel of land with farmhouse, barn, sheds, and corncrib; the agricultural buildings form a quadrangle to the rear of the house. Stone walls line the property. This is a small, but intact remnant of a larger 60-acre farm.

**90A Old Main Road**

Frederick G. Almy Farm *late 19th century*

Still active agriculturally, this farm includes fields, farmhouse, and outbuildings. The farmhouse is a shingled, 2-story, L-plan house with a cross-gable roof and irregular fenestration. Outbuildings include a shed, a garage, and a large, handsome shingled barn with a high stone foundation. The land for this farm, like that adjacent at 90B Old Main Road, has long been owned by the Almy family. This parcel was divided from the old farm in the late 19th century by Frederick Almy (1851-1936).

**64 Pottersville Road**

Hezekiah Wilbour Farm  
*mid-19th century*

This farm includes fields, a barn, and the farmhouse. The house is a 1 3/4-story structure with paired interior chimneys. A large barn stands to the rear. Wilbour (1802-80) farmed this land, which extended south toward Quicksand Pond; it remained in Wilbour family ownership until 1950.

**79 Sakonnet Point Road**Sakonnet Golf Club 1909 *et seq.*

Little Compton developed as a fashionable summer spot in the late 19th century, just at the time that golf began to emerge as a popular recreation for upper-middle- and upper-income individuals. Before the turn of the century, golfers used the acreage at Henry Richmond's farm, 716 West Main Road; the Richmond land became unavailable, and in 1909 they purchased the Wood-Bailey Farm. In 1921, the club engaged Donald Ross to design the club's eighteen-hole course. Ross himself summered in Little Compton, where he also maintained his large golf-architectural firm's summer offices.

**100 Shaw Road**Briggs Farm *early/mid-18th century*

The shingled, 2-story, center-chimney farmhouse with a 3-bay facade and steep gable roof sits at the north end of a 104-acre parcel of land. The farm includes a well house in front of the farmhouse, a barn to one side of the farmhouse, and the Briggs family cemetery southeast of the farmhouse. Land around the house and barn remain open and landscaped, but no longer agricultural in nature. Most of the acreage is wooded, except for a road which provides access to Briggs Beach, on the Atlantic Ocean coast, the property's southern boundary. While the farm's stone-wall-lined acreage and buildings recall the early agricultural history of Little Compton, the board-and-batten and shingled bath cottages (the earliest built in 1910) located at the south end of the property, near the ocean, speak to the recreational aspects of Little Compton summer life that have become increasingly important in the 20th century. This is an important, well-preserved property whose long history is closely associated with that of the town.

**59 South of Commons Road**Isaac Bailey Richmond Farm  
*ca. 1830, ca. 1890, et seq.*

Facing south across rolling open fields, the large, rambling, clapboard house is set within a well landscaped setting, surrounded by extensive gardens, shade trees, winding drives, and outbuildings, which include a barn, stables, and sheds. Isaac Richmond (1798-1888) acquired this property in 1828 and probably worked on its construction for several years thereafter. Upon his death, the house passed to his son Joshua Bailey Richmond (1843-1931), an importer, manufacturer, and sugar refiner who lived on Beacon Street in Boston. Joshua Richmond retired in 1890 and soon after transformed his father's working farm into a handsome country estate. This ample complex well illustrates two important phases in Little Compton's history: its early agricultural phase and its late 19th-century flourishing as a summer vacation retreat.

**66 Swamp Road**

Marshside

Dr. Franklin C. Southworth Residence  
1921, 1929-1930

A modest Colonial Revival house and garden, both professionally designed. Albert Harkness designed the Southworth house, built in two phases at either end of the 1920s. Dr. Southworth engaged Sidney and Arthur Shurcliff for landscape design after completion of the final phase of construction. Much of the landscaping design, slightly modified from the Shurcliffs' surviving drawings as constructed, remains extant. A long entrance drive from Swamp Road passes through an allee of sycamores along the edge of a cornfield to a circular turn-around on the north side of the house. The garage, in line with the plane of the house's facade, is separated from the house by a lattice-fenced laundry yard. On the south side of the house Shurcliff designed a walled garden—much simplified and more informal as installed—nestled between the house and an existing stone wall. He designed foundation plantings surrounding the house and garage, and his sketch includes a "door yard" garden to make the transition from the driveway to the house. Shurcliff's design for this site is typical of his small, New England cottage gardens. His interest in farmscapes and colonial yard layouts is reflected in his labels for the "door yard," "laundry yard," and walled garden.

Today the house and grounds are well maintained and reflect the 1930 plan extremely well. The garden borders have been reduced to two small beds, turning the garden area into a walled terrace. The walled garden affords views of the marsh, farm fields, and ocean beyond. Many of the shrubs indicated on Shurcliff's plan were substituted with fewer and less expensive species to accommodate a Depression-era budget, but the bed layouts were generally retained.

**Swamp Road**

Wilbour Woods

1849, 1937

Isaac Wilbour assembled this 50-acre parcel of land in 1849 and developed it as a private family park. He built bridges over the streams and throughout the park placed stones carved in memory of the Indians who had lived there. Wilbour's son, Philip maintained the site after his father's death. After Philip's death in 1933 the park fell into neglect. In 1937 Elizabeth Mason Lloyd bought the park and gave it to the town as a public park in memory of her mother-in-law, Jessie Bross Lloyd.

Today the carved stones bearing Indians' names appear along the edges of the park's circuitous dirt road. Small pedestrian and vehicular bridges cross and re-cross the stream which flows through the site. Picnic areas constructed in 1937 include stone tables and benches and stone fireplaces.

These areas are similar to those found in roadside picnic areas throughout Rhode Island constructed under the WPA during the Depression. The park is minimally maintained but continues to offer an opportunity to drive, walk or picnic in a naturalistic woodland along the banks of the park's stream.

**48 Washington Road**

Seaconnet Point Farm,

The Lloyd-Haffenreffer Residence

*ca. 1890, 1957*

Between 1886 and 1895 Dr and Mrs Lloyd purchased an extensive tract of land on the southwestern tip of Sakonnet Point from the Sakonnet Land Company and constructed a large house known as the "Watch House." "Watch House" and its gardens were heavily damaged during the 1938 hurricane. The site was used during World War II by the United States War Department as part of its fortification system and remained abandoned until 1957, when it was purchased by Mr and Mrs Carl Haffenreffer. The Haffenreffers took down the old Lloyd house, rearranged some of the outbuildings, and constructed a new main house east of the Lloyd house site on top of a World War II fortification. Today the property includes the main house and extensive sheltered gardens, an in-ground swimming pool, carriage house, barn, greenhouse, and three guest houses. The gardens near the main house were developed by Hideo Sasaki at the time of the house construction. They feature simple terraces and small vegetable and herb gardens on the south side of the house, and a court-yard Japanese garden near the main entrance to the house. The combination of the well maintained roads, 19th-century stone walls, remnants of the Lloyd outbuildings, new main house, and beautifully designed gardens is spectacular. Commanding a site with beautiful views of the ocean and the Sakonnet River, this carefully designed and landscaped complex forms a modern estate landscape which continues the traditions of turn-of-the-century Rhode Island.

**120 West Main Road**

Woodman-Chase-Rego Farm 19th century

Continuing in agricultural use after more than a century and a half, the farm fields spread from a mid-19th-century farmhouse with several barns and sheds. The farm complex sits amid stone-wall-lined fields east of the road. It belonged to Humphrey Woodman in the first half of the 19th century; the presence nearby of his family's cemetery, with stones dating to the early 18th century, suggests that the Woodmans settled here early in the town's history. As late as the 1930s, the farm comprised over 200 acres.

**228 West Main Road**John Hunt Farm *mid-to late 18th century*

A very fine and well preserved house is the centerpiece of this farm, which includes a signally intact group of 19th- and 20th-century outbuildings and still-cultivated acreage. The shingled, 2-story 18th-century farmhouse is west of the quadrangular farmyard, which includes a handsome stone barn, large shingled garage, corn crib, and sheds; a paddock lies north of the house. John Hunt (1730-1788) is the earliest member of the Hunt family known to have lived here, and he probably built the farmhouse. The property remained in the hands of his descendants until the mid-1990s. This complex is remarkable for its integrity of architecture and setting.

**241 West Main Road**J. Edward Newton Residence *1925-1928*

The oldest part of this complex includes an 18th-century farmhouse which now forms the north service wing of a large house with extensive formal gardens built by the Newtons between 1916 and 1928, when the house was expanded and turned from a simple New England farmhouse into a French country house with carriage house, barn, cottage and sheds in a picturesque quadrangular grouping of farm buildings to the north of the main house. The Newtons hired Fletcher Steele in 1925 to develop a master plan for the grounds surrounding the house. Between 1925 and 1928 Steele developed a master plan, grading plan, and planting plan.

The house sits back some distance west from West Main Road, at the end of a tree-lined gravel alley, which culminates in an octagonal courtyard. The drive shifts axis 90 degrees to exit the courtyard to the north toward outbuildings beyond. A small pedestrian gate leads from the courtyard to the gardens south of the house. The ashlar-walled courtyard is lined with stone-edged beds. Evergreen foundation plantings bordered the house. On the west side of the house, just beyond its principal rooms, is a two-tiered terrace retained by a capped ashlar wall. Beyond the terraces is a beautiful view west over descending fields to the Sakonnet River. South of the house is another terrace, much larger than the west terrace, paved with random bluestone. The terrace overlooks a former walled garden, surrounded by stone walls identical to the courtyard wall. At the eastern end of this garden, a circular seating area and stone table provided an axial terminus in the garden and offered views over the garden to the river beyond. Garden beds were outlined with stones bordering all of the walls. A boxwood hedge separated the garden from the house's south terrace.

North of the house the outbuildings and unown agricultural fields provide a

very different landscape than the pleasure gardens to the south and west.

The site has long been abandoned.

Even in its abandoned state, the site reflects the picturesque French country farm village complex so popular during the 1920s and '30s.

**316 West Main Road**

Bumblebee Farm

Blanche B. Frenning Residence *1940*

Occupying several hundred acres of land on the east side of West Main Road, Bumble Bee Farm retains vast open fields with a manicured residential complex at its heart, reached by a long, winding drive.

Frenning, an interior designer, conceived the property's overall design, including siting of buildings and circulation, architectural design, garden layout, and plant material. The drive presents a series of sequential spatial experiences before entering an informal dooryard in front of the house and continuing toward the complex's outbuildings. The house occupies a small hill overlooking the marshes, pond and the Commons in the distance to the south. The walled gardens surrounding the house include lawns with perennial borders, a sunken garden, and flower-garden rooms separated by hedges and linked by grassy corridors. Radiating from these garden rooms are a series of grass lawns and hay fields lined with stone walls, elms, and other plantings, giving the entire estate an 18th-century ambiance.

The clarity of Frenning's vision and the precision of the ensemble's execution makes this the most remarkable Colonial Revival house-and-garden residential ensemble in the state.

**411 West Main Road**

Brownell Farm

*1804 et seq.*

A well-tended, handsomely sited farm complex. The Federal farm house faces the road, and to its west are a barn and shed. Handsome dry-laid stone walls surround both the farm complex and the fields that spread south and west of the complex.

**561 West Main Road**William and Betty Alden Peabody Residence *ca 1690, ca 1765, ca 1890 et seq.*

Both early house and large parcel of land remain intact from at least the mid-18th century. Tradition maintains that the garden lay southwest of the house yard surrounded by a stone wall with one wooden gate facing the house. House and outbuildings are extant but only a rectangular offset in the stone wall and an old well suggest the old garden.

The remaining landscape is most significant for its open, agricultural appearance despite the absence of traditional agricultural production. The property reflects the open pastoral landscape for which Little Compton is noted.

**127 Willow Avenue**

Gray-Briggs-Bullock Farm

*early 19th century, late 20th century*

Joseph B. Gray farmed here in the first half of the 19th century; when he sold the farm to Alfred Briggs in 1854, it included "a Dwelling House, Corn-Crib, Two Barns, and Other Our Buildings." The land surrounding the remaining farm complex, much as described in 1854, has been subdivided into 2-acre lots for residential development; the stone-wall-lined pastures now define the lots for new houses. This property illustrates how the transition from agricultural to suburban residential use can transform a community's rural character.

**METROPOLITAN PARKS COMMISSION****Metropolitan Parks Plan***1903-17 et seq.*

In 1903 the Public Park Association of Rhode Island developed a plan for a system of parks in the Providence metropolitan region. The interest generated by this plan led to the Rhode Island General Assembly's creation of the Rhode Island Metropolitan District Commission in 1904. The Commission had twenty members: ten members representing cities and towns in the region, five representing important institutions in the region, and five appointed by the governor. The Commission was charged with acquiring and developing a system of parks and boulevards for use of the metropolitan Providence region. With advice of the Olmsted Brothers of Boston, the Commission presented a plan for such a park system in its second annual report in 1906.

The initial park and boulevard purchases and development were funded with a \$250,000 bond issue passed in 1906. Between 1909 and 1917 the Commission acquired 1,216 acres of parkland and land for boulevard development in Barrington, Cranston, East Providence, Johnston, Lincoln, North Providence, Pawtucket, Providence, and Warwick. Work of the Commission included the identification of important potential parkland, determination of boundaries, land acquisition, development, and management. Frederick Law Olmsted, Jr, worked with Commission members in identifying the potential sites and determining their boundaries. City engineers developed the specific plans under the advice of the Olmsted Brothers.

From its geographic center at Exchange Place, in the center of Downtown Providence, the system spread beyond the Providence city limits across the greater metropolitan area in a linkage of parks, waterways, cemeteries, and boulevards. The initial plan incorporated shore areas of rivers, ponds, reservoirs, and Narragansett Bay; exploited existing parks and large

cemeteries; and advocated taking of undeveloped or unbuildable land.

Work began with Barrington Parkway, Merino Flats, Ten Mile River, Pleasant Valley Parkway (underway in early 1906), Neutaconkanut Hill, Quinsnicket Reservation, Lincoln Woods, Meshanticut Parkway, and Edgewood Beach between 1908 and 1913. Improvements were made to several existing parks within the district in addition to the new developments. By 1909, an additional 25 reservations had been surveyed and delineated.

Under the state reorganization act of 1935, the Metropolitan Park Commission became absorbed into the Division of Forests, Parks and Parkways of the Department of Agriculture and Conservation. In its final report for 1934 the commission listed 34 state parks, reservations and monuments under its jurisdiction, located in 13 cities and towns with a total area of 4,330 acres. This acreage included 2,700 acres of forest land, 6 historic sites and 8 miles of parkways. Additions to these estates between 1935 and 1941, and the addition of eight new reservations, increased the aggregate area of state park land to 8,577 acres. Today the responsibility for these sites rests with the Rhode Island Department of Environmental Management.

Today the portions of the metropolitan park plan which were constructed remain extant in varying conditions. The widening of roads to accommodate increased vehicular traffic, the lack of maintenance on park trails and drives, and the overgrowth of brush and woodlands have changed the historic appearance of the parks. They remain, however, as important open spaces in the congested metropolitan area, and those along the waterways form important public access points to the bay, the harbor and the riverways.

For discussion of the specific development and evolution of the constituent components of the Metropolitan Park Plan, see individual inventory entries within each municipality; only those realized elements are included in this inventory. The following list summarizes the work proposed by the Metropolitan Parks Commission in 1906, extent of completion, and current condition:

#### Metropolitan District Plan Proposed Projects

Existing in 1906	Condition in 2001
Lincoln <i>Stump Hill Reservation</i>	Lost
North Providence <i>Fruit Hill Reservoir</i>	Lost
Pawtucket <i>Memorial Park (Slater Park)</i>	Extant
Providence <i>Davis Park</i>	Altered
<i>Exchange Place</i>	Redesigned
<i>Field's Point Park</i>	Lost
<i>Fort Independence Park</i>	Lost 1942
<i>Neutaconkanut Hill</i>	Extant
<i>State Home &amp; School</i>	Extant

#### Proposed in 1906 and still extant

Cranston <i>Meshanticut Parkway</i>
East Providence <i>Barrington Parkway</i>
Johnston and Providence <i>Merino Flats</i>
Lincoln <i>Lincoln Woods</i>
Lincoln, North Providence, and Smithfield <i>Wenscott Reservation</i>

Providence <i>Wanskuck Park</i>
------------------------------------

#### Proposed in 1906 and partially developed or redeveloped

Cranston <i>Edgewood Beach</i> <i>Narragansett Parkway</i>
Cranston and Warwick <i>Pawtuxet River Parkway and Reservation</i>

East Providence <i>Seekonk River Reservation</i> <i>Ten Mile River Reservation</i>
--

Lincoln, <i>Valley Falls &amp; Scott's Road</i>
--

Providence <i>Mashapaug Pond Park</i> <i>West River Park</i> <i>West Shore Drive</i> <i>Woonasquatucket Park</i>
--

#### Proposed in 1906 and not executed

Cranston <i>Reservoir/Mashapaug Parkway</i>
--

East Providence <i>East Shore Drive</i>
--

Johnston <i>Pocasset River Park</i>
--

Lincoln <i>Pawtucket Water Works Reservation</i> <i>Quinsnicket Reservation</i>
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North Providence <i>Fruit Hill Boulevard</i>
Pawtucket <i>Moshassuck River Reservation</i>
Providence <i>Bradley Woods</i> <i>(now Providence College campus)</i> <i>Capitol Avenue</i> <i>Corliss Park</i> <i>Field's Point Parkway</i> <i>Leonard's Pond Parkway</i> <i>Regent Boulevard</i> <i>Spectacle Pond Park</i> <i>Woonasquatucket River Banks</i>

#### MIDDLETOWN

**644 East Main Road**  
Rhode Island Nurseries  
Rhode Island Nurseries owns and rents substantial acreage in Portsmouth and Middletown for propagation of nursery stock. The house and sales area, located on East Main Road, is the heart of the operation. The architectural features include the historic house, barn, and other outbuildings which date from the 19th century, and several post-World War II structures (including a series of plastic-covered quonset huts), required to meet the demands of the business. The landscape and its use represent a significant change in agricultural activity in the late 20th century, when 60% of statewide agricultural income derives from nursery and turf industries.

**75 Gray Craig Road**  
Gray Craig 1924-28  
A fabulously picturesque natural site, this property has long been exploited for its landscape potential. In 1892 Oliver Hazard Perry Belmont purchased 100 acres of land here, named the property "Gray Craig," and formed the Gray Crag Park Association with the aim, never realized, of creating a menagerie. An early 20th-century summer house, also named "Gray Craig," burned in the 1920s. Mr. and Mrs. Michael M. van Buren bought the property in 1924 and commissioned architect Harrie T. Lindeberg to design a large Country French house and outbuildings, completed by 1928. The extensive grounds were designed by Ferruccio Vitale.

In one of the most elaborate and intact landscaped Aquidneck Island estates, Lindeberg's and Vitale's work capitalizes on this dramatic site. A long, curving driveway winds its way to the house through oaks, elms, and maples to enter a formal walled courtyard lined with English oaks and pleached lindens; the spatial quality along the road dramatically changes character at each corner. Paths fan out from the house among the rocky outcroppings which characterize the



site, and plantings blend with the contours of the land. North of the house are extensive greenhouses and orchards of dwarf and espaliered apples, peaches, pears, plums, cherries, and nectarines sheltered by a high stone wall. Architectural elements in the series of formal garden rooms that spread from the house include an Italian tea house, croquet lawn, formal beds of annuals and perennials, a small natural pool, and a walled garden with Gothic-arched entrance.

After the deaths of Mr and Mrs van Buren, their son Archibold and his family moved into Gray Craig. The property was seriously threatened by intense suburban residential development in the mid- and late 1980s, but it remains today a private residence on 80 acres.

Today Gray Craig remains an enticing designed landscape. The overall Vitale landscape design is still highly apparent, and a great deal of the landscaping on the site is in good condition. Traveling the roads and paths, the visitor is allowed to experience the remains of a truly great estate, larger than many of those in Newport and equally elaborate. The garden remnants and plant materials which survive give grace, charm, and a sense of period to the property, though many of the details of those gardens and plantings (i.e., the less hardy and herbaceous plantings) have disappeared.

#### Green End Avenue Agricultural District

Three small farms situated on a small ridge above a narrow brook which drains their adjoining fields. They are 1498 Green End Avenue, 1499 Green End Avenue, and Howland Avenue. The district is best viewed from the intersection with Vaucluse Road. Two 20th-century houses fronting on Green End Avenue are located at the west end of each farm, and fields descend the hill to the east; both produce vegetables. The third farm backs up to those on Green End Avenue, with farm complex near Howland Avenue and the farm fields north and east of the house; this dairy and livestock farm features buildings and land in fair to poor condition. Though not architecturally outstanding, these farms form a cohesive, small rural district in this otherwise residentially subdivided portion of town.

#### 15 Indian Avenue

Sonnenhof, Mrs E. R. Behrend Residence  
1914-19

Mrs E. R. Behrend contacted Olmsted Brothers in 1914 to request help with additional plantings at her mother's residence in Middletown. She noted that they already had evergreens, vines, hedge trees, and other plantings. John Charles Olmsted visited the site in 1917 and reviewed a plan designed by Miss Tripp for the site. Mrs Behrend wanted more trees, an outdoor dining area sheltered from the sea breezes, a larger cutting and

vegetable garden, screening for the outbuildings, wild-flower plantings and a path to the shore. The Tripp plan showed three golf links, which Mrs Behrend liked.

Between 1917 and 1919 the Olmsted Brothers developed plans for the site, most of them expanding on the Tripp plan or detailing drains, arbors, hedge locations, and additional plantings. The Olmsted plans were installed in phases.

#### 165 Indian Avenue

Hopelands, Thomas Ives Hare Powel Residence 1927-1930

George Locke Howe designed the Norman-style home for the Powels in 1927. Henrietta Marquis Pope outlined in a beautiful watercolor plan the design for the grounds, including a winding peripheral walk through screened border plantings, a flower-bordered kitchen garden, play area, and a formal garden outside the master bedroom. The formal garden and a paved terrace and steps to the front lawn were the only portions of the plan which were realized. They remain extant today.

A trimmed linden alley frames the cobblestone entry drive and courtyard. East of the house sits a privet-hedged laundry and service yard. South of the house a bluestone-paved semi-circular terrace allows seating next to the house. A short retaining wall keeps this seating area from the larger grass terrace beyond. A set of cement steps set into the hillside of the grass terrace lead down to a narrow expanse of lawn terminated with an evergreen and lemon lily semi-circular planting, the axial focus of this view. Beyond the hedge is a broad view of the Sakonnet River and Atlantic Ocean.

West of the house is the walled formal garden bordered with perennial and rose gardens. Axial foci are very strong in this garden as they are throughout the property. At one end an apple tree with underplanted perennials forms one terminus. At the other end sits another colorful perennial planting and sculpture. Two arbors connected to the house and covered with grapes and wisteria offer shaded places to sit and enjoy the garden.

The land surrounding the house, originally potato fields, reverted to native vegetation, mostly bayberry. The Powels' daughter and her husband inherited the property and began converting the unused fields into vineyards in 1974. All of the surrounding property has been converted into wine production which is bottled at the Alexanders' winery on East Main Road, Middletown.

Today the implemented portions of the Marquis plan remain in excellent condition. With the addition of the vineyards, the estate represents a new era of estate farming in Rhode Island which few other properties have experienced.

#### 500 Indian Avenue

Stonybrook, E. C. Knight Residence 1928

A large house set back from Indian Avenue with a wide lawn and boundary shrub plantings. A small stream runs through the southern section of the property. The sides of the streambed have been landscaped with wild flowers, native shrubs and other plantings, forming a wooded wild-flower and wetlands garden. A small pergola sits close to the stream in one section. The rest of the property consists primarily of open lawn and boundary plantings, all in excellent condition. Designed by Horace Trumbauer, this property was developed in the late 1920s. No landscape architect has yet been associated with the property.

#### Mitchell Lane Rural District

At the intersection of Wyatt Road and Mitchell's Lane is approximately 194 acres of land bordering these two roads and including the Chapman Farm, 373 Mitchell Lane; the James Smith Farm, 798 Mitchell Lane; the Ogden Farm, corner of Mitchell Lane & Wyatt Road; and the Mitchell Lane streetscape.

The area includes a series of small to medium-size farms defined by 20-acre parcels of open fields and pasture. The farm complexes included in the district are tight clusters situated close to the road or removed approximately 500 feet back from the road edge. The land is open, rolling fields with minimal changes in elevation. Stone walls line the roadsides and define individual fields.

Other lands outside this visually coherent area support agricultural activities, but their related architectural complexes are located on West Main Road, or the fields are rented by nearby nursery operations for production purposes. These land parcels remain important buffers to the more closely-integrated agricultural landscape in this discrete area.

#### 372 Purgatory Road

St George's School 1902 *et seq.*

A college preparatory school on a prominent hilltop overlooking Second Beach with a campus evolved over the past century. Standing at the north end of a straight, tree-lined driveway which bisects the original campus, "Old School," the first building, forms the core of later additions and expansions. Soon after its construction, founder John Byron Diman engaged Olmsted Brothers to plan for planting the grounds, laying out playing fields, and siting future buildings. Between 1906 and 1913 the firm designed a master site plan, which included a new dining hall, gymnasium, two dormitories, chapel, headmaster's house, and sports fields.

Since 1920 most construction has followed the Olmsted plan, leaving the eastern views open and unobstructed. Today the grounds of

St George's School are in excellent condition. Many memorial gardens and plantings have been added to commemorate alumni, faculty, and headmasters. Small courtyards have developed with successive building construction, each neatly landscaped with small grass lawns, trees and shrubs. The athletic fields have moved from the front of the campus to the rear, near the new sports facilities, leaving the front lawns open for intramural sports and casual enjoyment of the views to the east.

Like other campuses in Rhode Island, St George's has undergone a gradual, evolutionary development of buildings and grounds but has remained remarkably consistent with the spirit of the original Olmsted Brothers' recommendations.

#### 528 Third Beach Road

Lazy Lawn, Angell Cottage 1842

A summer residence with house and immediate grounds retaining the appearance of a mid-19th-century residential landscape.

Providence-resident Joseph Angell, who built the house, advertised it in July 1842 as "an amply furnished house, first rate stable, carriage house and a garden stocked with every variety of summer vegetables in first rate order." Further landscaping near the house occurred during Samuel Greene Arnold's subsequent ownership; he consulted with Harvard botanist Asa Gray and kept meticulous lists of the specimen trees and shrubs planted. By the early 20th century the property also included cutting gardens, cold frames, propagation beds, and a tennis court.

Today circulation patterns and several large specimen trees remain near the house, but most of the pleasure gardens and the tennis court are gone. Farming is no longer practiced on the site, and most of the farm fields have reverted to woodland.

#### 583 Third Beach Road

King-Norman Farm  
*mid-18th century et seq.*

The oldest remaining portion is the mid-18th-century south-facing farmhouse. Three hundred acres of fields spread north, south, and west of the farmhouse. It continued to be farmed into the mid-19th century, when the owners began to make the grounds available for picnics, then becoming stylish among Newport's early summer residents. The picturesque landscape was frequently painted by many of the artists who were attracted to nearby Hanging Rock and the views across sweeping meadows down to the sea. At the turn of the century, George Norman, engineer of Newport's water-supply system, bought the property for use as a summer residence (the family spent the winters on Old Beach Road in Newport) and made a number of improvements to the property during those years. The small formal garden between the house and the road, now largely overgrown but still

clearly understandable, dates to this period. Orchards and fields are now largely reforested or filled with scrub growth. It is operated as a wildlife refuge, and well represents the evolving changes which have taken place on several Rhode Island farms, from active agricultural use to pleasure ground to conservation preserve.

#### West Main Road Agricultural District

Located in Middletown's northwest corner, this area is significant as the site both of the Coggeshall family farm before 1700 and of continuous agricultural operation into the 1990s.

The earliest extant house, the Coggeshall family farm, at 121 Greene Lane, now occupies a one-acre lot. Land west of the house was purchased by the federal government and remains open or newly overgrown.

The Coggeshall-Simmons Farm, 1942 West Main Road, remains in active cultivation, though vegetable production has replaced dairy operations. The complex includes shingled barns, two wood silos, and one stone silo. Not all of the fields are in active production, though most remain open.

The Paramount Farm, 1903 West Main Road, was an active dairy farm until 1993. It retains a large barn, two silos, and several outbuildings. Its fields remain open.

### NARRAGANSETT

#### 144 Gibson Avenue

Druidsdream 1884

Inspired by a dream in which a druid appeared to him and told him to construct a stone house on this site, Joseph Peace Hazard built "Druidsdream" in 1884 on a portion of Seaside Farm at 70 Hazard Avenue (q.v.). The property's orientation toward Hazard Road was changed in 1930 by construction of a vehicular entry and courtyard on Gibson Avenue. This driveway forms the main entrance to the site today; the old entrance driveway has been converted into lawn.

The structure of the old gardens remains. A formal garden hedged with arborvitae was added west of the old entrance terrace. Another smaller garden area and arbor were added east, to the rear of the house. These garden areas were allowed to deteriorate. Today only the shrubs and architectural elements remain. Much of the site's plant material was allowed to become overgrown. The landscape, while deteriorated, remains eminently retrievable.

#### 70 Hazard Avenue

Hazard's Castle, Seaside Farm  
1846-1884. 1891-1893 *et seq.*

Joseph Peace Hazard, a spiritualist, modeled his house after an abbey he had seen in England and included a tower to expedite communication with the spirit world. In 1891 Hazard's son Rowland inherited the property and engaged Frederick Law Olmsted to landscape the then-overgrown 11-acre parcel as a private estate with openings through the trees to take advantage of the views to the water. The 19th-century farm fields were certainly overgrown by this time. Hazard executed the Olmsted plans after 1893.

Currently—and perhaps eminently appropriately—operated as a spiritual-retreat house, the property retains both historic and contemporary landscaping. The house is screened from Ocean Avenue by an extensive planting of pines and deciduous trees. Behind the house a large rectangular area, probably once a formal garden, is surrounded by arborvitae; on a cross axis through this garden is a path which connects a beech grove and allée with a once-open field at the other end. In addition to the late 19th-century landscaping and specimen trees, the grounds include a large parking lot, landscaped pond, and woodland walks.

#### 560 Ocean Avenue

Dunmere *ca. 1880, 1920-1970*

The summer home of R. G. Dun was a large, rambling Queen Anne structure with an impressive stone gatehouse, barns, and stables. The three buildings were grouped around an extensive, elaborate terraced garden which ran from Ocean Avenue to the waterfront. The driveway entered the site under a stone-arch bridge which connected a large rock outcropping to the towered gatehouse.

The property layout was not altered when the main house burned and was replaced with a stone Norman castle in the 1920s. The original rustic summerhouse was replaced in stone and iron filigree during the 1920s. In the 1970s the main house was demolished, a modern one-story house replaced the Norman castle, and the property was subdivided into three lots.

Today the caretaker's cottage, the entrance arch and towered gatehouse, stables, and portions of the garden remain extant. A tennis court replaces the upper terrace of the garden, and the remaining garden terraces were regraded into a gently sloping grass lawn which now descends to the summerhouse on the pond. While bereft of its original drama, the landscape retains a few elements of period landscaping, however, which recall late 19th-century flair and extravagance.

### 755 Point Judith Road Kenyon Farm

Drastically overgrown and no longer farmed, the property nonetheless retains some significant landscape qualities. The extensive property is particularly interesting for spatial organization and relationship of development to natural features. Farm buildings are clustered at the farmyard complex near Point Judith Road and at the barn-out-building complex near the property's highest point, at the rear of the property near the pond—that is, both near the busiest road and on the best land. The highest and flattest portions of the land were cleared for agricultural use, while low-lying ground and wetlands were avoided. The circulation pattern also responds to the natural environment as it follows stone walls and avoids wetlands. Farming was never extensive and very difficult because of the poor quality soils. Stock were pastured here until approximately 50 years ago.

### Sunset Farm

This farm, 113 acres of broad, flat pasture land separated by dry-laid stone walls, has been purchased by the town of Narragansett to maintain the site in active agriculture.

Part of the original Point Judith Neck lands divided among several Narragansett Planters during the 17th and 18th centuries, the farm was developed by the Anthony family in the late 19th century and occupied by a tenant farmer for most of the 20th century.

## NEW SHOREHAM

### West Side Road Lewis-Dickson Farm 19th century et seq.

A rare and intact 200-acre farm. The house and outbuildings are typical mid-nineteenth-century structures, but the expansive agricultural landscape of the high plateau of gently rolling grasslands divided by low stone walls is extraordinary. In 1982, The Nature Conservancy purchased 141 acres of the farm to preserve it in perpetuity as open space.

## NEWPORT

### 40 Beacon Hill Road Wyndham, Rosa Ann Grosvenor Estate 1893 et seq.

Heavily influenced by John Charles and Frederick Law Olmsted's plans for the King-Glover-Bradley Subdivision (q.v.), in which it stands, "Wyndham" dramatically caps the crest of a rocky hill. The naturalistic landscape treatment weds house and gardens with the site's natural topography. In August 1923 *Country Life in America* illustrated the matured landscaping and noted that Grosvenor had maintained the site's rugged grandeur while softening it with careful planting. Plantings throughout the site reflected the native and naturalized imported plant materials popular during the early 20th century. It was, the magazine concluded, "an ensemble worthy of a [painting by] Corot."

Today the site remains a single-family residence. The well maintained grounds include the specimen trees and naturalized plantings surrounding outcroppings of ledge. The garden appears much as it did in 1923.

### 50 Bellevue Avenue Redwood Library 1748, 1935

The 7th-oldest library in the country was begun in 1748 and expanded in 1858, 1875, 1915, and 1939. The building occupies a large lot bounded by Redwood Street, Bellevue Avenue, and Old Beach Road. The garden's current configuration, completed by John Russell Pope in 1935, combines formal axial organization with some picturesquely located large specimen plantings. The chief structures here are the eponymous donor's entrance gates (ca 1727) from his Thames Street residence in Newport and the summerhouse (1766) from his West Main Road farm in Portsmouth; they came to the library grounds in the 20th century.

The grounds are largely open. On the south side, however, is a shrub-bordered bluestone walkway—lined with pieris, yew, mugho pine, junipers, and arborvitae—which leads east from a large specimen beech on Bellevue Avenue to the summerhouse. From the front of the summerhouse, landscaped with boxwood and rhododendrons, a small cross-axial path leads north to the entrance gate on Redwood Street.

The rest of the grounds consist of broad expanses of lawn and scattered, magnificent specimen trees. The east property line behind the building has been screened with large flowering shrubs: lilacs, forsythia, spirea, viburnums, and hollies. The fencing along the side streets is iron tubing with finialed iron posts. Along Bellevue Avenue the posts have been replaced with rusticated wooden columns.

### Touro Park 1865

This small park was bought in 1865 with a bequest of Judah Touro and subscriptions of several others. The landscaping and radiating park paths were laid at this time. The park's focus, The Old Stone Mill, is a Newport icon, one of the most often reproduced images in the state. In addition to the stone mill, statues of Commodore Matthew Perry (1794-1858), embellished with stone Japanese garden lanterns, and William Ellery Channing (1780-1842) are key memorials in the park. Both statues and mill are enclosed by iron picket fences. Oaks and maples ring the park, and specimen cherries, lindens, elms and kousa dogwoods are scattered through the interior.

Today the well maintained park retains its late 19th-century flavor and forms a vital open space along this section of Bellevue Avenue.

### 304 Bellevue Avenue Berkeley Villa Martha Codman Residence 1910-1913, 1923

A superb Colonial Revival house and garden ensemble, one of the most impressive of its ilk in the state. Martha Codman purchased land in 1910 and asked her cousin Ogden Codman to design both her new summer house and its grounds. Codman designed a thoroughly Colonial Revival house and garden ensemble. The house design was derived from three Boston-area Colonial and Federal houses. The garden was developed in two phases: Codman's designs for the original parcel, and Fiske Kimball's designs for land added to the property in 1923.

A series of interconnected garden rooms embrace the terraced house on the west, south, and southeast. The wide entrance court is separated from Bellevue Avenue by a high brick wall with finial-capped piers and wooden Chinese Chippendale gates. To its south is a four-bed grove garden with two intersecting paths forming the central axes. East of the grove garden and extending south from the house is a lawn. On axis with the central bay window on the south side of the house is a long, rectangular grass panel with a hedged border and gravel path; centered on the axis from the terrace and that from the grove garden is a sundial. A semi-circular garden seat terminates the axis that emanates from the terrace. These three spaces were in place by 1912.

In 1923 Martha Codman purchased an adjacent property and expanded her garden to the east. Fiske Kimball provided the landscaping, including a perennial garden, fence, and tea house. The latter was a duplicate of Samuel McIntyre's design—long and extravagantly admired by Miss Codman—for her forebear Elias Hasket Derby, erected in 1793

in Salem, Massachusetts. Another summer house sits along the north boundary wall in this garden.

Today the site is in excellent condition, having much the same appearance as in 1923. A fountain from the estate of Arthur Curtis James now occupies the southern end of the grass panel.

Other Newport cottages looked to European palace design; here, the sources, at least on the outside, are all American. This site is one of Newport's best examples of the interest in America's past which characterized the Colonial Revival. Seldom, however, was it done so well or carried to such filioipieristic extremes.

### 310 Bellevue Avenue Russell Residence 1930

McKim, Mead & White designed the house, built in 1884-85 for LeRoy King. By 1930, King's sister, Mrs Charles H. Russell, lived here and laid out her garden with the help of Louise Payson, a New York landscape architect. The grounds include an informal rose arbor and perennial beds which line the main garden to the far end at the entrance gate. The garden covers almost an acre of land and expands from this central path to other gravelled paths which border the perennial garden beds. The main garden is surrounded by privet hedges. The garden design remains largely intact and well maintained.

### 315 Bellevue Avenue Elm Court, The Cedars 1852

Andrew Robeson purchased four acres on newly-opened Bellevue Avenue in 1852 and commenced building a stone-and-brick villa surrounded by landscaped grounds. By 1870, Elm Court was described as "justly considered one of the most valuable and attractive on the avenue with full grown trees and shrubs, greenhouse, grapery, orchard house and stables complete." A large wall and border plantings screen the site from Bowery Street and Bellevue Avenue. Set well back from the west side of Bellevue Avenue, Elm Court is reached by serpentine walk and drive ways that sequentially only slowly reveal the main block of the house to the approaching visitor. An expansive lawn bordered on the east, south, and west by clumps of Atlas Blue Cedar, Kentucky Coffee, and Carolina Hemlock trees stretches south from the house, where a loggia links the property's interior and exterior space. West of the house sat the flower garden, greenhouse, barns, stables, orchard, and vegetable garden. Jacob Weidenmann published Elm Court's plan in his 1870 *Beautifying Country Homes*.

Still a single-family residence, the site today seems in good condition. Plantings are large and well maintained, including specimen trees and many unusual varieties of shrubs.

### 365 Bellevue Avenue The Elms, Edward J. Berwind Estate 1900, 1902

Horace Trumbauer designed Berwind's house after Mansard's Chateau d'Agnes at Asnières, near Paris. The landscape was designed by Trumbauer and French landscape architect Jacques Gréber, with whom Trumbauer later collaborated at "Miramar" (q.v.). The Harvard Estates Index also credits Charles L. Miller with some of the landscape design, but his influence on the site remains unknown.

The grounds resemble a French private park, reflecting the traditional inspirations of Trumbauer and Gréber. Masses of trees and shrubs hid the house façade from Bellevue Avenue. At the rear of the property, paved and grass terraces descend from the first floor of the house to the level of an expansive lawn scattered with more than 38 species of trees. At the west end of the property are the famous sunken gardens. Formal and architectonic, the paired tea houses, balustrades, stairs, fountains, statuary, and carefully controlled vistas are softened with a green garden of clipped boxwood, euonymus, privet, arborvitae, beech trees, rhododendron, and Irish yews. In the mid-20th century Julia Berwind added flower gardens to the central beds in the sunken sections. Trees and flowering shrubs mask the boundary lines of the property, and a path from the house to the rear gardens runs amidst the boundary plantings.

Well maintained and with a high level of integrity, "The Elms" garden is little changed from the Trumbauer design, confined to the introduction of a parking area south of the house which replaces the earlier driveway entrance, and removal and replacement of some plant material. With abundant horticultural specimens, large collection of garden statuary, and architectonic character, it a well preserved example of formal French garden design.

### 459 Bellevue Avenue Harold Brown Villa 1893-1894, 1899, 1912-1926

Harold Brown contacted Olmsted, Olmsted & Eliot in 1894 to help with the siting of his new residence and develop a landscape master plan, including location of driveways, walks, gardens and screen plantings. The firm worked with the Browns from 1894 to 1897 developing grading plans, sketch plans and finally an overall master plan and planting plan. The Browns enlarged their property in 1899 and 1912 and each time hired the Olmsted firm to revise master plans. Extensive documentation exists for this property. In 1899 Percival Gallagher developed the plans for the flower and rose gardens, including fencing details and planting plans. The 1912 purchase allowed an extensive expansion of the 1899 rose and flower garden, including the addition of a tea

house, service driveway, pool, greenhouse, tool house, bosquet and wild flower garden, and bowling green.

Approached along a driveway which winds through an expanse of lawns framed with maple, oak, tulip, beech, and butternut trees underplanted with rhododendrons, azaleas and lilacs, the house sits amid a series of carefully tended paths that wind through the allees of trees and shrubs. A tall granite wall and border of privet hedge shield Bellevue Avenue from Mrs Brown's personal garden, entered through a lych gate. Succulents, iris, tree roses, annuals, and perennials were originally in the garden.

The site remains a private residence. The flower garden is not so extensively planted as it once was, but the overall design of the property and specimen trees remain, including Newport's only weeping dogwood.

### 492 Bellevue Avenue Vernon Court Mrs Richard Gambrell Residence 1902

Carrère & Hastings designed the French Chateau-style house, and Wadley and Smythe of New York and Newport laid out the gardens at the same time. House design and garden design are rightly integrated. The house sits atop a series of landscaped terraces that descend from the principal first-floor rooms toward the west, and lushly trellaged loggias expand the building's mass and further link interior and exterior space. The terraces drop to a large sunken garden with a central fountain that dominates the site. Around the fountain are four parterres the same width as the building. The sunken garden replicates the one Henry VIII created for Anne Boleyn at Hampton Court, but—not uncommon in turn-of-the-century Newport adaptations—the size was enlarged to fit the 300-by-400-foot lot. Interior sight lines are reinforced by plant material and pathways into strong axes that tie house and garden together. A high wall capped with Spanish tiles in front of tree and shrub plantings screen the house and grounds from view.

Mrs Gambrell's son lived on the estate after his mother's death. The property later became Vernon Court Junior College and housed administration, classrooms, and a dormitory. It has since returned to single-family use, but with an overlay of institutional use in the dedication of principal first-story rooms to a museum of American illustrations.

### 550 Bellevue Avenue Rosecliff, Oelrichs Residence 1902

In 1891, Hermann Oelrichs, his wife, Theresa, and her sister Virginia Fair purchased the estate of George Bancroft, Secretary of the Navy, Ambassador to England, and passionate rosarian. He had surrounded his 1851 residence with massive rose beds. The Oelrichs summered in the

Bancroft residence until 1902, when they commissioned McKim, Mead and White to design a summer residence modeled after the Grand Trianon at Versailles. A large terrace was located off the east side of the house overlooking the ocean. On the west was an 18th-century-inspired flower garden. The new residence continued to be surrounded by rose gardens, continuing the tradition of George Bancroft. One of these gardens was restored in 1976 by Mrs Russell B. Aitken.

The property was inherited by Hermann Oelrichs after his mother's death in 1926 and had three other owners before it was turned over to the Preservation Society of Newport County in 1971.

Today the restored rose garden is in excellent condition on the south side of the house, and the annual-bordered walk leading from the west terrace to the expansive west lawn is well maintained. Elaborate planters, fountains, and large trees decorate the west lawn.

#### 590 Bellevue Avenue

Marble House, William K. Vanderbilt House  
1888-1892

In 1888 William Vanderbilt commissioned Richard Morris Hunt to design for him "the very best living accommodations that money could buy." Marble House recalls both the Petit Trianon at Versailles and the White House in Washington. Ernest Bowditch, who had done other work for the Vanderbilt family, was asked to design the grounds, but client and architect soon parted company. No landscape designer is associated with Marble House, better well known for its architecture than for its landscape. In front is a large, cobblestone semi-circular forecourt behind an intricate high iron fence with an elaborate gate. At rear an expansive lawn extends to the water. Scattered specimen beech, lindens, maples, and elms dotted the lawn, especially along the boundaries. A Chinese Tea House, built in 1913 and moved from its original site, is near the edge of the cliffs at the end of the east lawn.

Today the site remains much as it has always appeared. The lawns and large specimen trees are well cared for and create a simple setting of the elaborate house.

#### 660 Bellevue Avenue

Miramar, George D. Widener / Alexander Hamilton Rice Residence  
1912 *et seq.*

George D. Widener of Philadelphia began construction of Miramar in 1912. Lost in the *Titanic* disaster, he never lived to see its completion. His widow married Alexander Hamilton Rice, and they lived at Miramar for many years. As at "The Elms" (q.v.), Jacques Gréber worked with Horace Trumbauer to landscape the grounds using a formal French parterre plan to offset the marble mansion fashioned after the Grand Trianon.

A forecourt separates the house from Bellevue Avenue, and the gardens were laid out east of the house. On axis with the center of the house's garden elevation, a long central path extends toward a large fountain and pool. The axis splits the oblong garden into north and south sections filled with semi-circular and quarter-round parterres, with each bed originally outlined in clipped boxwood and surrounded by foliage plants and annuals providing the color for the garden. Nearby stood an orangery. A rose garden, laid out in four, thirty-foot, wedge-shaped beds was surrounded by deep borders of English ivy.

After Dr. Rice's death the mansion became Miramar School for Girls; it is once again a single-family house. Like many other elaborately landscaped cottages of this vintage, planting has been much simplified but the architectural layout of the gardens is still evident.

#### 680 Bellevue Avenue

Rough Point, F. W. Vanderbilt Estate  
1887-89

Frederick Law Olmsted's master landscape plan for Rough Point was developed in concert with the house's architectural development by Peabody & Stearns. Extensive documentation exists for this property. Vanderbilt seems to have been an unusual client, who wanted to avoid the cost of elaborate terracing near the house and was willing to plant the lawn with a pumpkin patch for its first season, when delayed completion of sitework obviated a decent lawn. As Ernest Bowditch remarked, "Fred Vanderbilt was evidently a coarser-grained man than any of the others, and his habits may have been somewhat irregular." Appropriate to the site and the house, the informal, naturalistic plan relied on a picturesque circulation system, a large number of individual or grouped specimen plants, and sweeping lawns that served as a foil. 31,463 plants were ordered the first year of the landscape installation and 3,355 were ordered the following spring.

Long the summer home of Doris Duke, Rough Point is largely screened from public view by an iron gate, high walls, extensive shrub plantings, and elaborate security systems. The house, visible at a distance from portions of the Cliff Walk, retains much of its original structure and specimen plants in a quite mature state.

#### 25 Bowery Street

Samuel Powel Residence, later Merrilton  
1853

Samuel Powel designed his new home and ornamented its grounds with various trees and shrubs. Mary Powel recalled how her father designed the grounds, setting out all the paths by use of a long rope curved into agreeable turns and spacing the groups of shrubbery to create long vistas and a

constant change of aspect. At first small, ordinary trees were set out for rapid growth; these were later replaced by other trees such as willows, silver poplars, horse chestnuts, and shagbarks.

Today the property is maintained as a private residence. A green chain-link fence defines the property boundary on Bowery Street. The driveway winds its way into the property past several large naturalized shrubs which are planted under large specimen beeches and other deciduous trees. Near the house are bermed plantings lining a small pedestrian walk leading from the driveway turn around to a side porch. A small bedding out garden sits to the rear of the house. Specimen weeping beech, European beech, katsura, and a huge hornbeam are scattered throughout the site. The plantings are a horticulturist's dream. Nothing has been altered on the landscape in the 20th century. The site's appearance, which to our modern aesthetics seems overgrown, is the best realization of Victorian landscape ideals included in this survey.

#### 30 Bowery Street

Kingscote 1839 *et seq.*

An important and impressive mid-19th-century residential landscape in the picturesque mode of Andrew Jackson Downing. The Gothic Revival cottage (Richard Upjohn, architect) is reached by a curving entrance drive which culminates in front of the house at a mounded turnaround. The property is screened by large trees and shrubs, and specimen plants—including fern-leaf and weeping beeches—dot the property. The shift in use from private single-family dwelling to house museum necessitated the accommodation of on-site parking, here nicely removed visually through the use of berms and planting around the parking lot.

#### 17 Broadway

Wanton-Lyman Hazard House 1928

In 1928 Norman Isham was commissioned to design a landscape plan "in the manner of the 18th century." Along the south and east sides of the house, Isham designed a boxwood-trimmed geometric garden, bisected by a brick path which leads from Farewell Street to the rear door of the house. On axis with the rear door is a central path which led to the eastern boundary of the property. Grass panels flank each side of the path. At the end of the path is a small semi-circular maze garden. Square flower beds bordered with boxwood line each side of the grass panels, framing the sides of the garden axis. South of the house a small, intricate, boxwood parterre garden fills a series of six squares, each with a different interior geometric design.

The Newport Historical Society, owner of the property, is in the process of planning for the garden's future care and maintenance.

**Broadway**

Equality Park 1865

This park, like that of Ellery Park (q.v.), occupies a triangular site at the intersection of two main thoroughfares. Established as a park at the end of the Civil War, it is simply landscaped with maple trees and enclosed by a metal picket fence. Inside the park are commemorative monuments for Civil and Spanish-American War soldiers, a cannon, and a large ship anchor. The park provides critically needed open space and greenery to a densely populated section of Newport.

**Charles Street**John Clarke Burial Ground  
ca. 1675, ca. 1988

Established in the 17th century, landscaped in the 19th, and dedicated to the memory of Clarke—first pastor of the United Baptist Church on Spring Street and purchaser of Aquidneck Island from the Indians in 1638—the site fell into disrepair in the 20th century.

Recently renovated, it forms an important open space area for this densely settled neighborhood. A bluestone retaining wall capped by a metal picket fence frames the property, and 6-foot granite posts marking the entrance. Small fruit trees are planted in the corners.

**Farewell Street**

Liberty Park Before 1729

Set aside as a park before 1729, the park comprises a small city block. Today two elms in poor condition and a grass lawn are the extent of the park landscaping. A commemorative marker at the base of the eastern elm states: "George Washington Tree, Planted by William Ellery Chapter, D.A.R. 1932." This is one of several small parks that historically form important spots of green throughout the densely settled part of old Newport.

**Farewell Street**

William Ellery Park 1766

Dedicated to commemorate the repeal of the Stamp Act in March 1766, this small triangle of land was the site of the original Tree of Liberty. Cut down by British occupation forces soon after their arrival in December 1776 it was replaced by a new tree planted in April 1783. The present tree was planted in 1897 and rededicated in 1919.

Ellery Park today retains the century-old tree and memorial marker at the tip of the triangle; screen planting at the base of the triangle separates the park from a neighboring residence. Surrounded by a simple, wrought-iron picket fence on a stone coping, the park is well maintained and is used by residents of the immediate neighborhood for casual relaxation. It represents a tangible link to an important part of this country's struggle for independence from the British.

**Farewell Street**Common Burying Ground and  
Island Cemetery 1640 *et seq.*

Given to the city in 1640 by the Reverend John Clarke, the Common Burying Ground is one of the earliest cemeteries in Newport. The Burying Ground is divided into two sections: one for freemen and one for slaves. Two roads curve across the cemetery; the northern road serves as a boundary between the two areas. The cemetery contains 3,000 memorial monuments; of these, 800 date prior to 1800. Overgrown with brush with many vandalized monuments, the cemetery has recently begun restoration. The grass-and-gravel roads maintain the period appearance of the site.

The Town of Newport purchased land for Island Cemetery in 1836 and the following year engaged Henry Bull and William W. Freeborn to design the new cemetery. The initial plan for the Island Cemetery included avenues organized into a regular grid system in line with the Common Burying Ground and Warner Street boundaries. In 1848 the town conveyed the land and its management to a private organization, the Island Cemetery Company, which acquired several additions to the original Island Cemetery. These additions include a slightly more picturesque design, including four circles which break the geometry of the grid. The 20th-century section, toward the north behind the Belmont Chapel, has stones more uniform in size and spacing than anywhere else in the cemetery.

Several family plots are noteworthy for the landscape architecture that defines their areas as private sanctuaries: For the Wetmores in 1918, Olmsted Brothers provided privet borders, a cypress tree at the entrance, and mixed evergreen and flowering shrub plantings as a backdrop to the small headstones. Plantings at the T. Sufferin Tailor plot, the Auchincloss plot, and others show the same concern for landscape design. The 1916 Belmont plot brings the lavishness of Bellevue Avenue to the family plot with an elaborate chapel and figural sculpture.

Today the cemetery is well maintained and illustrates the sometimes awkward transition from the regular layout of the Common Burying Ground to the rural cemetery movement of the mid-19th century. Large shade trees are scattered throughout the cemetery; flowering shrubs and ground covers are randomly placed in and around family plots. Much of this plant material parallels horticultural materials used in the summer resort sections of Newport in the 19th and early 20th century.

**5 Halidon Avenue**Harbour Court,  
John Nicholas Brown Residence  
1904, 1913-1915, 1919-1921

A large, impressively landscaped summer house overlooking Newport Harbor. The main approach to the estate is from the east by a winding, shrub-lined, tree-shaded driveway. In front of the house the drive expands into a square courtyard with a fountain on axis with the house's principal entrance, then continues through the first story of the service wing to the stable. The grounds extend south from the courtyard through a formal garden on axis with the entrance. On the north side of the house is a paved terrace, only a few steps above a greensward, which descends in terraces to the waterfront. To the northeast of the house near the water are a summerhouse, pool, and rock garden.

Mr and Mrs John Nicholas Brown acquired this property for summer use in the late 19th century. Mr Brown died in 1900, and in 1903 Mrs Brown commissioned Cram, Goodhue & Ferguson to replace the old house on the site with a Louis XIII-inspired dwelling, first occupied in 1904. Much of the overall landscape plan was realized by 1907, when an article in *Indoors and Out* described the landscaping. The summerhouse and rock garden were added between 1904 and 1913, and the formal garden followed in 1919-21. Between 1923 and 1930 a rectangular reflecting pool with a single jet spray fountain in the center was added to the perennial garden. Olmsted Brothers employees Percival Gallagher and Harold Hill Blossom visited the site, provided recommendations for plantings and site improvements executed between 1913 and 1921. Blossom's formal garden won the Gold Medal for Landscape Design at the Architectural League Exhibition in 1922.

Overall, most of the original design of the site is readable and well maintained. The site could be easily restored to its ca 1930 appearance principally by replanting abandoned beds.

**25 Hammersmith Road**Berry Hill, John H. Glover Residence  
1886-1887

One of the developers of the King-Glover-Bradley Subdivision (q.v.) engaged McKim, Mead & White to design his new house and Frederick Law Olmsted, designer of the subdivision, to integrate house and garden into the large picturesque suburban plat. The combination of architects, landscape designer, and developer here suggests that the property was a promotional venture: Glover never occupied the house and soon sold it to the Howe family, which still owns the property—one of the few instances of continuous family ownership of one property in Newport. The Howes hired Samuel Parsons,

a New Yorker affiliated with Parsons Nursery on Long Island, to finish landscaping details of the property.

The property marvelously exploits the rugged, moor-like terrain with spectacular ocean views. Sited as Olmsted planned, the house emanates from the landscape, and the driveway approach emphasizes the strong setting. The lawns end in borders of naturalized spring flowering bulbs and more formal bulb beds. Trails run through growths of blueberry and shad bushes to a greenhouse, tool house, and vegetable garden. Much of the garden today reflects the detailed designs of Samuel Parsons.

#### 225 Harrison Avenue

Hammersmith Farm  
1638, 1909-46, 1912, 1959

William Brenton, a surveyor, arrived in Boston in 1634 and moved to Portsmouth in 1638. For services, he claimed a 6-acre house lot on Thames Street in Newport and 2000 acres of land on what is now Brenton's Neck at the southern end of Aquidneck Island. Brenton divided his area into farms including Hammersmith Farm, Rocky Farm, and Cherry Neck Farm. He built his farmhouse on Hammersmith Farm and erected other buildings for his large number of indentured servants. By the 18th century, this was an extensive gentleman's farm landscaped with specimen plants. Heavily damaged during British occupation, it retained only the farmhouse and archaeological evidence by the mid-19th century.

John Winthrop Auchincloss purchased Hammersmith Farm in 1887 and constructed a new summer house on a small hill overlooking both the old farm house and the ocean in the opposite direction. In 1897 he sold the property to his brother, Hugh D. Auchincloss. By 1909, when Olmsted Brothers was asked to work on the site, the formal garden, rock garden, driveways, paths, pergolas, fountains and pools were already established. Harold Blossom, an employee of Olmsted Brothers, developed site and plant plans for a new pedestrian and vehicular circulation system. Extensive plant lists document the variety of cultivars used.

Olmsted Brothers was asked to redesign and simplify the garden plantings after years of enforced neglect during World War II. Structural elements (pools, fountains, pergolas, and stone arches, and walls) survived, but their surroundings needed to be replanted. Edward Whiting developed the plans, completed by summer 1946. The garden was transformed into a grass lawn surrounded by the architectural features which remained from the old garden.

In 1959 a terrace garden close to the house was designed for Mrs. Hugh D. Auchincloss III by Boris V. Timchenko, a Russian landscape architect practicing in Washington,

D.C. The property became noteworthy again in the early 1960s when it functioned as a Summer White House for President John F. Kennedy and his family. Some of the present annual beds in the rose garden and formal garden were added at this time.

The gardens and landscaping here are a classic illustration of the layering of landscape history. Today the landscape includes elements from the earliest agricultural history of the site, the John W. Auchincloss period, the Hugh Auchincloss period, the redesign of the site after World War II, and the use of the property as a Summer White House.

#### 264 Harrison Avenue

Newport Country Club 1894 *et seq.*

A prominently sited clubhouse and significant golf-course design distinguish this property. Whitney Warren's competition-winning clubhouse spreads across a prominent rise of land, and the plan extends the building into the landscape across three formal raised terraces with views toward the polo field (no longer used as such) and the golf course. Scottish professional William F. Davis laid out the original nine holes, where the first U.S. Open was played in 1895. A.W. Tillinghast remodeled the original nine and added an additional nine sometime in the decade before Donald Ross remodeled the course in 1915. Orin Smith, an earlier associate of Donald Ross, remodeled nine holes in 1939. The grounds of the golf course have been expanded toward Brenton Point State Park. The rough landscape of the seaside setting relates these grounds to the influential exemplars of Scottish links.

#### 275 Harrison Avenue

Ker Arvor, Snowden Fahnestock Residence  
1930-31

Both house and grounds were designed with simple, traditional French formality. A straight driveway leads to a formal forecourt near the house. Plantings include grass lawn panels, clipped trees, and evergreens. Landscaping here relies not on extensive beds or parterres but on symmetrical layout of simple lawns and massed shrub and tree borders. The simple landscape forms an appropriate setting for the house's somewhat severe architectural character. The property was featured in 1935 in *Country Life in America*.

#### Hillside Avenue

Miantonomi Hill Park 1919-29

A municipal park on a prominent hillside. A series of paths negotiate the steep hillsides and connect playing fields to the east with the stone lookout tower atop the hill. Circulation systems—including stone steps set into rock outcroppings on the eastern slope of the hill—remain intact but have suffered from erosion, vandalism, and

overgrowth. The park lawns are mown but little other maintenance is undertaken.

Never much developed after European settlement, the land here formed a portion of the grounds of "Malbone" (q.v.) from 1741 until the mid-19th century. Later owners, the Stokes family, agreed in 1919 to sell the land at diminished value in return for the city's development and maintenance of the property as a public park. By November, 1921 the park walks were completed and work on the wall was two-thirds complete. The stone lookout tower, designed by McKim, Mead & White, was dedicated as a World War I memorial in 1929. Since that time play fields, picnic facilities and a playground have been added in the fields on Hillside Avenue.

#### King-Glover-Bradley Subdivision

1883-1884, 1915

An ambitious residential plat designed to exploit the highly picturesque topography bounded by the Atlantic Ocean, Harrison Avenue, and the Lily Pond, this subdivision includes Ocean Avenue, and Brenton, Beacon Hill, Hammersmith, Hazard, and Moorland Roads. The plat plan, conceived and executed by Olmsted, fully exploited the rugged terrain of the existing natural landscape, and the careful placement of the houses was calculated to enhance the overall look of the development.

Development was extremely slow. Far from the center of summer social activity, the ledgy-soil site, studded with rock outcroppings, was dramatically exposed to the elements of sun and wind. The Olmsted's description of their vision for the area emphasizes the picturesque qualities of the area and its potential for development: "With buildings and garden works designed consistently with these natural circumstances, residences will be attained of a most interesting and agreeable character, having great natural and permanent advantages over those of the older villa districts of Newport for the improvement of sea breezes and of ocean and harbor scenery." Clearly, very few summer residents shared this vision in the early 1880s, and only a handful of houses were built before the turn of the century. Many of the buyers, such as A. C. James, purchased large tracts of land for their own use and potential later development. The area only became popular as more accessible land along Bellevue Avenue and other portions of Newport already had been developed.

Today the overall layout of this subdivision is still legible. Landscaping throughout the subdivision generally reflects the native species of the area. Some of the homeowners who built here contracted with the Olmsted firm for landscaping their properties, including Albert Olmsted, A. C. James, Ferdinand Jelke, and J. R. Busk. A few newer roads

have been added, and the residences along the streets date from 1885 to the present. (See also individual entries for constituent streets.)

**90 Malbone Avenue**  
Malbone 1741, 1849 et seq.

Godfrey Malbone, a wealthy slave-trade merchant who came to Newport from Virginia, built his country seat near Miantonomi Hill on 600 acres which ran west from the hill to the water's edge. The significant number of highly detailed descriptions of the big brownstone house and the 10-acre pleasure garden implies that Malbone Hall clearly was one of the most impressive estates in the colonies. Accounts of the property soon after its completion describe "pretty gardens and terraces with canals and basins for water, from whence you have a delightful view of the town and harbour of Newport...." The house burned in 1766, and Malbone died one year later. The house was not rebuilt, the property remained abandoned, but the remaining gardens were enjoyed for walks. In 1796, the gardens were opened as a private park.

In 1848 J. Prescott Hall of New York purchased the estate and engaged Alexander Jackson Davis to design a new house from the pink sandstone ruins of the first Malbone. By 1876 *The Art Journal* published an article about the rebuilt Malbone and noted the condition of the garden:

"Mr. Hall, with judicious taste, restored the terraces and the box as far as possible and restocked the deserted grounds with marble fauns, naiads, hamadryads and nymphs after, perhaps, the questionable taste which prevailed in the Versailles period. Time has made these marble visitors grey so that they compose beautifully with the dark green of the firs, the lawn and the fine plantations of domestic and foreign trees."

After Hall's death, the house saw yet another period of abandonment. By 1930 the house had been revived and the gardens were extant. Today, the land is much reduced from its original 600 acres. The lines of the old gardens are still readable, although much of the area is overgrown. Only the grounds near the house are maintained.

**232 Ocean Avenue**  
Eagle's Nest,  
Ferdinand Frazier Jelke Residence  
1922-1924

Jelke, impressed with Olmsted Brothers' other Newport work (including the King-Glover-Bradley Subdivision in which this stands) asked them to landscape the 4 acres surrounding his new house, designed by Bellows & Aldrich. The patron was quite definite in his vision for the landscape, Olmsted employee E. C. Whiting commented: "Jelke wants no flower garden but will accept low evergreens, barberry, and

some flowers mixed among the rocks near the house. He wants trails and paths leading around the hillside and several seats set into the nooks on the cliffs for enjoying the views." The result remains impressive.

Today the house remains much as it was designed. A winding driveway leads up from Ocean Avenue to the house on the hilltop. Naturalized plantings line the driveway and property edges, and a small rock garden is on the small slope between the driveway to the house entrance terrace. A series of walking trails extend from stone steps set into rock outcroppings at the end of the terrace. The grounds are still extant and in excellent condition. A rose garden has been added near the entrance drive and naturalized tree and shrub plantings rise above the rose garden to the house above. The walls and grounds each side of the entrance drive are thickly planted for privacy.

**310 Ocean Avenue**  
Wildacre, Albert H. Olmsted Residence  
1899-1902

A very fine and exotic collaboration between landscape and domestic architecture. Olmsted's step-brother, a Hartford banker, commissioned Irving Gill to design his summer house; the family firm did the landscape design, including sitework, grading, circulation, and gardens. The Japanese character of the garden is a perfect foil for Gill's imported Pacific Rim architecture cum East Coast Shingle Style. The Japanese-influenced garden design included two small summerhouses, a Japanese Torii gate (now removed) at the garden entrance, and a series of winding grass paths circulating through the garden. And just as Gill snaked the house through the difficult, constrained site, Olmsted's garden exploits—indeed, highlights—the site's rock outcroppings. A small waterfall on the largest of the rock outcroppings feeds a winding stream bed that flows to a small pool near one of the summerhouses. Filled with native and imported plant materials, the garden included 168 species of plants, flowering shrubs, and small trees. Today the house and grounds are extant. The garden rock outcroppings, grass paths, stream bed and summerhouses remain intact. Many of the garden beds have been converted to beds of annuals and perennials not indicated on the Olmsted plan. Most of the shrubs along the boundary near the garden and through the rest of the house grounds are planted as indicated on the plan.

Despite the addition of a caretaker's cottage and a swimming pool, the layout of the grounds and their overall plantings retain the flavor of the Olmsted Brothers design. Neglected in the late 1980s and early 1990s, the gardens were restored beginning in 1999.

**16 Ochre Point Avenue**  
Ochre Court, Ogden Goelet Residence  
1891-1895

In 1881, Goelet commissioned Richard Morris Hunt to design his new residence. Completed in 1891, it superseded Wakehurst as the most palatial and dominant of the Ochre Point residences—until *The Breakers*. Goelet commissioned Olmsted, Olmsted & Eliot to design the grounds for his new late Gothic chateau, including sitework, circulation, filling a previous cellar hole, adding drains and basins, removing trees, and providing a new planting plan for the site.

Owned and operated by Salve Regina University as an administration building, Ochre Court reflects French Beaux-Arts formalism coming into fashion in the early 1890s for both houses and gardens of the rich. The entrance driveway terminates in a front entrance courtyard, walled with capped stone walls and carved pillars. An oblong entrance island partially screens the front entrance of the building and softens the structural confines of the entrance court and building. The overall planting layout for the site includes beds of flowering shrubs and trees along both the north and south property boundaries. The east lawn is an open terrace with a parterre garden on the upper terrace. Topiary priver columns line each side of walks which lead from the terrace to a semi-circular formal wall overlooking the ocean. Plants include several varieties of rhododendron, roses, perennials, native and exotic flowering shrubs, and flowering trees.

The driveway design and most of the original path system remain today as first constructed. The elimination of one service-related path and the addition of a parking lot are the only two significant changes to the circulation system. Annuals and some recent tree and shrub plantings inside the forecourt have altered the area's appearance, but do not detract extensively from the integrity of the site.

The integrity of the site could be improved by changes in pruning practices, future replacement of lost shrubs, and use of original perennial varieties instead of present use of annuals.



**25 Ochre Point Avenue**

Wakehurst, James J. Van Alen Residence  
1884-1888, before 1896, 1895

The first of Newport's truly palatial houses, Wakehurst has an exterior copied from Wakehurst Hall, Sussex. Occupying a city block across the street from the Catherine Lorillard Wolfe's Vinland, it was the first estate to be surrounded by a high stone wall. Ernest Bowditch, who did the landscape design for Vinland and for the Breakers next door, was asked to design the original layout for Wakehurst. Bowditch sited the building, laid the walks and driveways, then developed an English park-like landscape over the entire site. Later, Ogden Codman and Beatrix Jones Farrand developed plans for the Van Alen garden in the 1890s, including a geometric flower garden and extensive treillage. Whether it was executed remains unknown; in any event it was gone by early 1896.

By February, 1896 Wakehurst's famous sunken garden was in place. Several feet below the surface and reached by a succession of granite steps, it allowed plants to be "grown untouched by winds which sweep in from the ocean so near by. Almost any plant which is sufficiently hardy to endure the New England climate may be depended upon without especial protection...." The layout of the flower beds has changed slightly since 1895, but the overall effect today is the same as its historic appearance.

Today this property is owned and operated by Salve Regina University. The property occupies an entire city block along Ochre Point Avenue between Shepard and Leroy. Large specimen beeches, maples, oaks, and umbrella pines dot the driveway and lawn areas. A high stone wall and elaborate iron gate screen the property from the street. The path and driveway systems laid out by Bowditch are almost entirely intact. The construction of a new library building in 1989-90, however, obliterated most of the spacious open lawn south of the house and driveway entrance. Changes are being made in the wall and circulation paths to accommodate this new building and to create a more direct campus circulation pattern between Vinland and Wakehurst. The areas immediately surrounding the house, the entrance from Ochre Point Avenue, and the garden area will not be impacted by these changes. This property in combination with the Ogden Goelet house and Vinland form a trio of nicely maintained late 19th-century estates whose landscaping reflect the English and French classical revival influences in the late 19th century.

**30 Ochre Point Avenue**

Vinland, Catherine Lorillard Wolfe Estate  
1881

In a not-unusual collaboration, Ernest Bowditch provided the landscape setting for this Peabody & Stearns-designed house. Extensive sitework included screening a closely neighboring house north of the property with a large berm, created from lowering the level of the Cliff Walk along the Vinland property. The most spectacular aspect of Bowditch's assignment was moving two forty-foot-tall specimen fern-leaf beech trees from a family property in Yonkers, New York.

After Miss Wolfe's death, the property was sold to Dr and Mrs Hamilton Twombly, who added nine greenhouses, now demolished.

The plantings on site that probably date to 1882 include beeches, maples and other deciduous trees shading the street side of the grounds. The approach from the street past the gatehouse to the main house and the turn-around in front of the main house exist as they were designed. One extant fern-leaf beech remains in the main drive turn-around; the second has been replaced with a tree of the same species which is now reaching the size of the first. The oceanside plantings consist primarily of a large open lawn and scattered border plantings of rugosa rose. The arc-like path from the house to the Cliff Walk has almost reversed itself. South of the house, the serpentine path system has been replaced by a rose garden, new classroom building, and modern path system to accommodate these changed uses. Along Ochre Point Avenue an open iron fence allows views into the grounds. Behind the fence north of the gate house is the remains of a pleached beech hedge—an unusual plant feature of the site.

Though there have been several changes on the site since the Bowditch/Wolfe period, the landscape effect from the street is still a reflection of their visions. The later rose garden, though attractive, is not in keeping with the design of the rest of the site.

**229 Ruggles Avenue**

Midcliff, Misses Jones Residence & Honeysuckle Lodge, J. M. Fiske Residence  
1885-87

These two properties were developed in concert at a dramatic site near the Cliff Walk's mid-point, just south of The Breakers and overlooking Sheep Point Cove, where the shoreline turns dramatically west. Peabody & Stearns designed both houses, and Frederick Law Olmsted provided plans and planting specifications for the sites. Extensive documentation for both properties makes clear the original appearance.

For both properties, the site and circulation patterns appear little altered, save for a

driveway turnaround at the Fiske House. Lawns are generally open with scattered deciduous trees. Perennial borders line the property boundaries. Ocean side plantings include open lawn, rugosa roses, and perennial and annual borders.

Everything about these two properties is highly impressive: the natural setting, the collaboration of two design firms that played significant roles in the summer development of late 19th-century Newport, and the quality of the finished work.

**237 Ruggles Avenue**

Fairholme, Rogers-Young Residence  
ca 1875, ca 1895, ca 1940 et seq.

Fairman Rogers of Philadelphia commissioned that city's leading architect, Frank Furness, to design the house. Because of the exposed seaside setting, Rogers chose to focus the landscaping on a water garden with a sixty-by-six-foot pool surrounded by grass panels and perennial borders.

After Mrs Robert R. Young purchased the property in the mid-20th century she replaced the Rogers water garden with a large swimming pool surrounded by a high wall and with marble paving edged with beds of annuals. A niche near the bath houses is filled with potted plants and annuals in the summer season. Euonymus and ivy partially cover the walls. The pool wall is screened on the exterior by massed plantings of pines, junipers, and annuals. She also changed the layout of the front entrance driveway from a turn-around to a semi-circular design with an entrance and exit off Ruggles Avenue. Between the driveway and the street the lawn is shaded by numerous scattered large maples, beeches and other deciduous trees. East of the house sits a large service yard separated from the main lawn areas by service buildings. The south side of the house opens onto spacious lawns and views of the ocean.

From the Carey estate, Mrs Young purchased the carriage house and its surrounding lands two blocks away on Ruggles Avenue. The house is used as a gardener's cottage. The building is surrounded by an extensive rose garden, dahlia garden, perennial garden, and large vegetable garden. Each garden is separated from the other by clipped privet hedges or rows of fruit trees. The fruit gardens include rows of apples, peaches and pears, grape arbors, raspberry beds, blueberries, and a small greenhouse for figs. Large clipped beech trees separate the carriage house and parking area from the neighbor's residence. A stone wall and privet hedge dotted with blue hydrangeas line Ruggles Avenue, effectively screening the gardens from passing cars and pedestrians.

Combined, these two properties represent an excellent example of estate gardening in the mid-to-late 20th century. The main house, accompanying service buildings, pool,

lawns and large specimen trees retain the simple, grand appearance of the early 20th century. The separate gardener's cottage and production gardens are beautifully maintained and carefully designed for the best crop production, yet the overall design of the property has been done with a careful eye to aesthetics.

#### Spring Street

Morton Park 1894-96

Levi Parsons Morton, Vice President of the United States (1889-93), deeded the land to the city provided it be maintained as a public park. After the establishment of a Park Commission in the city, Newport engaged the services of Olmsted, Olmsted & Eliot.

The firm designed the park to preserve the large, low meadow without walks or active recreational use. They proposed planting shrubs at steep points to prevent careless walkers from falling and urged that the meadow be restricted from use as a baseball field. Plans also included a bandstand. By 1896, the paths had been laid out, the meadow drained, and the planting begun.

Today the park is used as passive and active recreation area. The large meadow remains open space. A few rambling paths are accessible throughout the wooded hillside, though some have been lost due to the overgrowth of various tree seedlings and native shrubs. Numerous trees have been planted in the park since its inception. Typical of public parks designed and built a century ago, Morton Park has seen a change from passive to active use, and, contrary to the firm's recommendations, the inevitable playground areas and baseball fields have been added. While the active recreation areas have been added as unobtrusively as possible, the park well illustrates how recreational demands in public space have dramatically changed.

#### 10 Swans Way

The Mount,

Mrs. Frederick H. Allen Residence 1929

An impressive architectural and landscape ensemble just off Hazard Avenue. Resembling a minor French chateau, the house (Frederick Rhinelander King, architect) takes beautiful advantage of the picturesque site near the Lily Pond. The house occupies a slight rise and extends interior space outside across a balustraded terrace. Small gardens with various annual and perennial flower beds descend in tiers down the slope. A filigreed wrought iron gate flanked by trimmed arborvitae marks the lower end of the garden. A new in-ground swimming pool has been added near the garden site, but the garden otherwise appears much as first installed. This lush little garden contrasts remarkably with the spare vegetation and alternating ponds and marshes that dominate the seaside situation. This property was subdivided from

the Newport Hospital Grounds by Olmsted in 1888, but like many of the untamed early Ocean Drive subdivisions, the area was not immediately popular.

#### Washington Square

1680, 1739, 1800, 1926, 1960

This space, defined by construction at its edges since the late 17th century, was first named and formally landscaped in 1800, following the death of George Washington, for whom it is named. An early 19th-century painting of the Colony House shows a simple wood-rail fence around the periphery, a row of trees on the east property line, and densely planted trees within the park area. The park has seen continual landscape activity over the succeeding years, including the addition of a statue of Oliver Hazard Perry and an octagonal-plan granite fountain near the southern end. The landscaped park area was named Eisenhower Park in 1960 to honor then-president (1953-1961) Dwight D. Eisenhower (1890-1969), a sometime Newport summer visitor during his presidency.

### NORTH KINGSTOWN

#### 2325 Boston Neck Road

Silas Casey Farm

A splendid 200-acre 18th-century Narragansett plantation still in agricultural use, Casey Farm extends from Narragansett Bay to the Pettaquamscutt River. The built components of the farm are focused at the farm complex, a large quadrangle sited atop a knoll overlooking extensive fields and pastures. Included here are the south-facing farm house (ca 1740); horse, dairy, and calf barns; bull pen; sheds; and corn crib. The stone-wall-lined fields and pastures spread orthogonally around the farm complex. The broad, flat areas are dedicated to fields and pastures, and the wetlands that traditionally escaped any development are now wooded swamps. Hedgerows along certain stone walls are a mix of trees—ash, maple, locust—and shrubs—wild rose and bullbrier. Now owned and operated by The Society for the Preservation of New England Antiquities, this best maintained and documented farm from the Narragansett Planters era presents a vivid image and example of the state's agricultural heritage.

#### 299 Davisville Road

Davis-Phillips Farm

A 61-acre farm now mostly reverted to woodland but retaining elements that illustrate its long agricultural history. Originally settled in 1715, the farm provided wool for the Davisville Mills throughout most of the 19th century. Today it is a gentleman's farm, and only fifteen acres remain open as hay fields, cut by a local farmer. The remainder of the property is retained as woodland. The farm complex, dating from the 19th century,

is organized in strict linear fashion along the principal drive that extends west from the main road: on the south side is the main house (ca 1856) with rear ell and attached shed, shop, and corner; on the north side of the drive, the main barn with cow barn attached to its west end and the old horse paddock immediately to its north. South of the complex is a field with a barn, and north is the old Davis House (ca 1717) with a privy to its west. West of the complex is the family cemetery. This nicely preserved complex is important for its early functional relationship with local industry, evolution in the nineteenth century, and more recent exemplification of the gentleman farm phenomenon.

#### Gilbert Stuart Road Streetscape

Gilbert Stuart Road is a narrow, winding, rural road bordered by stone walls and secondary growth woodland, punctuated by new house construction and older farmsteads. Though the road's surrounding reforested farmland is typical of rural Rhode Island, portions of the road are particularly scenic—especially in vicinity of the extant historic sites.

#### Shermantown Road Streetscape

With the exception of the Quail Hollow subdivision and the new entrance to the "Glen" subdivision, Shermantown Road retains a nice variety of stone walls, views across open fields or ponds, historic houses, and other 18th- and 19th-century features.

#### 1325 Shermantown Road

Spink Farm ca 1798 *et seq.*

An intact but no longer active farm with farm complex and open fields. The farm complex includes house, garage, and several outbuildings—most surfaced with vinyl siding. The complex sits within stone-wall enclosed lawns and fields, with several handsome trees and a small garden. Hay fields are cut to retain the open landscape. Stone walls and hedgerows are well maintained and intact. At a distance on a high point in the open fields is the family cemetery.

#### Slocum Road Streetscape

The Slocum Road streetscape is uniquely scenic with distant views across open turf fields and nurseries. The streetscape within the village has been marred by the construction of new houses along the roadside edge of one turf farm. Sections of this road have potential for scenic-road designation.

#### 2415 Tower Hill Road

Tower Hill Farm

A former poultry farm of approximately 70 acres converted to horse farm and riding stables. The house, two cow barns, sheds, and chicken coops are clustered into a loose quadrangle on a small knoll well back from the road. Stone walls define both boundaries

and divide pastures from farm complex. The meadows that extend away from the house are suitable for grazing, but the soils are too poor and rocky for cultivated crops. In the late 19th century, the farm was operated as a chicken farm, probably with a few cows for the owners' use. This site is a good example of adaptive reuse in farming—from probably unsuccessful mixed agriculture to chicken farming to horse boarding.

**510 West Allentown Road**  
Freeborn Farm 1889 *et seq.*

A 40-acre farm maintained in working agricultural use through leasing the land for cultivation of vegetables. The farm complex is a loose quadrangle arranged around a circular drive through the farm yard; clustered around the farm house (1903, replacing one from the 1880s) are barn with attached carriage shed, corncrib, chicken coop, and several fruit, vegetable, and flower gardens. Historically, the site produced chickens, eggs, and orchard fruits, but now only half is cultivated; the rest is reforested.

**NORTH SMITHFIELD**

**934 Buxton Street**  
Christianson Orchards

An active 70-acre orchard, producing large quantities of apples, pears, and peaches. Well established orchards occupy both sides of Buxton Street, surrounding an 18th-century residence and cement-block storage building. The sales outlet sits on nearby Victory Highway.

**Grange Road at Rocky Hill Road Streetscape**  
Grange Road and Rocky Hill Road are part of the first system of roads established in North Smithfield. The one-third-mile-long Grange Road Historic District retains its 18th-century agricultural character. The area includes four historic farm complexes surrounded by open pastures and hayfields. The fields are delineated by well-kept stone walls. The roads in the district retain excellent integrity, with narrow road beds lined with stone walls and deciduous trees.

**200 Woonsocket Hill Road**  
Wright's Dairy 1895 *et seq.*

Still actively worked, the farm spreads from a farm complex that straddles both sides of the road. Buildings dating from 19th through mid-20th centuries include farmhouses, cow barns, milking barn, hay sheds, hay-equipment storage shed, silage structures, ice cream shop, and bakery shop. The pastures and cultivated fields fall away from the farm complex down the hillsides on both sides of the road. In addition, the Wright family leases several acres in North Smithfield and other communities for hay and silage production. The only active and growing dairy farm in

the state, it derives its income from sales of dairy products and baked goods produced on site.

**PAWTUCKET**

**10 McCullum Avenue**  
Smithfield Avenue  
Lawn Bowling Club Green 1921

An immaculately maintained bowling green probably constructed by the Scottish thread workers who were employed at the nearby J. & P. Coats Manufacturing Company and lived in the surrounding neighborhood. The green is an important record of ethnic influences on historic landscapes.

**Mineral Spring Avenue**  
Mineral Spring Park 1870

A small triangular park in the middle of the intersection of Main Street, Conant Street, and Mineral Spring Avenue. Charles Dowler's bronze sculpture in memory of fireman Samuel S. Collyer, erected in 1890, dominates the small urban space.

The park provides a streetscape focus at a busy three-way intersection and serves urbanistically as a frontispiece for Mineral Spring Cemetery.

**Newport Avenue**  
Slater Park 1894-1917, 1917, 1935

A public park with landscaped gardens, zoo, historic carousel, house museum, and drives and walks for recreational circulation. Pawtucket purchased the land for its first major public park in 1894. Work did not begin on improvements for the park until 1903, when the Pawtucket Chapter of the Daughters of the American Revolution stabilized the old Daggett house, and the city began construction of a network of winding drives and paths through the new Slater Park.

The successful development of the park as a playground for Pawtucket can be seen in the many newspaper accounts showing the thousands of people who used the park for scenic walks, playing tennis, ball games, picnicking, and band concerts. Development of the park continued from 1907 through 1917 with the addition of a carousel in 1910 and a bandstand and a casino in 1917; Olmsted Brothers developed the grading and planting plans for the casino. In 1935 Laurence Corrente designed the park's Friendship Garden as part of a WPA program. Originally planted by Pawtucket Rotarians with specimens of each plant mentioned in Shakespeare's works, the garden was designed as a series of three artificial islands, linked with bridges and ornamented with flower beds and fountains.

The park underwent massive refurbishment in the 1970s, including restoration of the Friendship Garden, addition of a new petting zoo, and other improvements.

Today the park reflects almost 100 years of public park improvements. The site still functions as Pawtucket's first and major park facility. Its landscape reflects the layers of public improvements and renovations which the park has received as it continues to serve the residents of Pawtucket as its major public open and recreational place.

**Park Place**  
Wilkinson Park 1871

A small urban park in the center of a once exclusively residential neighborhood. Oziel Wilkinson bequeathed this small, triangular lot to the city in the mid-19th century. Trees and an iron fence were added in 1871. In 1897 the Ladies Soldiers Memorial Association erected a Civil War memorial in the park. The 1871 iron fence is gone, but the handsome sculptural composition remains. The park remains an important open space for the city as an entrance from the south to what remains of Downtown Pawtucket, which has been ravaged by urban renewal and Interstate Highway 95.

**752 Pleasant Street**  
Riverside Cemetery 1874, 1881

Abutting Providence's Swan Point Cemetery to the south and very much influenced by its example, Riverside Cemetery is a picturesque rural cemetery now surrounded by a dense urban residential neighborhood. First platted in 1874 by Edward and Walter Dexter and cemetery trustee and civil engineer W. D. Bullock, it was partially replatted in 1881 by R. Smith Mowry. Its design exploits the varying topography of the ragged line of steeply pitched bluffs overlooking the Seekonk River, from the rolling hillocks toward the south to the sloping plain toward the north. Paved drives that artfully meander in the southern section through shady groves and lush banks of ornamental shrubbery give way in the north to a more regular organization. Monuments are mostly granite slabs, obelisks, and sarcophagi, supplemented by marble and cast-zinc markers. At the entrance is a small, octagonal gatehouse from the 1870s.

Retaining much of its late 19th-century character, Riverside Cemetery is one of the best and most intact of Rhode Island's rural cemeteries.

**PORTSMOUTH**

**Southeast Portsmouth Rural Estate District**  
Spreading east from East Main Road to the Sakonnet Passage, south from Glen Road, and with Wapping Road as its spine, this area has a long, interesting, and complex history of agricultural and designed landscape development. Its size and landform easily accommodate a variety of structures and uses associated with the diverse landscape activities that historically occurred here; as an easily identifiable entity it retains high

integrity. Many of the structures are well maintained; the fields remain in open form either as hay fields, pastures, turf fields, or nursery production areas. Some of the most beautiful and well-kept properties are maintained as gentlemen's farms, with the fields left open for aesthetic rather than economic reasons.

Four 18th-century farmsteads survive, and an 18th-century gristmill remains at "The Glen." More significant to the area's later development, Metcalf Bowler of Newport built a country seat on Wapping Road in 1760. Gervais Elam followed in 1784, and by the end of the nineteenth century the area was largely divided among six or seven large summer estates.

Many of the roads within the area are lined with exceptionally fine dry-laid stone walls, and within them entries are often marked with impressive large, cone-top, cylindrical bollards. Mature trees often line the stone walls and provide a canopy over the roadway in contrast to open fields beyond. The open land, large houses, designed gardens, and agricultural accoutrements gives this area the character of an evolved landscape seemingly far older than the civilization that produced it.

(For individual entries see East Main Road, Glen Road, and Wapping Road.)

### Cory's Lane Streetscape

Portsmouth Abbey and Green Animals at the end of the street played an important role in helping to retain the stone-wall- and tree-lined streetscape on Cory's Lane. Some housing subdivisions, mostly built after World War II, dominate the southern side of the street, especially toward its east end, near West Main Road. The best preserved portion of this road lies to the west, between the main entrance to Portsmouth Abbey and the water.

### 285 Cory's Lane

Smith-Hall Residence,

Portsmouth Abbey 1864, ca. 1900, 1918

Richard Upjohn designed Amos D. Smith's mansard-roof summer house with wrap-around porch atop a knoll overlooking Narragansett Bay. Little is known of the appearance of the Smith landscaping, save the extant gazebo, which dates to this period and stands southwest of the house. Pre-existing sites include a small graveyard and Revolutionary War Battle of Rhode Island site near an old mill pond and streambed north of the house's immediate grounds.

In 1918 Mrs George Gardner Hall sold the property to the Reverend Dom Leonard Sargent, a Benedictine monk who established Portsmouth Priory in 1919. Dom Leonard was joined by John Byron Diman, founder of Episcopal St George's School and recent

convert to Roman Catholicism, who helped to establish the boys' school here.

Since 1917 the school has constructed several new buildings on the site and altered the circulation system. Unlike other school campuses—including St George's—Portsmouth Abbey seems not to have consulted with landscape architects for planning campus development. East of the Smith house sits the compact section of the school's campus, including several dormitories, dining hall, auditorium, new monastery, church, and classroom buildings. Athletic fields run from the main section of campus north to the 18th century mill and battle site. Landscaping is limited to lawns and several perennial borders. The remaining portions of the school's several hundred acres between the main campus and West Main Road are rented for agricultural use. School and farm roads and walkways circulate throughout the extensive property.

### 380 Cory's Lane

Green Animals, Brayton Estate 1872 *et seq.*

A highly landscaped domestic garden with remarkable topiary sculpture. In 1872 Thomas E. Brayton purchased this site, including 7 acres of land, a white clapboard house, farm buildings, a pasture, and a vegetable garden. Brayton and his head gardener, Joseph Carreiro, created extensive formal gardens filled with geometric and animal topiaries. After Brayton's death in 1939, the property was left to his two children, Edward and Alice Brayton. Alice acquired her brother's ownership in the property and continued to maintain the gardens and topiary at the site. She gave the property its well-known name, "Green Animals."

Alice Brayton was a writer, horticulturist, and an active member in the Garden Club of America. She contributed extensively to the Rhode Island chapter in *Gardens of Colony and State*. Upon her death in 1972, she gave Green Animals to the Preservation Society of Newport County, which manages the house and garden. Professional horticulturists maintain the garden and the topiary collection. The last family gardener still occupies the gardener's cottage just east of the main house on Cory's Lane.

The only topiary garden in Rhode Island, Green Animals is a superb example of late Victorian/Colonial Revival garden design. There are 80 pieces of topiary in the garden, including geometric figures, topiaried hedges, and 21 animals and birds. The animals are formed from California privet and yew, while the geometric designs are formed from English boxwood and California privet. Japanese and English boxwood line the parterred flower beds throughout the garden. A portion of the garden is an American Horticultural Society All-America Selection garden; another area is planted extensively

with vegetables. The majority of the garden beds are filled with annuals, perennials, and herbs. Beautifully maintained and interpreted, Green Animals is one of Rhode Island's best public gardens.

### 324 East Main Road

St Mary's Episcopal Church and Cemetery 1849

Sarah Gibbs donated the land for St Mary's Church from her estate, Oakland Farm, which sat just north of the church site on East Main Road. Designed by Richard Upjohn, the church stands just back from the street, surrounded by a tear-drop-plan driveway. The church cemetery surrounds the church on two sides, with a parking lot, church support buildings, and entrance driveway located to its south and east.

The cemetery design is symmetrical and simple, with few fences or plot boundaries. The most notable aspect of the cemetery is its plantings. Along the front of the grounds Gibbs planted an arborvitae hedge, now mostly gone, to screen her path between home and church. A variety of beeches, maples, and other specimen plantings fill the cemetery area; borders of the cemetery are screened with underplantings of rhododendrons and deciduous flowering shrubs. The regular street and plot layout overlaid with specimen landscaping materials well illustrates the transition from the burial ground to rural, picturesque cemetery landscape design.

### 3 Frank Coelho Drive

The Glen, Taylor Farm and Residence ca. 1910, 1923

Settled in the 1630s, this site had fallen into disrepair and was reclaimed in 1910 by H. A. C. Taylor and operated as a farm. Taylor purchased 50 acres, then gradually purchased the surrounding Almy, Coggeshall, Brown, and Slocum farms to bring his holdings to 1500 acres. Twenty-six families lived and worked on the estate, which raised prize cattle and polo horses. Small houses were constructed for the families throughout the site; other buildings were moved to Glen Road from other parts of the farm and converted to housing. Most of the buildings were positioned along what is now Glen Road. Between 1907 and 1911 elaborate, state-of-the-art stone barns were built for the prize herd of cattle; they stand in a courtyard-like complex surrounding an open grass panel which has now become overgrown with privet.

The Glen was one of three large-scale gentleman's farms in operation in Portsmouth at the turn of the century. The Vanderbilt stock farm sat south of The Glen at the corner of Wapping Road, and Oakland Farm sat across the street from The Glen, owned by Alfred Vanderbilt in 1900. Portsmouth traditionally had developed as a farming community, but

the size and elaborateness of these farms overshadowed the traditional size and architectural scale of houses and outbuildings currently in operation in Portsmouth at the turn of the century. These large farms did, however, continue the tradition of gentlemen's farms and summer estates which began on Wapping Road in the 18th century.

At the eastern edge of the property, overlooking the Sakonnet Passage, John Russell Pope designed a French chateau, built in 1923, for Taylor's son Moses. At the end of Glen Road a gate house and lodge (1924) mark the beginning of the immediate house driveway. The driveway left the gate lodge and curved past the bull pasture and a side road which led to the carriage house and stable (1925), terminating in a walled, parking forecourt next to the house. The long curving driveway is planted with specimen trees and shrubbery. At the end of the driveway, the entrance court with an ornamental retaining wall is carved from the sloping embankment that descends to the river. On the water side, broad grass steps descend from the house to a terraced lawn. Beyond the south porch is a series of garden rooms, the first once the site of an elaborate garden centered around a deep reflecting pool bordered by beds of annuals, perennials, and hydrangeas. At a lower level, Mrs Taylor's rose garden was laid out in a circle and surrounded by clipped arborvitae hedges. Beyond the formal gardens, paths led to the naturalized setting of the Glen. Pope had early urged the Taylors to employ Olmsted Brothers for landscaping the property, but only toward the end of construction did they employ the firm, which provided only planting advice.

The immediate grounds for The Glen remain evident. In 1965 Elmhurst Academy of the Sacred Heart acquired the property and built a chapel and modern school building north of the house. Playing fields were added west of the entrance driveway. The garden south of the house is an open lawn surrounded by large plantings of rhododendron, arborvitae, and flowering deciduous shrubs, but the pool has now been filled. The rose garden is overgrown, and the benches and statuary which once occupied this space are crumbling in the underbrush. The waterside terrace was shortened by the additions, and the remaining paving is in need of repair. Few plantings remain between the steps; instead the area consists of a grassy slope. A wide lawn at the base of the terrace slope leads to the strip of woodland plantings near the water.

The extensive Taylor Farm has been partially subdivided. The Glen is now part of a separate property. The 20-acre bull pasture east of the entrance driveway was subdivided into residential houselots in 1972-1973. Most of the farm-family houses along Glen Road have been sold. The last member of

the Taylor family to own the property operated a large horse-show operation on the site off both sides of the East Main Road driveway entrance. Buildings dating from this period include audience bleachers, show rings, a large press/announcers grandstand, and an auction barn located near the older barn complex. The old farmhouse on the East Main Road driveway burned in the 1970s and remains vacant.

The acreage purchased in 1972 by the town of Portsmouth was significantly enlarged in 1989 when the town purchased another large tract. The 1972 purchase was developed into an outdoor playground and fair area. The farm fields purchased in 1989 are currently cultivated by a tenant farmer. The future use of the site has yet to be determined by the town of Portsmouth. The site is important as a gentleman's farm and summer country estate as well as for its rich overlay of cultural, natural, and designed landscape influences.

#### 340 Wapping Road

Vaucluse, Ryan Residence 1935

A 20th-century house and garden on the site of an important 18th-century estate. In 1789, Gervais Elam inherited from his uncle "Vaucluse," 150 acres of farmland, and soon built a country house with landscaped grounds. By 1930 the buildings were falling down and the gardens were fading. The Ryan family purchased the abandoned property shortly after 1930, tore down the old buildings, and constructed a new house and elaborate new garden on the site. By 1990, these, too, were abandoned. The present house sits parallel to the shore of the Sakonnet Passage, at the end of a driveway east from Wapping Road through sod fields and a small orchard, which shields the view of the house. The house, on a small knoll overlooking the meadow and the water beyond, fronts a paved forecourt at the end of the drive. South of the forecourt is a symmetrical formal garden surrounded by high brick walls and high hedges. Overgrown yews and boxwood once bordered the formal flower beds. Two paths bisect the garden; a circular pool and small fountain at the intersection of the two paths provide the central focus of the garden. The flower beds and borders are now grass panels. The fountain and other architectural features are in fair to poor condition. A grass lawn and small paved terrace just east of the formal garden give way to a hay meadow. A steep ravine and small brook run along the southern border of the property. Woodland paths wind their way from the orchard and the existing formal garden down to the edge of the stream. North of the house and service yard are agricultural fields.

The existing house and garden are excellent examples of Colonial Revival gardening

and architecture popular in the mid-20th century. The gardens retain a moderate amount of integrity but receive minimal maintenance.

## PROVIDENCE

#### Abbott Park Place

Abbott Park 1746, 1873-1875, 1927

An urban pocket park occupying little more than a small Downtown lot, Abbott Park has as its focus an impressive cast-iron fountain, surrounded by radiating walks, grass panels, benches, and a few trees. Daniel Abbott, a member of the separatist Congregational group that first settled this area in the 1740s, gave the land here to the community to serve as a proper setting for the meetinghouse next door. A cast-iron fence (long since removed) enclosed the park after 1873, and the fountain was erected in 1875, a gift of William H. Charnley and others. Its size was reduced in 1927 by creating the street on the west side. The park now effectively functions as a forecourt for Johnson & Wales University, which now fully occupies buildings to its south and east. The impact of its welcome open space on once-dense Weybosset Street is considerably diminished by the monstrous-scale demolitions that have occurred in the area from the 1960s to the 1990s.

#### 235 Arlington Avenue

Foster B. Davis Residence 1925

A terraced garden on the south side of the house planted with hemlock, arborvitae, rhododendron, crabapple, mountain laurel, azalea, honeysuckle, and viburnum. The garden was planned in April 1925 by Olmsted Brothers for the recently completed house. Also planned driveway plantings, if ever installed, are gone, but much of the south terrace and garden remains. The Davis commission is typical of the firm's limited, small-scale residential work.

#### 109 Benefit Street

Sullivan Dorr Residence 1809-10

John Holden Greene's design for one of Providence's finest Federal dwellings relies heavily on masterful siting. The façade is perpendicular to Benefit Street, a position which allows space for terraced gardens and service courts stepping up the steep western slope of College Hill. Throughout the house's history, the garden in front of the main entrance has included several varieties of small flowering fruit trees. The plant material is principally 20th century, but the property continues to reflect the early 19th-century layout and design of the site.

**150 Benefit Street**

Old State House Parade 1762 *et seq.*

A significant public green space that provides a proper setting for a major public building, the parade has a long and interesting history.

The 18th-century organization of space has remained constant: a central tree-lined walkway climbs the slope from North Main Street to the front door in the center of the building's west elevation. Trees, fencing, and paving materials have changed gradually with each successive period of building renovation. The stone retaining wall was erected at the North Main Street end of the Parade in the 1780s, and a simple wooden rail fence defined the north and south boundaries. The circumferential iron fence was built in 1851, when the building was first enlarged. The early planting of poplars (a short-lived ornamental species) was replaced in 1840 by heartier cultivars including linden, larch, horse chestnut, and honey locust; these trees were later replaced by elms. By 1870 six pairs of elm trees lined both sides of the wide, gravel walk from North Main Street to the State House door. Granite bases for two Civil War cannons were installed in the late 1880s, but the cannons were later moved to the new State House.

The Parade was restored to its late 19th-century appearance in 1996 with a central walk, paved in pebble-dash concrete and bordered by cobble gutters; a decorative fence on the south, west, and north sides; and bollards at the east end of the space. The alley of elms, lost to Dutch Elm disease in the late 1990s, was scheduled for replacement with another species at the time of this publication.

**357 Benefit Street**

John Carter Brown Residence,  
Nightingale-Brown House 1890-1892

A walled garden adjacent to an imposing, elaborate late Georgian house, built for Joseph Nightingale in 1791, and altered and expanded through most of its life. Its present setting principally reflects the work of Olmsted, Olmsted & Eliot for Mrs John Carter Brown, who also employed the firm at her Newport summer residence, "Harbor Court," (q.v.). The firm changed some of the existing formal landscaping on this site, particularly the large area to the north of the house, to include more meandering walks and curvilinear lines. Appropriate for a house vacated for the summer the garden's plantings emphasized spring and fall flowering materials. Extensive documentation exists for this property.

**12 Benevolent Street**

Candace Allen House 1819

John Holden Greene's 2-story brick Federal house stands on a terraced lot with a granite

retaining wall raising the site above the street. By 1930 the garden included a huge horse chestnut immediately southwest of the house and adjacent to the stone steps that lead west to a small sunken garden with a greensward bordered with undulating beds of flowering shrubs, bulbs, annuals, and perennials. Like Greene's Sullivan Dorr House (see 109 Benefit Street), this property retains original sitework, but the plant material and organization are 20th century.

**Blackstone Boulevard**

1890-94, 1904, 1906

This well-landscaped 200-foot-wide parkway was commissioned by Swan Point Cemetery in the early 1890s to provide better and more attractive access of the cemetery. The cemetery hired Horace William Shaler Cleveland to design a boulevard composed of a central linear park flanked by roadways, grass strips, and sidewalks that extended from Butler Avenue to East Avenue in Pawtucket. Construction began in 1892, and the roadways were completed by 1894. Planting and sitework did not occur until 1904, when Olmsted Brothers was commissioned to develop a planting plan for the parkway. The central park area and sides of the road were landscaped with deciduous trees underplanted with masses of hardy perennials, and massed plantings of flowering and evergreen shrubs.

In 1906, Blackstone Boulevard and its adjoining open spaces at Swan Point Cemetery, Butler Hospital, and Blackstone Park were included as part of a ring of parks and parkways planned for the Metropolitan Providence region by the Metropolitan Park Commissioners (q.v.).

The Boulevard has not been altered significantly from Cleveland's plans. Many of the Olmsted plantings have suffered from neglect, storm damage, pests, and vandalism and approximately 15% of the plantings are extant. Trees remain planted along the sidewalks on the outside of the road beds. The majority of the planting beds have reverted to grass lawns. The site is still heavily used as a jogging and bicycling trail, continuing its tradition as a public park and vehicular way. A trolley stop, a rustic stone shelter located near the entrance to Swan Point Cemetery, survives in excellent condition in the central park area.

**288 Blackstone Boulevard**

Paul C. Nicholson Residence 1920-35

Constructed in 1909 to designs by Clarke, Howe & Homer; the house was purchased in 1919 and enlarged by Jackson, Robertson & Adams for Paul Nicholson. The next year he retained Olmsted Brothers to begin extensive landscaping. The property was expanded in 1930 for more gardens. It remains in Nicholson family ownership.

The grounds are shielded from Blackstone Boulevard by a high brick wall. From the entrance gate the driveway gently curves to the house and ends at the garage beyond. Deciduous trees and foundation plantings fill the front yard and entrance areas of the site. Extensive gardens beyond the house extend from paved terraces adjoining the house. Straight paths bordered with hedges establish axial and cross-axial vistas throughout the garden. A playhouse sits at the end of one walkway, and a good-size greenhouse surrounded by more gardens is located away from the main residence. Informal plantings along the boundaries screen the edges of the property to create a feeling that the site is even larger than it is. High-maintenance annual flower gardens are no longer extant, but the structure, trees, shrubs, and perennials remain. The reduction in plant materials lends a more manicured appearance than revealed in historic photographs, but the overall design integrity is excellent and the garden effects are still successful. Extensive documentation exists for this site.

Paul Nicholson summered in Bristol, at Wind Hill (q.v.), also landscaped by Olmsted, well preserved, and in Nicholson family ownership. The two represent two of Olmsted's best kept Rhode Island residential properties.

**345 Blackstone Boulevard**

Butler Hospital 1859, 1903-12

Established as a private psychiatric hospital set on 114 acres of woodland and meadows, Butler Hospital explicitly exploited the natural landscape for its therapeutic values. Mid-19th-century medical authorities considered picturesque rural landscapes as salubrious in the treatment of mental disease, then perceived as arising from the stresses of modern urban life. Thirteen buildings erected between 1844 and 1900 comprise the central part of the campus. In 1859 the hospital hired Horace William Shaler Cleveland for the initial landscape organization and planting for the site. Between 1903 and 1912 Olmsted Brothers developed plans for an overall master landscape plan, including entrance gate and drive (installed in 1903), sidewalks (1904), shade-tree and shrubbery plantings (1911-13), and a garden for the nurses' home (1912). Today the site retains its turn-of-the-century flavor. The garden is gone near the nurses house, but many of the Olmsted plantings remain and the overall Cleveland design for the site is readable under some later additions. The 1903 entrance drive and Goddard Gates now function as a pedestrian entrance. Vehicular traffic enters the grounds from a northern entrance then follows the 1903 entrance drive to parking areas which have been added under the trees north of the hospital complex.

**585 Blackstone Boulevard**

Swan Point Cemetery  
1846, 1886-92, 1894, 1911

Designed just 15 years after the pioneering Mt. Auburn Cemetery in Cambridge, Swan Point began as 59 acres of rolling land above bluffs overlooking the Seekonk River. Founder Thomas P. Hartshorn wrote of the necessity to "select some spot combining beauty of situation, amplitude of space, and capacity for improvement as a place for the future interment of our city's dead." The cemetery commissioned Atwater & Schubarth, then the city's only landscape gardeners, to plan the grounds. The design features a circulation system that emphasizes the hilly topography: irregularly curving roads and walks meander from Blackstone Boulevard to the river. Many notable examples of cemetery art and horticultural specimen trees and shrubs fill the cemetery grounds. Atwater & Schubarth's partnership dissolved shortly after completion of the cemetery, but Schubarth continued to provide designs for the cemetery until 1863.

Later, the cemetery consulted with Horace William Shaler Cleveland and the Olmsted firm for later additions to the cemetery grounds and its environs. At the cemetery's request Cleveland planned Blackstone Boulevard (q.v.) along the western boundary of the cemetery to provide better access to the cemetery. Cleveland had first worked here in 1859, when he was hired as landscape gardener for Butler Hospital (q.v.). His final work in Providence created a magnificent urban landscape ensemble of cemetery, hospital, and boulevard. In 1894 when Stone Carpenter and Willson, requested advice about siting the cemetery's new entrance gates, Olmsted, Olmsted & Eliot recommended moving them to a site on the new Blackstone Boulevard from the southern end of The Old Road, adjacent to a stone wall and old cemetery gatehouse. Between 1911 and 1913 Olmsted Brothers designed for newly developing areas of the cemetery north and south of Central Avenue.

In 1906, Frederick Law Olmsted Jr. and the Metropolitan Park Commissioners included Swan Point Cemetery as an important element in a new park and parkway system spread through the greater metropolitan Providence region. When combined with Blackstone Park, Butler Hospital, and Blackstone Boulevard, Swan Point Cemetery became an important element in the Metropolitan Park Plan (q.v.).

Today the site remains much as it did in the early 20th century. Like most surviving 19th-century landscapes, Swan Point has vastly reduced the number of high-maintenance plant materials, most notably large beds of chrysanthemums, tulips, and annuals, which were once highly visited seasonal displays. Budget restraints have similarly

led to naturalized growth in the many riverside ravines, once meticulously clipped and pruned. Major shrubbery plantings, trees, site features, and circulation system continue to make this one of the state's most impressive cemeteries.

**Blackstone Park**

1863, 1886

C. E. Paine's 1863 plat plan for this area of Providence was largely unrealized. The residential subdivision with circuitous roads across the dramatic topography above the Seekonk River was probably too ambitious for the site, and the plan existed only on paper through the 19th century. The paths that remain in the densely wooded park today, however, bear some resemblance to that plan and may reflect its impact, however modified, on the landscape. The park had been developed to the extent it is today by 1906, and The Metropolitan Park Commission (q.v.) recommended the development of West Shore Drive connecting Blackstone Park, Butler Hospital, Swan Point Cemetery, and Pawtucket's Riverside Cemetery. The only portion of this street to be developed was River Road as it ran through Blackstone Park.

The park remains today as important public access to the riverfront and passive recreation area for the immediate residential neighborhood. The topography rises from the wetlands close to the river over a line of drumlins parallel to the river, to tree-lined circuitous streets at the edge of the residential subdivision. The stands of deciduous woodlands throughout the site form a nice, shady buffer between the river and the urban neighborhoods of Providence. The Narragansett Boat Clubhouse and dock sit almost mid-way along the park's waterfront.

**5 Branch Avenue**

North Burial Ground 1700, 1845, 1900

Until the Town of Providence established the North Burial Ground for training militia and burying the dead, there was no common burying ground in the community. The initial land for the cemetery is set on a plateau rising to the north of the main entrance at North Main Street and Branch Avenue. The stones are laid in a random grid pattern and date from the 18th and early 19th centuries.

North and west of the original section are picturesquely landscaped grounds developed by Atwater & Schubarth in the mid-1840s, contemporary with and similar to their work at Swan Point Cemetery (q.v.). Within this section is the Brown-family mausoleum, built in 1869 to designs by Alpheus C. Morse. The northwest section of the cemetery includes a free burial ground, known as potter's field, organized in a simple grid; markers are few and small.

By 1900 the size of the cemetery had grown from its initial 43 acres to 126 acres.

That year, the city asked Olmsted Brothers to develop a landscape plan. The firm developed seven plans for the site, and designed a planting plan which included several varieties of flowering shrubs and hardy perennials, such as sedums, bulbs, veronica, phlox, anemones, and clematis.

The cemetery retains its evolved circulation pattern, a few specimen trees, and a wide variety of funerary sculpture. Still owned and maintained by the city, it suffers from poor maintenance and vandalism. The condition undermines the property's importance as a document of changing ideas of funerary art, burial practices, and landscape architecture. Without better management, significant portions may well be lost in the not-too-distant future.

**Brown University**

Brown University Campus 1770 *et seq.*,  
1899-1900, 1900-1906, 1940 *et seq.*

Brown's Main Campus landscaping reflects the layers of planning and landscaping which have evolved over the years and continues to the present day. Established in Warren, Rhode Island in 1764, in 1770 Brown moved to The College Edifice, now University Hall, at the crest of College Hill. Like other educational institutions in the 18th century, it was isolated from the more densely populated part of town, between the thickly settled portion of Providence and the outlying farmlands. As early as 1835, the first three buildings were set off within a fence, re-enforcing a sense of enclosed enclave. The four buildings that joined University Hall in the 19th century created an impressive row set well back from Prospect Street. The construction of a second row of buildings parallel to the first and the closing of Brown Street between George and Waterman Streets completed a large, mid-block quadrangle which became known as The Green. Symbolically the heart of the university campus and site of commencement, it was heavily planted with elms.

Attention to more formal campus planning began in 1899, when the university first consulted Olmsted Brothers about siting issues. The firm never completed a master plan for the college, but continued their involvement through 1908 by providing advice on the grading and siting of individual buildings, including the John Carter Brown Library, Van Wickle Memorial Gates, Lincoln Field and its surrounding buildings, Rockefeller Hall (now Faunce House), campus pathways, planting suggestions, and the John Hay Library.

In the mid-20th century, Mary Elizabeth Sharpe (Mrs Henry Dexter Sharpe; see 84 Prospect Street) took a keen planning and financial interest in landscaping the Brown Campus. Many of the mature plantings of shrubbery remaining at century's end are the legacy of this remarkable amateur.

The Dutch Elm Blight ravaged Brown's elm-filled campus in the 1960s. The once heavily shaded Green became a sun-filled open space by the mid-1970s; replanting with more disease-resistant elm species had restored the campus's sylvan character by the end of the 20th century. The deforestation and subsequent replacement of the place's character-defining trees illustrate the importance of landscape to the school's sense of place.

### Chalkstone Avenue

Davis Park 1891 *et seq.*

In 1869, Thomas Davis (1806-1891), jewelry manufacturer, politician, and intellectual, and his wife, Paulina Wright Davis, built an imposing Gothic mansion at the crest of the hill, overlooking extensive landscaped grounds with walkways and plantings that complemented the site's dramatically sublime topography. Negotiations began in 1886 for the City of Providence to acquire the 38-acre Davis Estate as a public park, and upon his death Davis left the estate to the city for just that purpose. The Public Park Association praised the park's convenience to a large population and its handsome landscaping. Davis Park was, of course, a key element in the Metropolitan Park Plan of 1906.

With few changes by the City of Providence Davis Park functioned as an open, passive recreation park throughout the first half of the 20th century. In 1945 the city gave a portion of Davis Park to the Federal Government for the erection of a veterans' hospital. At that time, the dwelling and its attendant outbuildings were replaced by the hospital. Today the landscape has somewhat naturalized, and the flat areas at the east end of the property have been converted to active recreational use. The site retains, however, a measure of its rugged setting.

### Congdon Street

Prospect Terrace

1867, 1877, 1934-37, 1985-89

Between 1863 and 1866, Isaac Hale, a North Main street businessman and resident at nearby 115 Bowen Street, raised \$6500 by subscription to purchase land on the hill overlooking downtown Providence. In 1867 Hale gave the property to the city. As developed in the late 1870s, the park had a semi-circular pull-off for carriages, a heavy iron fence, and iron lamp posts. George R. Phelps donated a fountain, no longer extant, for the park in 1868. About this time, the Roger Williams Memorial Association was organized to erect a monument to Williams on Prospect Terrace, but their efforts were unsuccessful. A flagstaff was added between 1869 and 1907.

In the 1920s Barton A. Ballou donated land to the south of the park to double its size. In 1934 the Rhode Island Tercentenary Committee adopted the Memorial

Association's goals and announced a competition designed to involve native Rhode Island architects. Ralph W. Walker's modernistic design, with a cubistic sculpture of Williams by Leo Friedlander, the most imaginative of the entries, carried the day and was completed in 1937. Plans for monumental steps up the hill including a reflecting pool halfway between Wheaton Street and the terrace were not realized.

In the 1980s, the city added a wrought-iron fence along Congdon Street, new brick paving material, and turn-of-the-century reproduction cast-iron benches and light standards.

Today the park retains its 1930s configuration. The recently added park furniture is flimsy in contrast to both the beefy 1870s fence and the Walker-Friedlander monument. It remains a much used open space on the steep slope of densely populated College Hill.

### Freeman Parkway

Freeman Plat 1916, 1923, 1925, 1929

John Freeman, trained as a civil engineer, built his house in 1901 at the north end of Arlington Avenue. His desire to control the appearance of his neighborhood led him to acquire 50 acres of land surrounding his home. Freeman's chief motivation in this venture was not speculation for profit but protection of his home's surroundings, and he took steps to ensure that the quiet, attractive character of the area would be maintained. After city officials declined Freeman's proposal to establish a public park in the area, he engaged Olmsted Brothers in 1916 to plat his land for residential development. Extensions and replattings occurred over the ensuing decade and a half. Though he did not personally draft the plats, Freeman supervised the design and detail of streets and sidewalks and consulted with Olmsted Brothers on landscaping improvements. The area's dramatic hilly topography inspired a picturesque plan of narrow curving roads, wide verges, and lush shrub and tree plantings. Emphasis on landscape design and specimen plantings in the original platting of the district set the tone for development within the individual house lots. The district's lots provide ample yards for abundant landscaping with lawns, garden beds, shrubs, and trees. Amateur and professional gardeners as well as prominent landscape architects created the lush gardens that characterize the district's suburban residential landscape. The average lot size in the Freeman plat is 8,000 square feet, sixty to one hundred percent larger than the standard Providence house lot of 4,000 to 5,000 square feet, and the parcels were sold with deed restrictions to control the type and quality of construction. The Freeman Plat deed restrictions are typical of those found in other residential plats developed in Providence in the early twentieth century before the city's first

zoning law was enacted in 1923.

As completed—and filled with fine examples of early 20th-century revivalist architecture—the Freeman Plat is a full-blown expression of Olmsted Brothers' aesthetic: winding, hilly streets, ample verges to separate the streets from the sidewalks, and prescribed setbacks of houses on their lots create a highly picturesque suburban residential landscape. The hills and curving roads reveal only a small portion of the neighborhood at one time, a configuration which enhances the sequential nature of the landscape. Extensive drawings and correspondence exist for this project.

### 140 Freeman Parkway

Arthur L. Aldred Residence 1924-32

As the Aldreds' new house, designed by Marshall B. Martin, reached completion, Aldred contacted Olmsted Brothers in February 1924 to request a site visit and a general scheme for the arrangement of the grounds. The plan included terraces, circulation, and plantings. Aldred liked the plan but declined to implement it fully because of the cost. Many of the flowering plants installed here have disappeared over the years, but the spatial configuration remains. The Olmsted correspondence file for this commission provides interesting insight into the often ricklish architect-client relationship—this site is therefore more illustrative of the design process than of finished product.

### Gardner-Jackson Park

1931, 1950-52, 1967, 1996

The Providence County Courthouse was designed by architects Jackson, Robertson & Adams in 1924, the winning design in a competition held among regional architects. After the completion of the courthouse, the area to its west, immediately east of the Providence River, was regarded as the ideal space for a Memorial Square with monuments and landscaping dedicated to local and national heroes.

F. L. Ackerman developed the initial landscape designs for this area in 1931, not realized until 1950. The northern half of the site, owned by the city, was dedicated as Henry B. Gardner, Jr., Memorial Park, in honor of a Providence lawyer and naval officer who was killed in action during World War II. The southern half, owned by the state, was designated F. Ellis Jackson Memorial Park in honor of the Providence architect and designer of the Court House. Brick and slate memorial markers were placed on each side of a brick walkway, on axis with the entrance to the courthouse, that separated the two sites. Mrs. Henry Sharpe headed an organization which funded and sponsored the development of the park.

In 1967, the Sons of Italy installed a granite monument to honor Giovanni da Verrazanno. Old Stone Bank built its



signature headquarters building two blocks south of the park in 1985, landscaped the two vacant blocks, and eliminated a block of Crawford Street to link building and park. In 1996, the World War I Monument, designed by Paul Cret and originally located at the foot of Steeple Street, was relocated to the middle of Gardner-Jackson Park as part of River Relocation. Vehicular traffic on the park's west edge was then eliminated to link it with the Riverwalk created during River Relocation, and Gardner-Jackson Park is now part of a much larger landscaped public open space overlooking the river and extending north and west along the Riverwalk to Water Place Park (q.v.).

#### **Hopkins Square**

1891 *et seq.*

In 1791 Admiral Esek Hopkins deeded an acre-size lot at the intersection of Branch Avenue and Charles Street to the Town of North Providence for use as a burial ground. Reannexed to Providence in 1874, the site was condemned by the city in 1891 for a public park use. The remains of all but Hopkins were moved to the North Burial Ground. Harriet N. H. Coggeshall, a great-granddaughter of Admiral Hopkins, left \$3,300 in her will for purposes of erecting a monument to Admiral Hopkins in the park. Theodora Alice Ruggles Kitson was commissioned to design the statue, which was erected in 1897. Hopkins was the first admiral in the United States Navy, an intimate friend of Washington, and a state legislator. Lined with mature trees and benches and traversed by pathways the park serves this urban neighborhood as much needed public open space and provides a nice setting for St. Ann's Church, located on its north side.

#### **India Point Park**

1974

Designated as outdoor concert area, dock, and playing field, the park features walkways and benches overlooking the northern reaches of Narragansett Bay. Purchase of the park land was made possible through a gift from Mary Elizabeth Sharpe (see 84 Prospect Street), city and federal funds, and many small private donations. Albert Veri Associates designed the simple landscape which, typical of 1970s design, relies heavily on banked earth near roadways, curving paths that provide a sequential experience for the visitor, and clumps of trees and shrubs. The presence of Interstate Highway 195 as the northern boundary, difficulty of easy pedestrian access, and limited parking hindered use of the park. Renewed interest in the recreational development of the Providence Waterfront, however, began to make this impressive site more attractive in the mid-1980s, especially as an element linked to a larger parkway system.

#### **Alexander Farnum Lippitt Park**

1938

A five-and-a-half-acre triangular parcel at the juncture of Blackstone Boulevard and Hope Street owned by Swan Point Cemetery was conveyed in 1938 to the City of Providence and developed as a public park dedicated to the memory of Lippitt, a World War I casualty. The park was informally landscaped with trees and shrubbery, tennis courts were constructed, and in 1940 a Moderne fountain, designed by Jackson, Robertson & Adams, was erected in memory of Henry B. Anthony (1815-1884), United States Senator from Rhode Island from 1859 to 1884, with funds provided in a bequest to the city under his will. The tennis courts have been replaced with a children's playground, and the park remains an actively used neighborhood open space.

#### **250 Lloyd Avenue**

Moses Brown School 1819, 1908-26

Operated as a primary and secondary school under the auspices of the New England Yearly Meeting of Friends, the school evolved from its first building, Middle Building, in 1819 to include a stone barn, gymnasium, observatory, dormitories, library, and studio. Numerous additions were made to the Middle Building through the 19th century. All of the 19th-century buildings were grouped irregularly around the original structure. In 1908, impressive brick entrance gates were constructed on axis with the entrance of Middle Building; the drive and turnaround in front of Middle Building create a strong sequential experience through the landscape. Between 1911 and 1926, the school sought Olmsted Brothers' advice on circulation, planting, and building siting. A complete master plan was never developed, but the firm did provide a sketch plan reviewed by committee in 1926. Today Moses Brown School retains its 19th-century atmosphere.

#### **Neutaconkanut Park**

1903-12 *et seq.*

The acquisition of land on the summit of Neutaconkanut Hill for a public park was first proposed by the Public Park Commission in 1892. The rugged site, with rock outcroppings, eminences, verdure, woods, streams, and magnificent views from its 259-foot crest seemed ideal for a rural park. Its remoteness and worthlessness for agricultural or business purposes made the land inexpensive, and in 1903 the city bought 40 acres west of Plainfield Street. The site was again promoted in 1906 in the report of the Metropolitan District Commission (q.v.) as a key link in the chain of parks for greater metropolitan Providence. Between 1910 and 1918 five other tracts of land, totaling 37 acres were added to the park, including land located in Johnston. A tract of about seven acres in Johnston,

adjacent to the southern portion of the park, was bequeathed to the city by Abby A. King in 1915 and named King Park. In 1919 the city re-annexed about 45 acres from Johnston, including the park properties. Two baseball fields were later installed at the foot of the hill near Plainfield Street, and a driveway was constructed from Sunset Avenue to the summit.

The park continued to operate as an active recreation area and hiking/picnicking park throughout the 20th century. Today most of the hill itself is overgrown, and the trails leading to the summit are almost impassable. The recreation areas are actively used.

#### **Parade Street**

Dexter Training Ground, now Dexter Parade 1824 *et seq.*

Ebenezer Knight Dexter left this 9-acre oblong parcel to Providence in 1824 along with several other parcels of land. The Dexter Training Grounds were originally to be used for parade and training ground purposes, but by the late 19th century the large grassy lot had been surrounded by trees and was used as a recreation and playground. In 1893 Henry C. Clark donated a large statue of Dexter now installed at one end of the park. The area around the Parade saw considerable preservation activity beginning in the early 1980s, and the Parade itself remains an important open space for this revitalizing neighborhood.

#### **Pleasant Valley Parkway**

1909

A 17-acre linear strip of land 100 feet wide which follows the course of the stream from Academy Avenue to Valley Street, Pleasant Valley Parkway was developed as an immediate response to the recommendation of the Metropolitan Park Commission Report of 1906 (q.v.). The stream bed was improved, and a wide boulevard was added along the stream banks lined with trees. The parkway was designed to connect Davis Park on the southeast with Fruit Hill to the northwest, but the entire system was never finished.

The portion between Oakland and Academy Avenues shows the parkway ideal at its best. Roadway, stream, and accompanying plantings are in excellent condition and offer a pleasant ride or walk through the surrounding residential neighborhood.

#### **52 Power Street**

Brown-Perry Residence 1786-88, 1903

John Brown's magnificent brick house, probably designed by his brother Joseph and built on family land, rose from a terrace overlooking a wide lawn area at the corner of Benefit Street. Marsden Perry bought the house in 1902 and hired Stone, Carpenter & Willson to remodel and expand the house. Perry also hired Olmsted Brothers to transform the garden into a proper Georgian Revival setting.

These changes included new marble-edged brick walk and drive ways, a marble balustrade at the edge of the terrace overlooking the lawn to the house's west, a pergola, a sundial, and shrubbery plantings. Perry transplanted several large, old boxwoods from Bristol and Narragansett. New plant materials included rhododendron, leucothoe, andromeda, juniper, azalea, vinca, hawthorne, mountain laurel, jasmine, and boxwood. By 1911, when it was published in *Architectural Record*, the property also included garden statuary in the east garden in front of the retaining wall, finials on the terrace walls, and an elaborate wooden fence at the street edge.

After Perry's death, John Nicholas Brown (John Brown's great-great-grandnephew) bought the house and grounds and gave them to the Rhode Island Historical Society. The grounds retain their overall appearance from the Perry period, but plant material has been drastically reduced and the statuary has been removed.

#### 55 Power Street

Rush Sturges Residence 1923

William T. Aldrich designed this fine Georgian Revival house, the architectural peer of its antique neighbors, and Beatrix Farrand was asked to design the landscape plans, a prelude to her later work for the Sturgeses at their country house, "Shepherd's Run," (see Tower Hill Road, South Kingstown), where she also included a walled garden.

The property occupies a difficult trapezoidal site, level on the east but with a raking west property line that skews across the precipitous west slope of College Hill. The house is tucked into the acute northwest corner of the lot and set close to the street. The dramatic change in grade at this corner allows for basement level access for service entrance and built-in garage. The garden that unfolds around the house takes into account both the topography and Aldrich's very strong geometric axes. A small forecourt centered on the façade provides direct-axial access south to the front door and cross-axial access east into the garden. Through the house and centered on the houses' south elevation is a wide, deep terrace that opens from the dining room, drawing room, and library. On axis with the house and terrace a broad walkway descends across a narrow second terrace into a sunken walled garden framed by clipped yew hedges and lined with low shrubs and perennials. The garden's southern terminus is a large exedra with its curved wall sliding around the obtuse angle of the property's southwest corner. Occupying the eastern half of the property, a broad lawn is bordered by perennials, shrubbery, and flowering trees.

The architecture of the house and that of the garden here are inextricably linked to each other as well as to the site. Aldrich's and Farrand's talents exquisitely complement each other to produce a superb early 20th-century residential ensemble.

#### 66 Power Street

Henry G. Russell Residence 1885-90

Constructed by Caleb Ormsbee for Thomas Poynton Ives in 1806, the 3-story Federal brick structure stands a short distance back from Power Street on an ample terrace at the crest of the ridge line of College Hill. The house descended through the related Ives, Russell, and Goddard families to the present day.

The site maintains distinct public and private sides. Visible from the street is the brick retaining wall capped with granite coping and a decorative iron fence that enclose a simple grass lawn on the south and west elevations. To the east, however, is a lush private garden screened by brick walls and evergreens. Frederick Law Olmsted and John Charles Olmsted developed the landscape plan for the east garden under the ownership of Mr and Mrs Henry G. Russell. Photographs from 1917 show a broad expanse of lawn that extends east of the house from the terrace and is circumscribed by a meandering path along the property boundaries. Large trees and massed plantings of rhododendrons and other flowering and deciduous shrubs screen the property's boundaries. Despite damage occasioned by the Hurricane of 1938, the Olmsted garden appears much as it did in the 1917 photographs.

#### 84 Prospect Street

Mary Elizabeth Sharpe Residence 1928 *et seq.*

Mrs Sharpe was an avid gardener whose interests extended beyond her own garden walls to many public landscaping projects. Here, at her own house, built in 1928 to designs by Parker, Thomas & Rice, she planned her own gardens, as she put it, "in the French manner." The gardens were developed as a series of green gardens, laid out in successive garden rooms. White was permitted to accent the green, but no other coloring was used in the garden. The Sharpe garden wound from a pear court down a garden path over four terraces. Mrs Sharpe continuously upgraded and changed her garden plans. As an amateur landscape designer, she consulted frequently with landscape architects Fletcher Steele, Arthur and Sidney Shurcliff, Hideo Sasaki, and Albert Veri. None ever provided plans for this garden, but the associations reflect the seriousness with which she regarded her great avocation. Her success, however, is documented in the garden she created and constantly improved.

#### 101 Prospect Street

Albert Harkness Residence 1889-97

Constructed for Albyn V. Dike in 1852-54 and purchased by Brown Professor Albert Harkness by 1875, the property retains an important 19th-century landscape. In 1889, Frederick Law Olmsted completed a master plan for the site and that spring installed the garden. Several varieties of large trees were planted, and shrubbery included lilac, clethra, redbud, birch, rose, privet, forsythia, holly, viburnum, and barberry. A rockery, one of the earliest designed by the Olmsted firm in Rhode Island, included many varieties of perennials and wild flowers. Those planted in Newport and Barrington were not designed until between 1910 and 1920.

After Harkness and for most of the 20th century, the property remained in Metcalf family ownership. Today the site is well-maintained with beautiful landscape features, including two small garden houses, naturalized plantings, and formal vistas along grass walkways. Remnants of the Harkness rockery are still extant as are many of the Olmsted plantings.

#### Providence Rivers

Moshassuck, Woonasquatucket, and Providence Rivers 1846-56, 1889-1898, 1985 *et seq.*

The area of downtown Providence between City Hall and the Rhode Island State Capitol grounds, including the Providence railroad terminal facilities, has undergone more proposals, plans, revisions, and reconfigurations than any other area in North America, if not the world. At the time of European settlement, the confluence of the Moshassuck and Woonasquatucket Rivers occurred in the Great Salt Cove, north of present-day Downtown, and Providence River flowed south to Narragansett Bay. Gradual fill along the edges of all of these bodies of water occurred almost from the moment of settlement, but the introduction of the railroad through Downtown Providence precipitated the first of three major reconfigurations. The presence of these major bodies of water immediately north and east of Downtown Providence made the construction of rail lines through the city's center extremely difficult. To construct rail lines and Union Station between 1846 and 1848, the Cove was partially filled to create an elliptical basin into which flowed the Moshassuck and Woonasquatucket Rivers and from which flowed the Providence River. From the north the rail lines came into the city along the Moshassuck River, passing east and south of the Cove Basin, then west along the Woonasquatucket River to Olneyville. The west end of the basin was not completed until 1856. Surrounded by a wide sidewalk shaded by large trees, the 29-acre Cove Basin was the focus of surrounding Cove Park.

By the 1870s, the nearly 100 years of industrial waste in the rivers and the 200 trains a day along the park's edge made the Cove Basin undesirable. Plans for improving the park and changing rail lines occurred as early as 1873. Others followed, in 1882, 1883, 1888, and 1889.

The plan finally adopted in 1889 proposed a new passenger station located 600 feet behind the original railroad station, set on a slight curve with twelve train tracks approaching the station elevated above the level of the streets on terraced earthen embankments. The area north of the tracks was filled with freight yards. The plan required the filling of Cove Basin and the removal of its associated public park. The approved plan was heavily criticized by public-park advocates and urban-planning advocates. In an effort to restore some of the public park land, City Hall Park was planned for the front of the new station and Exchange Place was enlarged and eventually re-landscaped. The two areas' curvilinear paths, grass panels and fountains, statues, benches, and lighting reflect an early realization of the turn-of-the-century City Beautiful Movement. As city planning issues became more focused in the early 20th century, many planners and landscape architects developed plans to integrate the State House and its grounds with Downtown Providence and to reduce the impact of the railroad lines. (See Rhode Island State House, 90 Smith Street).

The introduction of Interstate Highways 95 and 195 into Downtown Providence prompted further Downtown reconfiguration plans in 1960 and 1974. These largely transportation-driven schemes were unrealized.

The Northeast Corridor Improvement Project of the late 1970s prompted renewed interest in relocating the railroad lines, removing the "Chinese Wall" created by the rail embankments, and creating developable real-estate parcels on the former freight yards then used as surface parking. Capitol Center (1979), as the plan was called, recommended placing the railroad lines at existing grade and decking over them, effectively creating at-grade connections between Smith Hill and Downtown. The suppression of the rail lines reduced their impact on the city and turned planners' attention once again to the rivers that flow through the project area.

River Relocation focused on the Moshassuck and Woonasquatucket Rivers as scenic natural assets in a redeveloping Downtown. Extending south to the Crawford Street Bridge and completed in 1996, the project includes a series of river walks and opens space (c.f. Gardner-Jackson Park) along the realigned rivers, which themselves converge in a small park. The focus of the relocated rivers is Water Place Park (q.v.), an evocation of the Old Cove Basin located just north of Downtown.

#### Roger Williams Memorial Park 1930-33, 1981

The spring where the European settlement at Providence was begun in 1636 had been concealed for many years in the cellar of a building at the corner of North Main Street and Alamo Lane. Judge Jerome J. Hahn purchased the property in 1930 and gave it to the city in memory of his father, Isaac Hahn, the first citizen of Jewish faith to be elected to office by Providence voters. Architect Norman Isham designed the wall, steps, and well curb, all erected in 1933, and the Providence Parks Department installed the evergreen garden; the enclosed space is a fine example of a Colonial Revival garden room. The park was expanded in 1942 when the descendants of Gabriel Bernon, a French Huguenot who settled in Providence in 1686 and founded the Anglican Church, donated their ancestor's homesite to the city. This lot is now known as the Bernon Grove.

In 1959 *College Hill: A Demonstration Study of Historic Area Renewal* recommended expanding the site to the area bounded by North Main, Smith, Canal, and Haymarket (now Park Row) Streets and proposed an elaborate interpretive center. The land was acquired and cleared by the National Park Service in the early 1970s; archaeological study of the site followed in the mid-1970s. Final sitework at the park was realized in 1981. The site was informally landscaped by Albert Veri Associates to accommodate recreational purposes, and its circulation relates to that of the adjacent Old State House Parade (q.v.). At the north end of the park, the National Park Service operates its headquarters in the William Antram House (1738, 1790).

Today the country's smallest National Park is in excellent condition.

#### Roger Williams Park 1871, 1878, 1904, 1924, et seq.

In 1871 Betsy Williams bequeathed a 102-acre tract of land to the city for use as a public park or landscaped cemetery. The land contained a Williams-family cottage and the family burying ground. The City of Providence accepted the gift in 1872 and made minor site improvements before hiring Horace William Shaler Cleveland in 1878 to design the plans for the park. Cleveland had worked previously in Providence at Butler Hospital (q.v.).

In its overall concept Cleveland's plan is centered in the mainstream picturesque design tradition. It emphasizes scenic quality as well as incorporates practical considerations: for example, views through the park are carefully controlled for maximum effect, while a screen of trees along Elmwood Avenue visually separates the landscaped grounds from the clattering exterior traffic.

The original section of park developed following Cleveland's designs, which closely

informed the design of the areas added to the original acreage. By 1887 75 acres had been improved, including 2 miles of new drives, 3 miles of concrete walks, over 100 small flower beds, 11 larger flower beds, and 2 large rose beds. By 1893, the park had reached its current 432-acre size (slightly diminished in the 20th century by construction of Rhode Island Route 10 rampways).

In addition to passive recreational activity, the park early began to develop facilities for active use: zoo (1890), museum (1895), carousel (between 1894 and 1897); boat house (1897), casino (1898); handstand (1915); and Temple of Music (1924). By 1897, approximately 115 acres of lakes had been dredged, with the fill used to enrich more barren soil and to develop the surrounding hillocks, gardens, and park grounds. Under the guidance of the Works Progress Administration during the 1930s, the seal island and the oriental gardens were created.

During the 1938 hurricane the park lost over 3,000 trees. Later neglect and lack of maintenance within the park between the 1950s and 1970s resulted in the loss of a great deal of plant material and some structural deterioration. Beginning in the mid-1970s a resurgence of interest in Roger Williams Park has resulted in the restoration of many of the park facilities and improvements in the landscaping throughout the park. Today the park retains its original Cleveland plan with its later overlays and is one of the best exemplars of the city park movement in New England.

#### 90 Smith Street

Rhode Island State House Grounds  
1892-1904, 1911, 1914, et seq.

No site was specified for the State House in the design-competition announcements, and none of the entries, including McKim, Mead & White's winner, shows any site-specific setting. This site, at the crest of Smith Hill immediately north of Downtown Providence, was soon selected. By 1895 the firm had reached a solution preliminary to what was realized: the building set relatively close to Smith Street with a semi-circular vehicular-access drive to the north entrance and steps on the south side that descend to a wide, divided, tree-lined walkway toward Downtown Providence. The foundation terracing was soon expanded to raise the building even more prominently above the depressed south-sloping lawn. The siting pushes the building higher and farther south effectively to give it greater visual prominence in Downtown Providence.

The siting response reflects an attempt to overcome the visual confusion of the new Union Station (1896-98), then under construction. Rising above the north side of Exchange Place on an artificial embankment, the station turned its back to the State House

and presented a view of passenger sheds, rail lines, and a large freight yard. The organization and siting of the Union Station complex had been proposed by the railroads and ratified in 1889 by Providence City Council. Only after those decisions were made did urban-design issues reach the hands of the architects of the State House and Union Station.

As urban planning came into greater focus in the early 20th century, architects and planners perpetually provided plans for improving the relationships among the State House, Union Station, and Downtown. Nothing came of them until the late 1970s.

The Capitol Center Project (see also Providence Rivers), begun in 1981, removed the rail embankments, moved the tracks, and created new development over the moved tracks. View corridors from Downtown to the State House played an important role in the organization of the new development. The plan lacks, however, the subtlety of McKim's intended approach to the State House from Downtown, especially as Francis Street approaches the building head on, instead at a 60-degree angle, which constantly reveals two elevations of the building on approach. At last, the State House is physically incorporated into Downtown Providence.

#### Water Place Park

1996

The northwest terminus of the River Walk is a circular widening of the Woonasquatucket River with promenades, bridges, terraces, and amphitheatre located around its perimeter. Designed by architect and planner William D. Warner, who envisioned and oversaw the realization of the River Relocation project, Water Place Park evokes the 19th-century Cove Basin and Promenade. Unlike its predecessor, it benefits by isolation from vehicular traffic and by an ever-increasingly cleaner river. Its highly articulated paving, railings, bridge detail, light fixtures, and benches are a 1990s reaction to minimalist landscape treatments of the 1960s and 1970s.

#### Woodward Road

Jesse Metcalf Residence, now Wanskuck Park  
1869 1922, 1940, 1948

Wanskuck Mill owner Jesse Metcalf built his house in an ample landscape setting at the north end of Woodward Road, physically close but visually distant from the mill. After his death, the property passed to his son Jesse. The property had foundation plantings around the house and specimen trees across the broad, rolling lawns.

In accordance with the terms of the younger Metcalf's will, his widow donated the property to the city of Providence in 1948 with the provision that the house be demolished and the land used as a public

park. Wanskuck Park opened in 1949. Some of the outbuildings remain, as do the informal plantings on the 28-acre site.

## RICHMOND

### Beaver River Road Agricultural District

Beaver River Road south of Rhode Island Route 138 retains a strong rural agricultural character, with flat open hay fields lining both sides of the narrow winding road. There are no stone walls or hedgerows to define the streetscape itself, instead the scenic quality is dependent on the land use on either side of the road. The most scenic portions of the road lie from the Hoyle and Walnut Ridge farms south to Shannock Road. Residential subdivision, however, much diminishes its agricultural quality toward the northern end. Other portions of the road are bordered with woodland or new house lots.

#### 133 Beaver River Road

Walnut Ridge Farm *ca 1860 et seq.*

A small gentleman's sheep farm, reduced from 140 to 60 acres, much of it reverted to woodland. The farm complex, sited near the road, is reached by a gravel drive west from Beaver River Road; the complex lines both sides of the drive, with house on the south and barn, sheds, corn cribs, and sheep pen on the north. The land has been farmed since the 18th century, but the farm complex dates only from the 1860s. It operated as a dairy farm after World War II and today supports a small flock of sheep on two small fields and acres of dense woodland.

#### 25 Carolina Noosneck Road

Meadowburg Farm *mid-19th century et seq.*

One of the last working dairy farms in Richmond, the farm includes 234 acres, almost half of the total agricultural land in town. The farm house dates to the mid-19th century, but the agricultural significance is mid-20th century: dairy activity, revealed in the buildings, structures, and fields, has continued here since the 1940s. The large farm yard complex, which occupies approximately 15 acres, includes the farmhouse and agricultural outbuildings and structures arranged in a quadrangle east of the house: two silos, a tool and equipment shed, manure pit, horse pen with shed, small fruit orchard, farm offices, and two large cow barns, one with attached milk house. The ruins of the Richmond Town Pound are situated at the edge of the farmyard on the roadside. Across the road, the farm includes almost 50 acres of cultivated corn fields. The remaining acreage is covered with woodland.

#### 100 Lewiston Avenue

Clark Farm *mid-18th century et seq.*

A handsome complex, no longer actively farmed, but with structures that keenly evoke the agricultural past. The center-chimney

gambrel-roof farmhouse faces south within a stone-walled yard. Agricultural outbuildings line up north of the farmhouse: to its immediate northeast are a shed, corncrib, and barn; two more sheds are to the northwest. A small field lies north of the barn. Woods encroach on this well defined complex, but a path north of the house leads to the Clark family cemetery separated from the immediate farmyard by a what was once a tilled field.

#### 161 New London Turnpike

Reynolds Farm *1757 et seq.*

A working farm into the 1940s, this 18th-century complex retains 50 of its original 63 acres and includes some 19th- and 20th-century additions and alterations. The road separates the end-gable-roof house (enlarged to the east in the 1950s), facing south just south of the road, from the old gable-roof board-and-batten barn and the main field north of the road. To the southwest of the farmhouse is the banked, shingled cow barn with large gambrel roof. Hayfields, wetlands, and the large farm pond are now used for recreational purposes. The rest of the acreage has reverted to woodland. Though not in active agricultural production, the farm complex, with its associated open fields, farm pond, series of stone walls, and its siting along the dirt-surfaced Turnpike, make this complex one of the best evocations of agricultural history in southern Rhode Island.

#### Shannock Hill Road

Landscape and Streetscape

Though most of the houses bordering this road are historic, they do not remain in active farm operation. However, open fields associated with these properties create one of the most scenic cultural landscapes in the state. The siting of the individual farmsteads combines with the spectacular distant views of the Richmond Hills, the Beaver Valley Agricultural District, and the landscape running to Narragansett Bay. The road captures the essence of rural southwestern Rhode Island with undulating topography, small brooks, contained sightlines to small farmsteads, and distant views across rocky farm fields.

## SCITUATE

#### 337 Central Pike

Harris-Knowlton Farm  
*mid-19th century et seq.*

One of the last working dairy farms in Scituate, this 100-acre farm dates largely to the early 20th century. Most of the farm complex, on the north side of the road, includes farmhouse, barn, garage, shed, and two silos arranged in loose quadrangular form; around it are pastures and hay fields. Across the road is a second house, another barn, hay field, pasture, and corn field. It is

significant for both its active status and for its longevity in open cultivation.

**62 Westcott Road**  
Indian Orchard Farm

Westcott Road separates the 1-story mid-19th-century house on the east from the two barns on the west. Two open, unfenced fields lie between farm complex and the house and Rockland Road. Maintained as meadows, they provide a scenic setting for the house. One horse pasture surrounded by electric fence is south of the barn. This property's setting and woodland edges maintain the rural character of the landscape. Beyond the house on Westcott Road the land has been recently subdivided for residential houselots.

**SMITHFIELD**

**Austin Avenue**  
Orchard District

While copiously developed with suburban residences, especially toward its southern end, Austin Avenue retains both buildings and agricultural land use that evoke the area's importance to Smithfield's reputation as one of the state's greatest apple-producing areas.

**85 Austin Avenue**  
Waterman-Winsor Farm 1710 *et seq.*

A tract owned and farmed by the Winsor family from 1855 until the mid-20th century. Thomas K. Winsor, "The Apple King," the state's largest apple grower, actively farmed the 100-acre farm from the 1890s until his death in 1949. He planted a row of maple trees along Austin Avenue—still standing—and named the place "Maplewood Farm." By 1907, the farm had more than 1500 apple trees and annually produced 1500 barrels of cider. Winsor's son continued to cultivate the orchard until the Hurricane of 1954 severely damaged the trees; after 1956, the land was sold for residential development, leaving only the house and its immediate agricultural outbuildings—wagon shed, barn, cider mill, wash and out house, and barn and ice-house foundations—on 1.85 acres of land.

**113 Austin Avenue**  
Stephen Winsor Farm ca 1855

A very fine mid-19th-century gentleman's farm set on 10 acres. Set well back from the road and surrounded by dry-laid stone walls, the Italianate villa and its immediate outbuildings stand at the end of a long, tree-lined drive. Parallel rows of topiary evergreens screen the house from the road and the long drive. Orchards stood near the road and beyond the house; those in front have been removed, while those beyond are overgrown. Outbuildings include a large, four-level barn (stable in the mid-1970s but now seriously deteriorated), a wagon shed, a privy, and a large new garage directly behind the house.

**129 Austin Avenue**  
Daniel Winsor House / Redwood Farm 1739 *et seq.*

An ample colonial house with several farm sheds to the rear. With 29 acres of land, this property remains in agricultural use.

**147 Austin Avenue**  
Waterman-Foster House / Grant Farm before 1750 *et seq.*

The large Colonial farmhouse at the corner of Mapleville Road and Austin Avenue stands amid apple orchards that extend north, south, and west of the house. While the property is somewhat reduced in size—about 10 acres were sold off during the Depression—this nearly 90-acre property is perhaps one of the best preserved of the orchard operations which made Smithfield so famous.

**56 Capron Road**  
Steven Steere Farm ca 1825-1830 *et seq.*

An active dairy farm, the property is located on top of a hill with a view of the Woonasquatucket Valley to the east. The frame and cinder-block outbuildings located near the house illustrate changing agricultural technology and architectural styles. This complex is significant as an important agricultural operation from the early 19th century to the present.

**30 Harris Road**  
Harris Farm 1841 *et seq.*

A very small but highly intact family farm located on a steep curve in the road, the property has a vernacular Greek Revival farmhouse on the east side of the road and a mix of historic and contemporary farm outbuildings on the west side of the road set amidst small stone-walled fields occupied by a flock of sheep and a small orchard. North of the farmstead is a small, 18th-century house. Well sited astride Harris Road, Harris Farm exemplifies a functional historic farmstead.

**211 Harris Road**  
Farm late 18th century *et seq.*

Occupying a triangle formed by Harris Road, Lime Rock Road, and Douglas Pike, this small, contained, picturesque property includes farmhouse, orchard, outbuildings, and pasture land framed by trees. The farmhouse stands behind a stone wall near the road in the middle of a well-landscaped house yard on Lime Rock Road. Behind the house are a barn and shed. A few cows and several apple trees occupy the rest of the lot. A small farm-produce stand is on Douglas Pike. This property represents the small family-run farm which produces enough surplus to market on site but primarily supports the farm family.

**SOUTH KINGSTOWN**

**Bridgetown Road**  
1934

A spectacularly scenic parkway from Tower Hill Road to Middlebridge Road. The road winds down the steep slope east of Tower Hill, and provides sweeping views of the Pettaquamscutt River, Narragansett shoreline, Narragansett Bay and its bridges, and Jamestown and Aquidneck Islands in the distance. Bridgetown Road was the first use in the state of "Pairway Pavement Construction," a roadway with opposite lanes of travel separated by a median strip.

**52 Jingle Valley Road**  
Covell Farm ca 1890, ca 1947 *et seq.*

A modern turf farm, evolved from earlier dairy and potato production, framed by pine woods on the west, north, and east. The Covell family purchased the 110-acre tract in the late 19th century and developed a productive dairy farm. In the mid-20th century, farm production switched to potatoes and turf. The loosely quadrangular house-and-barn complex is set close to the road. North of the complex is a small farm pond and second house. Turf fields extend west from the farm complex. This property represents an important 100-year-old family farm operation and illustrates adaptive response to changing market demands in 20th-century farming.

**961 Kingstown Road**  
Isaac Peace Rodman Residence 1855 *et seq.*

Situated on a well landscaped lot and screened from the road by massed plantings of rhododendrons and native shrubs, the property boundary is lined with large trees, also scattered throughout the site. Recent plantings and landscape additions have been added close to the house. The property does not reflect one particular moment of designed-landscape history, but layers of additions and changes by each successive owner. Well maintained, the site is best understood as an evolved homeowner-designed landscape.

**1057 Kingstown Road**  
Hazard Memorial 1919-20, 1928

In 1919, Wellesley College President Emerita Caroline Hazard commissioned sculptor Daniel Chester French to create an allegorical sculpture, "The Weaver," and gave it to the town in memory of her father and brothers, owners and directors of the Peace Dale Mills. Architect Henry Bacon collaborated on the architectural setting of the monument. In 1928, Hazard commissioned Olmsted Brothers to prepare site plans and plantings for the memorial, including the approach from Kingstown Road and details of the steps near the monument. Today the monument remains near the library, just as

originally installed, but its simple backdrop of evergreen plantings has become much overgrown, encroaching on the monument and nearby benches.

#### 521 Main Street

Larchwood Inn 1831 *et seq.*

Built by James Robinson and sold with 60 acres of land to Stephen and Susan Wright about 1850. The Wrights had made a small fortune during the California Gold Rush, and on their return landscaped the site into a local showplace by adding retaining walls of hewn granite and ornamental iron, and grading the lawns, and adding trees and shrubs across the grounds. The property became an inn in 1926, and as it grew the grounds were claimed for additions, parking lots, and outdoor eating areas. Today the site reflects the mid-19th century landscape improvements made by the Wrights overlaid with later plantings and site changes to accommodate the use of the site as a public inn and restaurant. The landscape reflects these changes and remains an important example of changes in designed landscapes to fit changed uses.

#### Main Street

Robinson Estates 1877 *et seq.*

Immediately south of Wakefield on the east side of Post Road, three country houses informally landscaped as a family compound by the Robinson family beginning in the late 19th century include Edgewood Farm (1877); "Endelar," the Jeremiah P. Robinson House (1887; McKim, Mead & White, architects); and "The Manor," the R. R. Robinson House (ca 1910; Hilton & Jackson, architects). The properties have been divided one from another and then further subdivided as outbuildings were converted to residences, but the original estates retain some definition, albeit blurred, of property lines. There is no specific design to this evolved landscape, and each house is situated along the curving, tree-lined roadways amidst open lawns and scattered tree plantings.

#### Marunuck Schoolhouse Road

Agricultural District

Windy Meadows, Weeden Farm (Post Road), and Harbet Farms are close in proximity and agricultural character. In active agricultural use since 1851, Windy Meadows is a 160-acre turf farm operated since 1921 by the Meyer family. The farm is located next to Trustom Pond and includes long distant views to the marshes, the pond, and the ocean. The Harbet/Browning Farm is a 155-acre dairy farm located east of Windy Meadows. The farm has been operated by the Browning family for 9 generations. The site includes a farmhouse (ca. 1730) and barns/outbuildings dating from the mid-19th century. Cornfields, hayfields, and pasture surround the house complex on all sides.

Weeden Farm, north of the Browning Farm, is a well maintained gentleman's farm which includes a 35-acre "yard" and 111 acres of fields which are leased to the Browning family. This farmhouse and outbuildings date to the mid-18th century. The house yard includes the house, lawn areas shaded by large specimen trees, a barn converted to a guest house, other barns and outbuildings, and a tennis court. Hay and corn fields surround the house complex to the south (adjoining the Browning Farm) and east. Together these three farms comprise a significant, cohesive agricultural district, and represent both traditional and contemporary uses of historic agricultural farm sites.

#### Ministerial Road

Streetscape

This highly scenic 6-mile road features clustered residences, woodlands, marshes, and camps. The road does not, however, possess the visual agrarian landscape variety more typical of other South Kingstown rural roads (open fields, rolling terrain, farmsteads, etc.). Instead, large amounts of rhododendron and mountain laurel form an attractive understory to the mostly wooded roadside. Not laid out until 1857, the road crosses 17th-century ministerial lands. In 1966 the state conducted a scenic study of the road: it recommended acquisition of land along both sides of the road, but took no action. Unique for its relative lack of roadside development, Ministerial Road epitomizes the wooded rural byway typical of central and western Rhode Island.

#### 527 Mooresfield Road

Palmer-Gardner House 18th century

Though the best maintained of all Mooresfield Road agricultural sites, it retains only 12 acres. The rest of the land has been subdivided for house lots. The house, barn, and shed are surrounded by a small pond, small hay field, and woodland. The property is used as a residence, and the fields are kept open to provide a setting for the house.

#### 1747 Mooresfield Road

Hedgerow, Mrs F. Delmont

Tootell Residence 1933

The house was designed by Gunther & Beamis Associates (Boston); the grounds, by landscape architect Elizabeth Clark Gunther (Cambridge). The 3-acre site contains a Colonial Revival formal garden, unusual plantings of trees and shrubs, and a garden house. The simple driveway entrance and parking area near the house are utilitarian and simply planted.

The site slopes away from the rear of the house, and a wide stone and grass terrace with stone retaining wall exploit the grade to overlook a hedged formal garden area. Steps descend to the garden from the center of the terrace, and the elliptical reflecting pool at the base of the steps extends the sequential

axis further into the garden. A full-width white pergola terminates the axis at the end of the garden, with a segmental-arch entrance centered on axis with the terrace, and establishes a cross axis vista which leads to other parts of the garden. Clipped hedges line the sides of the formal garden. The central garden area, probably originally annuals with perennial borders, is now simply a grass lawn.

Beyond the formal garden are two less formal garden areas. Paths and vistas lead the visitor from one garden area to another throughout the site. Though most of the herbaceous plantings are missing, the site still retains its overall design elements and architectural features.

An important example of early 20th-century residential landscape design, this property is the only example of Gunther's work in Rhode Island.

#### 549 Old North Road

Potter-Noyes-Peckham Farm

ca 1810, ca 1914

The 20-acre core of a once 500-acre tract. Agricultural activity occurred here from the 1730s into the 1940s, and the remaining buildings, structures, and landscape illustrate changes in farming over that long period. The farm complex, arranged in a loose quadrangle, includes a center-chimney house (ca 1810, ca 1914), two early 20th-century sheds, and a 1920s seed barn, the only one of its kind in the state. Stone walls, some lined with hedgerows, define the roughly orthogonal fields that spread around the farm complex. Originally one of the large farms of the Narragansett Planters, it became a tenant farm in the early 19th century. It reverted to general farm production during the ownership of Azel Noyes, who purchased the then 163-acre parcel in 1848. By the 1920s Arthur Peckham produced and promoted specimen grasses—principally Rhode Island Bent (*Agrostis tenuis*), later supplemented with Seaside Bent (*Agrostis maritima*) and Creeping Bent (*Agrostis stolonifera*)—and added the seed barn to house seed-sorting and -packing operations.

#### Post Road

Robinson Estates

Watson Tract ca 1690-ca 1940

Once a 211-acre estate of the Reverend Elisha F. Watson, who occupied the 17th-century Congdon House between 1857 and his death in 1900, the property was developed through the 20th century by his descendants into a family compound with significant architect-designed residences. The enclave is a larger, more elaborate version of the Robinson Estates (q.v.), with substantial houses on ample, well-landscaped lots along curvilinear interior roadways amidst wooded areas, open lawns, and scattered plantings of large deciduous trees and shrubs.

**1820 Post Road**Rocky Meadows Farm, 1754 *et seq.*

A 14-acre residence and family sheep farm, the property is very small, neatly maintained, and isolated from other farms extant in South Kingstown. The house is located close to the road and forms one side of a loose quadrangular complex with the barn, converted barn, pond, vegetable garden, and livestock pens. Small pastures and sheep pens spread to the west, south, and east, and their configurations respond more to the rough, rocky topography than to more abstract geometries. The open areas are bordered by deciduous woods. The house dates to 1754; the barns and outbuildings, to the 19th and 20th centuries. The property is important for its scale and overall landscape character as a good example of small-scale Rhode Island family farming.

**3401 South County Trail**Henry Marchant Farm *before 1760 et seq.*

One of the few remaining Narragansett Planter houses with significant acreage, Marchant Farm includes approximately 200 acres and remains a highly telling example of mid-18th century house and farm design. The house was built by Joseph Babcock and purchased around 1775 by Marchant, who, like many of the Narragansett Planters, retained business interests in Newport. The land was farmed into the early 20th century, but in recent years has been used as a rural retreat. Marchant descendants still own the property.

Located across from the Great Swamp, the house sits off the road on a dirt lane. Stone walls line the driveway and delineate the historic field patterns. A series of outbuildings frame the dooryard to the rear of the house. A large barn foundation remains on the other side of the dirt lane near the house complex. Three "good fields" near the house remain open as corn and hay fields, rented to a local farmer. The remaining 75 acres have returned to woodland. A sundial sits on a tall wooden post in the front house yard, the only remnant of "Aunt Sarah's Garden" near the house. The site today reflects the same landscape history as many of Rhode Island's early farms: the former agricultural landscapes have become the setting for private rural pleasure grounds. This site is well maintained and well documented.

**173 Torrey Road**Kymbolde, Charles Dean Kimball Residence *early 20th century*

A large Colonial Revival house constructed for a governor of Rhode Island by architect Stanford White of McKim, Mead & White. Set well back from the road on a well landscaped terraced lawn with a view of the river below and ocean beyond, the house stands amid scattered groupings of deciduous trees

and shrubs. The property had a large garden east of the house at the base of the terrace, but this has since been converted to lawn.

Today the remnants of the earlier plantings remain. Simple and well-maintained, this property and that of the Welsh family across the street form a nice complement of early 20th-century residences with simple designed landscapes.

**182 Torrey Road**

Welsh House 1915

Built as a summer residence, the house is situated on a well landscaped lot with magnificent views of the bay and ocean to the east and south. The property retains its early 20th century character, though some of the details of the landscape have been lost.

The house is set back from Torrey Road behind a long evergreen hedge. A semi-circular driveway enters the site through a break in the hedge, travels to a turn-around in front of the house, then runs beside the house past a detached garage and garden area to exit the property through another break in the hedge. The extant plantings are simple and reflect varieties typical in the early 20th century: yew, privet, beech, maple, flowering large shrubs. A garden once at the rear of the house has reverted to grass lawn.

**4640 Tower Hill Road**

Shepherd's Run, Rush Sturges Residence 1936

Mr and Mrs Rush Sturges purchased several farmsteads totaling 200 acres along Tower Hill Road in 1934. They then engaged Beatrix Jones Farrand to provide the landscape setting for the newly constructed Norman-style manor house in the middle of their property. The house stands at the end of a long driveway which terminates in front of the house in an elliptical forecourt. South of the forecourt Farrand designed a walled, 120-foot-long formal garden. Flower beds extended down the sides and central portions of the garden, whose key axis was accented with fountains, decorative iron gates, and a pergola-like garden seat area at the far end away from the house. West of the forecourt a series of stone stairs and a path lined with cherries, dogwood, and hawthorn led to a large vegetable garden and stables area. East of the house was a stone terrace and patio which offered views of the meadows and pastures leading off to the Narrow River and Narragansett Bay in the distance.

The Sisters of the Cross and Passion acquired the property in 1959-1960, added buildings to the east, and sold portions of the land. The house and the overall structure of Farrand's garden design remain, but the views from the east terrace to the water are blocked and paths have become overgrown.

Today the house remains vacant, and the garden is extant, though suffering from

limited maintenance and vandalism. As a rare example of Farrand's work, the site deserves protection.

**University of Rhode Island**Rhode Island Agricultural College, now University of Rhode Island 1894-1903 *et seq.*

A double quadrangle, now heavily built around and upon, is the centerpiece from which this large campus spreads. The college routinely consulted Olmsted Brothers between 1894 and 1903 about campus planning issues, including entrance road, quadrangle development, siting new buildings, and plantings around faculty housing and campus boundaries. In addition, the firm was asked to visit the college annually to advise on planting and landscape design matters.

The early campus layout called for a double quadrangle, with college buildings surrounding its outside edges and the streets and paths surrounding each quadrangle planted with elms. Today the double quadrangle plan remains extant, but the construction of Ranger Hall and Green Hall has filled the land within the southern quadrangle. As the university has grown, so has the campus: for example, areas once planned for open fields and botanical gardens have filled with dormitories, classroom buildings, and parking lots. The elms surrounding the quadrangle were lost to Dutch Elm disease. Zerkovs have been planted within the last ten years to begin to reclaim the historic appearance of the quadrangle.

The involvement here of Olmsted Brothers and other campus planners throughout the 20th century is typical for educational institutions.

**500 Waites Corner Road**Cottrell Homestead *mid-19th century et seq.*

A working 75-acre farm in mixed agricultural production, including hay, corn, dairy cows, poultry, and vegetables. Buildings include a barn, house, and outbuildings which date from ca. 1850 to the 1960s; the farm complex is arranged in a loose quadrangle. The farm has been in active cultivation since the early 19th century, and has been a registered Ayrshire dairy farm since the mid-19th century. It remains a significant example of mid-size family farming in long-term mixed agriculture.

**264 Walmsley Lane**The Glebe *ca 1730-ca 1930, 1980*

A 1-acre garden fragment of the 80 acres of gardens and fields attendant to the residence of the Rev. James MacSparran. By 1930 all that remained were the terraced gardens—in front of the house site—planted with lilac hedges, pears, peaches, mulberries, clove pinks, and lilies. In 1980, new owners incorporated the old terraces and foundation into

a garden for a new house erected behind the old foundation. Today the garden area in front of the house resembles its 1930 appearance. Though only a small portion remains, the reclaimed garden is an important remnant of an early landscape.

## TIVERTON

### 1 Bettencourt Lane

Cook-Bettencourt Farm  
*late 18th century et seq.*

A 200-acre dairy farm in deteriorating condition. Several houses and barns lining a long dirt lane in the central portion of the property are surrounded by cornfields and pasture. The landscape and buildings are very poorly maintained, with debris scattered throughout the farmyard and field edges. Large-scale agricultural activity here dates to the mid-19th century, but lack of maintenance compromises the integrity of the landscape.

### 1507 Crandall Road

Middle Acres Dairy Farm *ca 1825 et seq.*

A large working dairy farm with wonderful views to open fields and wooded edges, the property has a house and barns close to the road; the open fields are located in the lower, flat terrain. There have been many modifications to the farmhouse and the landscape around the barn. In active cultivation since the early 19th century, the property is in fair condition, with some deterioration of structures and landscape.

### 2794 Main Road

Durfee Estate *1690-98 et seq.*

Between 1690 and 1698, William Durfee and his new bride received land in Tiverton as a wedding present from his father, Thomas Durfee of Portsmouth. The couple built a dwelling house, enclosed a garden, and set out an apple orchard. They built a stone cook house and other stone outbuildings for their slaves. The buildings and orchard were set around an oval courtyard. The garden was placed on an eastern slope with full sun exposure. Mrs Durfee grew flax, lettuce, and mulberry trees on this site. During its early years, the Durfee farm was reportedly known as "The Egypt of Tiverton" because it was "the land of corn."

The property remained in Durfee ownership through the 19th century, and its history and agricultural activity are well documented. A cemetery and row of elms in front of the house were added in the 18th century. The original farmhouse was replaced in 1768 with the present structure. During the Revolutionary War produce from the farm was used to feed Colonial troops. In 1851 Joseph Durfee became heir to the estate, and he added yuccas and other perennials to the garden.

The property looks much as it did when extensively documented in 1930. The walled garden lies east of the house, and stone outbuildings with orchards, gardens, and meadows extend south of the house. Perennials and vegetables are in the garden beds. Today the property is not so heavily planted as it was during the early 20th century; for example only two large boxwood on each side of the front door remain of two long hedges.

This site is an important early Rhode Island landscape. No longer actively farmed, it reflects the utilitarian landscape of its settlement period, the evolved agricultural landscape of the 19th and 20th centuries, and the pleasure grounds of the mid- and late 20th century.

### 4458 Main Road

Pachet Brook Tree Farm /  
Pender-Seabury House  
*late 18th century et seq.*

A 92-acre farm with a ca 1770 farmhouse expanded and altered in the mid-19th and 20th centuries and a stone-and-shingle barn, this property documents changing agricultural practices to meet market demands. A dairy farm until the 1960s, then a truck farm, it is now a tree farm, selling varieties for both exterior landscaping and decorating at Christmas. Now in its third-generation agricultural operation, it is an interesting site with several periods of change still evident.

### Nannaquaket Road

Streetscape

This streetscape is significant for its variety of landscape features, its cultural resources and their history, and its scenic short and distant views. Traversing the length of Nannaquaket Pond, the road is bordered by corn fields, hay fields, well-landscaped residences, and the natural scenery of the pond. The road features are not significant, but its surrounds are spectacular.

### 575 Nannaquaket Road

Homelands *1760 et seq.*

Built about 1760 by Loyalist Andrew Oliver, the property was confiscated by the General Assembly in 1775 and acquired by Major Nathaniel Briggs in 1781. It changed hands several times before Andrew Robeson bought it in 1867 and made it a showplace with the help of his son-in-law Charles Sprague Sargent, first director of Boston's Arnold Arboretum. Sargent planted a large number of rare trees, including a shipload imported from northern Europe.

Today the house sits at the end of a long maple-lined dirt driveway, on the crest of a small hill overlooking open meadows and corn fields. The house lot is separated from the farmed areas by a modern wooden fence. The overall size of the property is smaller than it was during the late 19th century, but

the property's landscape retains its historic character and spatial relationships. Inside the immediate house lot, the driveway and turn-around are lined with several unusual varieties of deciduous trees and shrubs, including a very large specimen bottlebrush buckeye, a tartarian maple, espaliered rose and magnolia on the garage, a green cut-leaf Japanese maple, several varieties of hydrangea, lilac, and numerous large deciduous trees. West of the house is an enclosed perennial and annual garden, surrounded by a mixed-hedge border and small sections of modern fencing. A woodland path connects this garden to a smaller fruit and vegetable garden in the northwest corner of the house lot. Several magnificent specimen beeches are scattered throughout the lot, including a huge weeping beech. A collection of late 19th-century vines covers the house and its porches. Scattered throughout the wooded areas south of the house are a large variety of deciduous trees which were brought to the site by Sargent or are seedlings which have since established themselves in the less cultivated areas.

In excellent condition, the site is important for its architectural features, for its association with Charles Sprague Sargent, and for its superb collection of unusual 19th-century and specimen plant materials. Its landscape design is somewhat vernacular, but retains the design aesthetics of the late 19th century and provides an attractive setting for the house.

More importantly, a tour of this site best reflects the design and planting influences of Sargent. His influences were greatest in the Rhode Island/Gibbs Avenue portions of Newport at the homes of his Harvard colleagues and Boston friends. Though a few of his plantings remain in Newport, his intentions are best represented here at Homelands.

### Punkatest Neck

Streetscape

This is a unique rural agrarian landscape area including some working farms and rural estate homes. The district starts at Neck Road, and runs south to Almy Farm. As one of the oldest settled areas in Tiverton, this district continues to portray the rural, agrarian landscape which characterized most of Tiverton in the 18th and 19th centuries.

### 285 Stone Church Road

Whitridge Estate *1770, 1865*

William Whitridge's estate, built in 1770, was significantly upgraded by Thomas Whitridge, a "greatly respected merchant of Baltimore," in 1865. Thomas enlarged the old house by relegating it to use as the service ell and adding the large mansard-roof front section. At the same time he added a boxwood-edged garden southeast of the house and several large evergreen trees along



the boundaries of the immediate house grounds in an effort to separate the pleasure grounds from the surrounding open fields and farmland.

A long, tree-lined dirt driveway approaches the house on its central axis, and the surrounding fields are reverting to woodland. A simple grass lawn surrounds the house. Recently restored after many years of neglect, the property reflects its Victorian improvements and remains an important mid-19th century resource for Rhode Island.

## WARREN

### 68 Birch Swamp Road

Doris V. Chase Farm *ca.* 1900

A large, intact dairy farm in the middle of open fields and pastures on the east side of Birch Swamp Road, the farm complex includes 2 houses, 2 barns, a silo, and several outbuildings located at the end of a winding dirt road. The pastures and fields occupy the flat plains to the north and south of the farm complex.

### 379 Market Street

Bowen-Haile Farm *ca.* 1682 *et seq.*

A 109-acre farm recently and henceforth being subdivided for industrial and residential use. The farm complex, located just west of Market Street on a short side street, is now reduced to the farmhouse and a 20th-century garage; barns, sheds, corncrib, and chicken houses have recently been demolished. The open lands that roll down to the Palmer River are yet undeveloped, still divided by stone walls and reached by a cart path that divides them. The east end of the South Field is the site of industrial buildings, and the former plowed field and pasture to the northwest of the farmhouse is platted for new single-family houses on ample lots. Farmed for more than 300 years, this property eloquently evoked the area's long agricultural history and was a key landmark in East Bay Rhode Island. Its wanton division and development have eradicated a rare and important part of the state's heritage.

### 182 Serpentine Road

A. Bettencourt Farm *ca.* 1940 *et seq.*

Serpentine Road overall is a scenic road, especially along the northern half as it winds its way along the shores of the Warren Reservoir. There have been several new houses constructed along the west side of the road, but the east side remains predominantly farmland and conservation land. The Bettencourt Farm is a corn, vegetable, and dairy farm located on Kinnicut Avenue across the Reservoir from Serpentine Road. The scenic road and the associated farm make a scenic and culturally significant 20th-century agricultural landscape.

### Touisset Road Streetscape

One of the most scenic roads in Rhode Island, with stone walls, open corn, hay and fruit fields, and historic farmsteads lining both sides of the road. Near the point, the rural agrarian landscape gives way to the summer colonies developed at the turn of the century. The combination of established road patterns with roadside vegetation, historic architecture, and agricultural landscape along Touisset Neck is a significant, diminishing resource. Residential subdivision and construction of new houses interrupt the historic relationship of land, road, and buildings. Like Serpentine Road, this street retains a traditional built feel, but its future is uncertain if recent development trends continue to obtain.

## WARWICK

### Buttonwoods

Buttonwoods Beach Plat 1871-72

Buttonwoods Beach began as a summer resort inspired by the Methodist campground at Oak Bluffs, Martha's Vineyard. In 1871 the Buttonwoods Beach Association, composed largely of members of Providence's Cranston Street Baptist Church, purchased a 90-acre tract on a spit of land between Greenwich Bay and Brush Neck (Buttonwoods) Cove from the Greene family.

In 1872 they hired Providence civil engineer and landscape designer Niles B. Schubarth to lay out the grounds. The grid street pattern includes a series of short north-south streets, a few perpendicular cross streets, and an access road paralleling the northern shoreline and at an angle to the north-south streets. On the south side of the peninsula is Promenade Avenue, a pedestrian walk at its eastern end, which parallels the shore of Greenwich Bay. Some plots were reserved as green space or sites for public buildings (hotel and railroad station, now demolished; chapel and casino, extant).

Though not as elaborate or artfully picturesque as the Copeland plans for Oak Bluffs, Buttonwoods Beach is notable as an example of a planned community type unusual for Rhode Island and for its association with Schubarth, one of the early landscape gardeners in the state. In the early days of the local movement for better city planning and civic and metropolitan improvements, Buttonwoods Beach was cited in the Chamber of Commerce's trade magazine as a model example of good suburban subdivision practices.

Today the area remains a private community; the grounds cannot be entered without prior permission from the Buttonwoods Beach Association or the Buttonwoods Fire District. The Schubarth-designed street patterns are extant and the houses reflect

a mixture of 19th- and 20th-century development. The green spaces and waterfront are landscaped with a mixture of lawns and native trees and shrubs, most of them 20th-century.

### 159 Division Street

Fyrtre Hall, Barker-Hill-Hodgman Residence 1840, 1856, 1916

In 1840 Josiah Barker of New Orleans bought the land here and built a southern-style house at the crest of a hill. He planted some of the trees on the property and laid out the box garden west of the house. In 1856 Thomas J. Hill bought the estate and planted more fir trees in double rows toward the rear of the property. Mrs William Hodgman, who purchased the property in 1900, renamed it Fyrtre Hall.

The property retains its picturesque setting. The house overlooks an expansive lawn and curving driveway which extends to screened boundary plantings of rhododendron and azalea at the gate on Division Street. A low stone wall defines the boundaries for a perennial and annual garden, no longer planted, west of the house; only the terrace and a few large boxwood remain here. The plantings throughout the site have matured and have experienced mixed degrees of maintenance. The historic appearance of the landscape, though matured, is still readable but is no longer maintained to the level enjoyed when the property, now a nursing home, was a single-family residence.

### 486 East Avenue

Knight Estate 1835 *et seq.*

An extensive property around a handsome Federal/Greek Revival dwelling, it was built by the Spragues and later owned by the Knights, both important industrial dynasties who used it as a country retreat and farm near their mill holdings in the Pawtuxet River Valley. The property's fine complement of outbuildings includes guest cottage, barns, stables, well head, greenhouse, and a splendid Shingle Style water tower/helvedere; stone walls define garden, lanes, and fields. Outbuildings line the private road from East Avenue to the house. The house grounds are scattered with large 19th-century deciduous and evergreen trees, remnants of a significant designed landscape. Today the landscaping better reflects the agricultural heritage of the property more than its designed landscape.

### Forge Road

Forge Road Historic District 1684 *et seq.*

A largely unspoiled rural site, including Forge Farm (1684, 1735 *et seq.*) and The Grange (18th century, *ca.* 1860). Originally and historically associated with the Greene family, descendants of this area's original European settler, both properties evolved from farms to country retreats in the 19th century. In that transformation, specimen trees and shrubs

were picturesquely placed around the houses' open lawns. The handsome weeping-willow-lined river strongly recalls this mid-19th-century romantic mode.

The remainder of Forge Road reflects the woodlands and open fields which provided the setting for most of early Warwick. Stone walls and picket fences line the roadways. The historic rural landscape, overlaid with the mid-19th century improvements, forms an important designed and cultural landscape resource.

#### Ives Road

Russell Estate, now Goddard Memorial Park  
1875, 1928

Between the northerly side of Ives Road and Greenwich Bay, Ives family land became the property of Hope Brown Ives (1839-1909, see 66 Power Street, Providence) and her husband, Henry G. Russell (1829-1905), who built a country house and outbuildings on the site in 1874-75. Henry Russell's interest in forestry and experiments in arboriculture led to the planting of interesting specimen trees throughout the property. After Mrs Russell's death the estate passed to her cousin Robert H.I. Goddard (1837-1916), and his children donated the property to the State of Rhode Island for a public park in 1928. The main house burned down in 1975, but the carriage house/stables and other outbuildings remain.

At the time of the gift (and probably at the behest of the donor family, which had long relied on the Olmsted firm) Olmsted Brothers provided sketch plans by Percival Gallagher for the proposed park, including recommendations for the park's driveways and location of bath houses. The bulk of the park planning and execution, however, were accomplished by the staff of the Metropolitan District Commission and its successor agencies.

An attractive early 20th-century rural park with golf course, it includes meandering roadways (incorporating the original residential circulation system), picnic sites, bath houses, beach, small pond, carousel, and active recreation areas. The park represents an important recreational open space for the Metropolitan Providence region.

#### 777 Love Lane

Gorton-Greene House

ca 1685, 1720, 1758, 1825, 1913-1930

Development of this property has been continuous since first owner Samuel Gorton, Jr, built the original stone-ender portion of the house. Its gardens reflect over 100 years of garden design overlaid on the 18th century agricultural and cultural landscape of the Gorton-Greene farm.

In 1720 William Greene planted new orchards, built a cider house, and added a gate in the roadside wall near the family graveyard. In the late 18th century, the

house was enlarged, and a high retaining wall was built to accommodate a large new barn that rose north of the house. In the early 19th century, Ray Greene created the initial layout and construction of the formal garden south of the barn retaining wall. This garden was a geometric design typical of late Colonial fashion. Steps were cut down the hillside from the house to the lower meadow where the gardens were located.

Above the terrace wall south and east of the barn Mrs Greene added a long walk planted as a white garden. The path was lined with white blooming shrubs including lilac, snowball, mock orange, and bridal wreath. The path was paved with grass and violets and bordered with white lilies. After Henry Wadsworth Longfellow visited and strolled the long walk it was renamed the "Poet's Walk" in his honor. In 1907 the main access road to the house was moved from Division Street—when the widening of the road made the incline too steep—to Love Lane, whence a long, curving driveway approaches the house.

In 1917 the large barn north of the walk burned. A green garden was begun on the site of the barn in 1927 and completed in the 1930s by Mr and Mrs William Greene Roelker, Jr. As a focus from the Poet's Walk they added a semi-circle of arborvitae and a bust of forebear Governor William Greene.

A stone walkway leads from the driveway turnaround to the earlier front door of the house. Lilacs, trees, and native shrubs have been allowed to grow up to screen the house from Division Street. West of the house is a small stone terrace overlooking rolling fields and a distant view of the farm pond. A long, easy set of steps descend the hillside at the end of the long, high retaining wall to the formal garden. The garden is framed with privet hedge, and large boxwoods remain scattered throughout the garden beds. The central garden path leaves the formal garden through an arbor then runs under a series of small, simple arbors covered with grapes to the orchard beyond. A path from the last grape arbor informally meanders to the cider house. The visitor may alternatively take the "Poet's Walk" to the green garden, on the site of the old barn. North of the driveway entrance on Division Street is the iron arbored entrance to the family cemetery.

This property is an extremely important designed landscape. Its long history with the same family has left a well-kept historic designed landscape that documents changes and additions of family members from 1680 to the present.

#### 4365 Post Road

The White Swan, Spencer-Clarke-Lisle

Residence 1714-48, 1839, 1926-30

Between 1714 and 1748 William Spencer built a house and established a garden here. In 1839 descendant Christopher Spencer and

his wife sold the property to U. S. Senator John H. Clarke, who enlarged the house and grounds. At the time the garden included boxwood and a swan fountain.

Arthur B. Lisle and his wife, Martha, purchased the estate in 1898 and later expanded the garden with the help of Olmsted Brothers and Fletcher Steele. Lisle contacted Olmsted in 1926 to develop plans for a French garden, including parterres, boxwood, and very few flowers. The plans included individual garden rooms, pool and fountain layouts, planting studies, and structural plans. The plans were executed with the Lisle's revisions between 1927 and 1930. Extensive documentation exists for this project.

Lisle began to work with Fletcher Steele prior to completing the final Olmsted plantings. Steele provided 14 plans for the Lisles, including general layout, circulation plans, and additional garden areas. Some of these plans replicate Olmsted Brothers' efforts, but the plans for the forecourt, entrance driveway, and boxwood-hedged east garden with fountain are probably all work completed by Steele. Extensive photographic documentation of the property just after completion of the gardens reveals their importance as a prime example of the carefully controlled Franco-Italian designed landscape which equaled or exceeded the more elaborate gardens of Newport.

Today most of the structure of the garden remain. Three terraced gardens descend the west-to-east slope of the hill on the south side of the house. Most of the fountains and pools, however, have been removed. The upper terrace with Italian pergola and garden retains less of the 1920s landscape improvements, and its north end is given over to parking. The overgrowth of the remaining plantings has resulted in a more English-looking garden than the more formal Franco-Italian gardens which the Lisles installed. Today portions of the historic landscape are readable, but cannot be fully understood without the use of the historic photographs.

#### 491 Spring Green Road

Spring Green 1642, 1708, 1788, *et seq.*

In 1642 John Greene acquired this site, called Occupastuxet. He did not immediately improve the site, but by 1708 the property had orchards, planted grounds, and "a house of sorts," later incorporated into the present structure. The property fell into disrepair during the American Revolution.

In 1783 Providence merchant John Brown bought the property, which he renamed "Spring Green." He and his family used the property as a weekend retreat. In 1788 Brown's daughter Abby married John Francis of Philadelphia; they received the property as a wedding present, enlarged the house, and laid out pleasure grounds, including

verandas, boxwood, and a shrub walk one-eighth mile long. The walk started at the southeast corner of the house and made a great loop down to the water, returning to the house's southwest corner. The landscape included shrubs of various sorts, small trees, rustic grape arbors, and walks paved with gravel. Another axial path bisected the lawn area. Abby's son John Brown Francis (1791-1864), active in Rhode Island politics (including a service as governor from 1833 to 1838), lived here year-round and operated it as a working farm, a use it retained well into the 20th century.

Between 1931 and 1963 portions of the property were subdivided into house lots as the subdivision Governor Francis Farms. The still large site includes a gambrel-roofed dwelling with veranda, 18th-century gate cottage, early Victorian farmhouse, 1740s ice house, and later family homes set in a mix of agricultural and residential landscapes.

Nothing remains of Abby Francis's gardens, but the overall site reflects the long history of land use by the Brown family. The site reflects a culturally evolved landscape and illustrates more than two hundred years of family ownership and use.

### 836 Warwick Neck Avenue

Indian Oaks

Senator Nelson W. Aldrich Estate 1904-15

An ample, 75-acre, Narragansett Bayside country estate. Aldrich (1841-1915) began buying land here in the 1880s, eventually acquiring 250 acres. About 1898 Aldrich hired Frederick C. Green (1864-1921), an English-born and trained landscape gardener, to tend the grounds; Green remained here until he became Superintendent of Parks for the City of Providence in 1909. The terrain of the stone-walled rolling grounds descends from Warwick Neck Avenue east to the bay. Estate outbuildings—gardener's house, main gates and gate house, boat house, tea house (demolished), lodges (now demolished), water tower, stables, garage, laundry, pump house, and office—were designed by Providence architects Stone, Carpenter & Willson and built between 1902 and 1905. The main house, a French Renaissance-style structure by Carrère & Hastings of New York was completed in 1911.

The emphasis Aldrich placed on the estate's gardens, whose development began some 12 years before the completion of the main house, is further revealed by the elaborate gardens and agricultural components of the estate. The Senator maintained an extensive collection of grapes, peaches, roses, orchids, palms, and other exotics in several greenhouses. Thousands of annuals were set out each spring in extensive gardens. The extensive acreage provided meat, poultry, dairy products, and produce for the family

table. Even in death, Aldrich demanded maintenance of his estate and in his will exhorted the family "to care properly for the trees, shrubs, vines, plants, and lawns, and renew the same from time to time; to operate the greenhouses and purchase supplies of all kinds...."

In 1939 the family sold the property to the Roman Catholic Diocese of Providence, which added several buildings between the 1940s and 1960s, when the estate was used as a seminary.

Only small portions of the Aldrich-era landscape remain. Many trees date to Aldrich's period. Most beds are now grass panels with minimal plantings. Parking areas have been expanded to accommodate the function and school demands on the site. The farm portions of the estate were sold and subdivided for residential development. This property, though a fragment of a truly impressive turn-of-the-century gentleman's country estate and farm, retains a good measure of its original presence.

## WEST GREENWICH

### Arcadia State Park

ca. 1937 *et seq.*

Arcadia State Park encompasses a significant acreage in West Greenwich and Exeter. The park includes oak and pine forest interspersed with wetlands and ponds, and the Wood River. The park is used for camping and outdoor recreation. Some of the area includes reforested farmland, rural residential areas, and historic cemeteries. The scenic, wooded, dirt roads are typical of western Rhode Island.

### New London Turnpike Streetscape

An historic roadway, now little used, with a streetscape that retains much of the flavor of an old highway. Telephone poles and electric poles are modern encroachments, and the route is now lined with woodlands, surely reforestation of 18th- and 19th-century open fields.

### 401 Victory Highway

W. Alton Jones Campus  
ca. 1830, 1920s, 1962 *et seq.*

The W. Alton Jones Campus covers 2300 acres of woodland, fields, ponds, lakes, old farms, a country estate, and the Bela Clapp Acid Factory. It originated as a cultural landscape, then acquired some designed elements when sections of it became a country retreat for the Louttit family of Providence, then later a fishing and hunting retreat for W. Alton Jones (1891-1962), Chairman of the Board of Cities Service Oil Company (now CITGO). Jones bequeathed the property to the University of Rhode Island in 1962, and the university has developed it

for a variety of uses. The small-scale well-maintained Hianololand Game Farm raises pheasants, Cornish game hens, wild turkeys, quail, partridges, rabbits, and deer. A 1000-acre biological research area is dedicated to a variety of botanical and zoological subjects. The Whispering Pines Conference Center includes the Jones hunting lodge as well as later buildings for day and overnight conferences. The Youth Science Center includes cabins and dining facilities and offers experiences in camping and nature study. The Nettie Marie Jones Nature reserve is devoted to the growth of Rhode Island wildflowers. Overall this is a significant collection of cultural and natural landscape resources.

## WESTERLY

### 8 Aquidneck Avenue

Mary Thaw Thompson Residence 1913-15

Atterbury & Tompkins designed this summer residence at the peak of Sunset Hill, a popular private park and picnic ground in the late 19th century. An octagonal gazebo topped with a dovecote near the house is the only remnant of this earlier period. Facing west and overlooking Watch Hill Cove, the gazebo was the perfect spot to enjoy the sunset, hence the property's name.

Wadley & Smythe of New York designed the grounds to exploit the property's dramatic topography. The design of Sunset Hill's landscape recalls terraced Italian villas, a fine complement, in fact to the design of the house. A curving driveway winds its way up the hill past the front door and entrance turn-around to a smaller driveway which leads to the garage and service area near the back of the house. Adjacent to the house is a courtyard, enclosed by a high stone wall with shuttered openings. Originally a grass terrace and enclosed garden, the courtyard now includes a simple swimming pool, designed to resemble a reflecting pool when not in use. West of the house is a series of steep, terraced beds for annual and perennial plants; visible from the house's west terrace, the structure remains but not the plants. North of the terrace a small, informal path leads to the earlier gazebo which is set on the edge of the hilltop nestled among small trees and hardy shrubs.

Today the property remains a single-family residence with much of its landscape structure in place.

### 117 Beach Street

River Bend Cemetery 1852

A picturesque rural cemetery designed by Niles Schubarth, engineer and landscape gardener. Typical of the period, River Bend was designed to function both as burial ground and passive recreational park and pleasure ground.

The cemetery retains the curvilinear road layout and mixed tree and shrub plantings installed in the mid-19th century. The design of this cemetery is one of Schubarth's more restrained: many of the roads parallel each other down the hillside to the edge of the river, though there are circular focal points throughout the cemetery where the curvilinear roads and romantic landscape plan of the period are emphasized. Most of the plantings at the cemetery are 20th-century, though some of the shrubs and a few larger trees date to the initial design of the cemetery.

#### 56 Dunns Corners Road

Ever Breeze Farm 19th century *et seq.*

Maintained as farmland since the 17th century, this property evolved from general to specific use in its more recent history; it now typifies working dairy farms of the 1940s and 1950s. The tightly organized quadrangular farm complex occupies the center part of the farm, at the end of a small lane and surrounded by pastures and farmyards closer to the farm complex and by hay fields in more distant reaches. Individual fields are delineated by stone walls and fences. The entire 110 acres is well maintained and viable.

#### 19 East Hills Road

Marian Coffin Residence 1921-49

In 1921, landscape architect Marian Coffin came to Watch Hill, where she purchased her summer home, Wendover, and continued to develop her garden for almost 30 years. Located on a circular cul-de-sac with three other bungalow-style houses of the same period, the house overlooks the Misquamicut Country Club golf course. Around the house Coffin carefully developed a series of enclosed outdoor rooms, framed with picket fencing, shrub borders, stone walls, and hedges. All of these exterior spaces are tightly linked through visual or physical axes. Coffin may also have designed the cul-de-sac, created after she occupied this property.

The very intricate use of space in this small lot shows Coffin at her best. While annuals and less hearty perennials have disappeared, not surprisingly, since she left almost half a century ago, most of the woody plant species and all of the architectural features remain. This property is one of the most interesting and most intact in Watch Hill. This site, moreover, is Rhode Island's only pre-1950 landscape architect's home.

#### 50 Elm Street

Wilfred Ward Residence 1921-22

A typical Olmsted Brothers urban residential design, largely extant and visually compelling. The firm's involvement included siting the garage at rear, developing the space for the side and rear yards, installing architectural elements and garden structures, and introducing plant species into the design.

Two garden areas dominate the site, one behind the house and one beside the garage. The rest of the site is landscaped with trees, mixed beds of flowering and evergreen shrubs, and open lawns. In addition to the views within the landscape itself the view corridors from key locations within the house were enhanced to link more closely house, site, and environs.

#### 124 Granite Street

Babcock-Smith House 1648, 1732-34, *et seq.*

An early house, now a museum, with a mid-20th-century Colonial Revival garden. The area surrounding the house is enclosed by a picket fence with entrance gates on the west and north. A recent box-hedged square formal garden with a central sundial is south of the house. A trimmed hedge partially screens the house from the road. Only three trees remain on the site, grouped in the southwestern portion of the lot.

Joshua Babcock settled here in 1648 on 1000 acres of land. By the 1730s, when this house was built, the property had increased to 2000 acres. Both house and grounds underwent extensive improvements in the late 19th and 20th centuries. Today only 1 acre remains associated with the property, and it reflects the design ideals of the post-Williamsburg museum era.

#### 2-8 Margin Street

Perry Residences

ca 1840-70, 1903, 1930, 1936

A group of three family houses built in the middle of the 19th century and landscaped as an ensemble in the first half of the 20th. Philanthropist Charles Perry lived at 4 Margin Way. Around 1903 he engaged Warren Manning to landscape his property, a project which included installing a fish pond, stone pergola, and gardens surrounding the house and planting specimen trees: beech, horse chestnut, walnut. At the same time, both Manning and Perry were variously involved in the development of Wilcox Park. In the 1930s, Perry purchased the neighboring properties at 2 and 8 Margin Street, moved number 8 back 25 feet to line up with the façades of the other two houses, and engaged Arthur Shurcliff to landscape the group as a family compound. Common stone coping and picket fence along the street edge's row of elms created a unified street frontage, while trees and hedges throughout the three sites linked the houses in a park-like setting. A hedged, rectangular garden was developed in the vacant lot at number 6. As before, both landscape architect and Perry family members were contemporarily involved in local civic landscape projects.

The site contains landscape elements from the 19th century as well as the Manning and Shurcliff designs. This property documents

important periods in the community's landscape history and reinforces the significance of local civic landscapes.

#### 60 Ocean View Highway

Misquamicut Golf Club

1901, 1919-30, 1923

The Misquamicut Golf Club was founded in 1895 and originally developed a nine-hole golf course on the south side of Ocean View Highway. In 1901 the club purchased this larger piece of land on the north side of the road and built a new clubhouse (Atterbury & Tompkins, New York, architects). In September 1919 the club engaged Olmsted Brothers to improve the clubhouse setting. The firm developed a general planting plan for the site, dividing it into thirteen areas with specific plans for each. Because funds were limited for the installation of the landscape plan, the firm recommended phased implementation, which continued from 1920 to 1930. A new 18-hole golf course, designed by Donald Ross, America's best known early 20th-century golf-course architect, replaced the 9-holer in 1923. Today the clubhouse sits overlooking the golf course, tennis courts, and parking areas. Some of the Olmsted plantings remain along the property boundaries, along the street, throughout the parking area, and near the tennis courts. Several of their plantings have been lost to natural death, hurricanes, or pestilence. Those which remain reflect the larger, simple massed plantings of hardy native shrubs recommended by the firm. Today the site remains in excellent condition, including the Ross golf course and the subtle remnants of the Olmsted Brothers naturalized planting plan.

#### 105 Pound Road

Crandall Farm 18th century *et seq.*

An isolated farm complex on a rise in the middle of a cedar swamp. The road bisects the loosely quadrangular farm complex, evolved over the past two centuries; it includes an impressive—though deteriorating—gable-front banked barn. Fields and pastures, becoming overgrown, spread downhill from the farm complex in generally orthogonal pattern; stone walls, fences, and hedgerows divide them. The property includes some 210 acres of farmland and 400 acres of swampland. The farm has had a history of dairy, poultry, and general-crop farming as well as harvesting and sawing cedar from the swamp on site.

#### 41 Watch Hill Road

Kathleen and Malcolm B. Anderson Residence 1946

Marian Coffin developed a series of three plans for this summer house, which had suffered a fire in 1945. The house was enlarged, and portions of the grounds reworked at the time the house was rebuilt.

The approach to the house is spectacular. Just beyond the entrance from the street, the narrow driveway is closely flanked by exceptionally high walls of dense rhododendron, which farther west opens on the north to provide a fine view of a cove on the Pawcatuck River; it then swoops up the promontory on which the house is located and terminates in an oval turn-around at the front door of the residence. Coffin realigned the driveway slightly in front of the house. A set of curving steps leads from the driveway to the lower side yard. A small rectangular terrace at the south end of the house was designed in two sections with a geometric rose garden and accompanying grass terrace; the grass terrace has been replaced with an addition to the house, and the rose garden has become a brick terrace. A wide, grass path leaves the driveway south of the house and leads off into a series of woodland walks which meander the hillsides around the property. These walks are lined with naturalized rhododendrons and azaleas, reminiscent of Coffin's work with Henry DuPont at Winterthur. One of the walks leads to an open garden area atop another small hill. An elaborate pergola of iron filigree and stone posts overlooks a rectangular garden area which had been a rose garden and now includes a mix of flowering shrubs and perennials. The garden has become more shaded with the growth of the surrounding trees, but remains an interesting and readable period focal point for the property. The design of the roof of the pergola is similar to the filigreed entrance gates to the courtyard garden at Winterthur.

The design of this property closely parallels that at Winterthur. This property and the Coffin residence on East Hills Road are the best and most interesting Coffin landscapes in Rhode Island. In both cases, their integrity is excellent.

### 235 Watch Hill Road

Sunshine Cottage,

Richard B. Mellon Residence 1918-30

Developed at the turn of the century for William A. Procter of Procter & Gamble, the property was sold in 1914 to Richard B. Mellon, who enlarged the house and commissioned Olmsted Brothers in 1918 to landscape the property. The firm developed extensive plans for the site, including the relocation of the entrance driveway to the southeastern corner of the property, a move which necessitated the construction of a large earthen bridge over an old town road. A stone-block arch under the driveway allowed passage below, but the road was grassed over to appear as a natural part of the landscape. The firm also developed planting plans for the steep embankments east and west of the house. In 1929-30 the firm returned to the site to develop the plans for an irrigation system, cutting garden, service court, vegetable garden, and other landscape

improvements. The planting plans for the site include primarily trees and flowering shrubs, indicating a naturalized treatment of the site.

In 1930 the Mellons bought the large house on the hilltop west of their house for their daughter and her husband, Alan Scaife. Olmsted Brothers consequently developed the garden between the Scaife and Mellon properties.

Today the original Mellon property has been partially subdivided. The garage/carriage shed is now a private residence. The service driveway has become a residential street for the three properties. The Procter/Mellon house sits atop a small hillock overlooking Watch Hill and Sequan Roads. The trees and shrubs planned by the Olmsted firm which remain extant have matured and successfully screen the house from the street. The Scaife property is no longer a part of the estate, though the 1930 garden areas remain as open lawns with remnants of the 1930s gardens which give way to naturalized plant material. Despite the reduction in the size of the property and the loss of the planted gardens from 1930, the overall 1919 landscape design remains extant and in excellent condition. This site is best the extant example of Olmsted Brothers landscaping in Westerly.

### Wilcox Park

1899, 1930

Charles Perry and the Westerly Library Association contacted Warren Manning in 1899 to develop plans for a large public park which was situated behind the newly constructed library building. The park developed over the next thirty years as a highly landscaped town-common-like rural park. Several hillocks vary the terrain of the site, which includes scattered plantings of specimen trees, winding footpaths, a large fish pond near the old Wilcox house, and bedding-out style Victorian garden beds. The library occupies the corner of the park closest to the center of town. Arthur Shurcliff designed the War Monument, added in the 1930s, which defines the park boundary near the intersection of Grove and Granite Streets (see below). Beside the library is a wide, paved terrace with formal balustrade, also probably by Shurcliff. This terrace was undoubtedly added in the 1930s shortly after the demolition of the old Westerly High School which sat east of the terrace area at the corner of Grove and Broad Streets. From the park, the terrace functions as a setting for the Westerly City Hall across the street. From the library, city hall, and town center, the terrace serves as a wide, open path and formal entrance to the park. At the base of the terrace steps within the park is a circular pool and simple sculptured fountain. The winding path systems leads away from these more formal elements to the other park features.

Today the park is in excellent condition. The trees, open lawns, varied terrain and water features form a visually compelling landscape. The careful setting of civic buildings and monuments at the edges of the park are reminiscent of the Boston Common. The other boundaries of the park are carefully screened from residential and commercial areas by shrub and tree plantings. The park is an important public open space for the Town of Westerly, but also the largest and best example of a Warren Manning landscape in Rhode Island. The Arthur Shurcliff landscape overlays form an interesting evolution in the design of this park throughout the 20th century as civic architecture and landscape architecture turned more to the classical revival.

### Wilcox Park

Westerly War Monument 1937

Arthur and Sidney Shurcliff's monument, a classically detailed circular stone monument with brass plaques and inscriptions, sits in the middle of a marble paved semicircular area. An olive-leaf pattern is carved into the marble paving at the base of the monument. A classically detailed stone balustrade stands behind the monument. Behind the balustrade sits a mixed shrub border screening the openness of the park and providing a backdrop for the monument area.

The monument sits at the intersection of Grove and Granite Streets. The openings in the stone wall on each side of the monument had been popular entrances to Wilcox Park from the surrounding neighborhood. Therefore, the monument was placed at a key pedestrian and vehicular intersection. Today, however, the intersection is too forbidding for pedestrians, and too busy for cars to pay much attention to the solemnity of the monument. The site remains in excellent condition and serves as a key focal point of the two streets.

Changes made in 1989 to the monument area include the elimination of the two walk entrances on each side of the monument wall. Instead, two sections of balustrade have been removed and the pedestrian path re-designed to enter the park through these openings. All of the shrub plantings behind the balustrade have been cut to the ground.

### WOONSOCKET

#### Harris Avenue

Cold Spring Park 1840 *et seq.*

This park site, a sloping lot which runs from Harris Avenue to the Blackstone River, has been a place for town recreation since the 1840s, when the advocates of a liberalized state constitution held enormous clam-bakes and rallies here. The site was further developed at the end of the 19th century as a public park, and remains today an important recreation ground and public open space for the city.

## APPENDIX

*Biographies of Landscape Architectural Firms Active in Rhode Island***Atwater, Stephen (1816-1855)**

Atwater &amp; Schubarth (1844-1849/50)

A Quaker born in North Adams, Massachusetts, Atwater formed a partnership with Niles B. Schubarth (q.v.) in the early 1840s, and they provided landscape designs for at least two Providence cemeteries. The firm also provided plans for the suburbs developing south and west of Downtown Providence in the booming 1840s. Nothing is known of the few years that remained after his partnership with Schubarth.

## PROVIDENCE

585 Blackstone Boulevard:  
Swan Point Cemetery  
5 Branch Avenue:  
North Burial Ground

**Ernest W. Bowditch (1850-1918)**

Bowditch, a Brookline, Massachusetts, native who studied civil engineering at Massachusetts Institute of Technology, went to work for the Boston engineering firm of Shedd & Sawyer in 1870 and by 1871 was apprenticing as a landscape gardener under Robert Morris Copeland (1830-1874), who shared an office with the engineering firm. Bowditch took over Copeland's practice after his death, and later opened his own practice. As an engineer, Bowditch designed several municipal sewage systems, first being developed in the late nineteenth century. As a landscape architect, he was known for suburban subdivisions, at least one rural cemetery, and extensive private residential commissions. He formed a working relationship with architects Peabody and Stearns—whose office was on the same floor as Bowditch's at 14 Devonshire Street—and would provide "building lines for grades and siting" for the architects; he often went on to design the driveways, paths and planting plans for the client.

## JAMESTOWN

Shoreby Hill Subdivision

## NEWPORT

Ochre Point Avenue: Vinland  
Ochre Point Avenue: Wakehurst

**Willie Campbell (1862-1900)**

A native of Musselburgh, Scotland, Campbell worked in Great Britain before moving to Massachusetts in the early 1890s. A competitor as well as a designer, he played in the first U. S. Open at Newport Country Club. His professional design career in this country was almost exclusively in New England.

## EAST PROVIDENCE

96 Hoyt Avenue:  
Wannamoissett Country Club

**Horace William Shaler Cleveland (1814-1900)**

A native of Lancaster, Massachusetts, Cleveland's introduction to landscapes was probably exposure to coffee-plantation operations in Cuba during the 1830s, while his father was vice-consul there. He then studied civil engineering and worked as a surveyor in Illinois and Maine. In the 1840s, heavily under the influence of Andrew Jackson Downing, he practiced scientific farming at his farm, Oatlands, in New Jersey. Between 1855 and 1860, he was associated in Boston with Robert Morris Copeland (1830-1874), with whom he wrote the influential *A Few Words on the Central Park*, an early advocacy for comprehensive planning. In the late 1860s he worked with Olmsted on Central and Prospect Parks before moving to Chicago, where he wrote *Landscape Architecture as Applied to the Wants of the West*. Cleveland is especially known as an articulate spokesman for his emerging profession. His built legacy principally consists of large-scale projects: city plans, parks, extensive grounds.

## PROVIDENCE

Blackstone Boulevard  
345 Blackstone Boulevard: Butler Hospital  
950 Elmgrove Avenue: Roger Williams Park

**Ogden Codman (1863-1951)**

Born in Boston, Codman moved in 1874 with his family to France, whose interior designs, decorative arts, gardens, and architecture significantly affected his aesthetic. He returned to the United States in 1882 and under the tutelage of his uncle architect John Hubbard Sturgis studied architecture at Massachusetts Institute of Technology before entering the offices of Andrews, Jacques & Rantoul. In 1891 he opened his architectural office in Boston, followed in 1897 by another in New York with a branch in Newport. Over the following thirty years the office handled approximately 120 commissions, mostly residential projects for old-guard Yankees, many of them family and friends. His commissions ranged in scale from interior design of a single room to complete orchestration of a property, including site, landscape, building, and interior design—epitomized in this study at Berkeley Villa (1910-13) in Newport. With Edith Wharron he wrote the highly influential 1897 book *The Decoration of Houses*, which rejected lush Victorian sariety in favor of the crisp classicism that came to prevail in the early twentieth century.

## NEWPORT

304 Bellevue Avenue: Berkeley Villa

**Marian Cruger Coffin (1876-1957)**

Trained at the Massachusetts Institute of Technology as a special student, Coffin toured Europe twice before opening her New York office in 1904. Her first commissions were for small residential gardens—like those in Watch Hill—but after her work began to be published she gained larger, more elaborate work. She designed more than fifty estate gardens in New York and Delaware, notably the gardens at Winterthur for Henry Francis DuPont.

## WESTERLY

East Hills Road: Coffin Residence  
Watch Hill Road: Anderson Residence

**Geoffrey Cornish (1914- )**

A native of Winnipeg, Manitoba, Canada, Cornish was educated in agronomy at the Universities of British Columbia and Massachusetts. He worked on greens keeping and turf science in Canada and Massachusetts before opening his own golf-architectural firm in 1952. He planned and remodeled golf courses extensively in New England and New York—changes often occasioned by the ever changing and improving technologies affecting equipment. Cornish is also a significant chronicler of the history of golf.

**EAST PROVIDENCE**

15 Roger Williams Avenue: *Agavam Hunt*

**John DeWolf (?-1913)**

Little is known of John DeWolf's landscape design career. In an autobiographical sketch he describes himself as a landscape architect for the City of Brooklyn, N.Y. in charge of the completion of Prospect Park. After this he claimed service as landscape architect of the entire city of New York, in charge of all park-related work for four years after the consolidation of all of the boroughs. DeWolf is listed as a landscape gardener in the Bristol town directories in 1906, 1910, and 1913 boarding at residences on Church Street and Hope Street.

**BRISTOL**

Ferry Road: *Blithewold*

**Charles Eliot (1859-1897)**

Born in Cambridge the son of a Harvard professor (and later president), Eliot received a degree from that institution in 1882. Upon the advice of his uncle architect Robert S. Peabody, Eliot immediately entered Harvard's Bussey Institute but suspended his studies the following spring to apprentice with Olmsted. After completing his studies at Bussey in 1885, he traveled extensively in Europe before opening his own practice in 1886. Between 1886 and 1893, Eliot wrote extensively and played a key role in landscape planning and preservation. He was responsible for establishing the Trustees of Reservation in 1890-91, an organization that led to the creation in 1893 of the Boston Metropolitan Park Commission, the first metropolitan park system in the country. He joined the Olmsted firm as a full partner in 1893, the same year that the firm became the official Landscape Architects to the Park Commission. Active especially in the firm's parks and planning work, Eliot worked on a wide variety of projects until his untimely death by meningitis at thirty-seven.

**NEWPORT**

459 Bellevue Avenue: *Harold Brown Villa*  
16 Ochre Point Avenue: *Ochre Court*  
Spring Street: *Morton Park*

**PROVIDENCE**

357 Benefit Street:  
*John Carter Brown Residence*  
585 Blackstone Boulevard:  
*Swan Point Cemetery*

**SOUTH KINGSTOWN**

*University of Rhode Island*

**Beatrix Jones Farrand (1872-1959)**

Farrand parlayed innate design sense, self-taught horticulture, minimal technical training, and prestigious social connections into a highly successful career as a landscape designer. Descended from prominent New York and Philadelphia families (her aunt was writer Edith Wharton; Henry James, a close family friend), she became enchanted with gardens during her girlhood summers on Maine's Mount Desert, whose early summer residents provided both her first commissions and recommendations to others. She became a close friend of Charles Sprague Sargent and through him gained access to the Arnold Arboretum and the Olmsted office. In the 1890s she extensively and intensively studied gardens in Europe. While her only technical training was Professor William Ware's architectural drawing course at Columbia School of Mines, she became a founding member of the American Society of Landscape Architects. Most of Farrand's work was for private residences and educational institutions. The consummation of her career, still extant, is the garden at Dumbarton Oaks in Washington, D.C., planned and created for Robert and Mildred Woods Bliss during the 1920s and 1930s.

**PROVIDENCE**

55 Power Street: *Sturges Residence*

**SOUTH KINGSTOWN**

*Tower Hill Road: Shepherd's Run*

**Blanche Borden Frenning (1901-1996)**

A talented multi-faceted designer, Frenning built her artistic training at the Museum of Fine Arts School in Boston into a career that included portraiture, interior design, architecture, and landscape architecture. While not trained professionally in landscape architecture, she was an able practitioner of both spatial organization and use of plant material.

**LITTLE COMPTON**

316 West Main Road: *Bumble Bee Farm*

**Percival Gallagher (1874-1934)**

Trained at Harvard's Bussey Institute, Gallagher went to work for Olmsted, Olmsted & Eliot after graduation in 1894. He and James Sturgis Pray left Olmsted Brothers in 1904 to form their own partnership, but Gallagher returned to Olmsted Brothers in 1906. He became a full partner in 1927 and remained with the firm until his death. Gallagher specialized in large-scale projects: parks, cemeteries, and estates.

**BARRINGTON**

53 Rumstick Road: *Hoffman Residence*

**Jacques August Henri Gréber (1882-1962)**

A 1908 graduate of the Ecole des Beaux-Arts, Gréber came in 1910 to the United States, where he executed several ambitious private commissions. Upon his return to France after World War I he designed several American cemeteries for war casualties and published *L'Architecture aux Etats-Unis*. The remainder of his career was devoted largely to urban planning and included plans for Paris, Rouen, Lille, Marseille, and Ottawa.

**NEWPORT**

Bellevue Avenue: *The Elms*  
Bellevue Avenue: *Miramar*

**Frederick C. Green (1864-1921)**

English born and trained, Green apprenticed with his father as a landscape gardener on the Rothschild estates. He worked in London and Tunbridge Wells, Kent, until emigrating shortly before his twentieth birthday. He supervised estate grounds-keeping in Westchester County and suburban Boston in the late 1880s and 1890s. He designed and tended the grounds at Indian Oaks, the Warwick Neck estate of Senator Nelson Aldrich, from 1898 to 1909, when he became Superintendent of Parks for the City of Providence. As superintendent he was noted for improvements to Roger Williams Park and Blackstone Boulevard and implementing Pleasant Valley Parkway.

**WARWICK**

836 Indian Oaks Avenue: *Indian Oaks*

**Elizabeth Clark Gunther (1901-)**

Gunther, daughter of a professor at Yale University who served as Director of the American Academy in Rome, studied first at Vassar and later at The Cambridge School, a non-degree-granting program for women architects. She received her Certificate of Completion in 1926. She married Boston architect John J. G. Gunther, with whom she collaborated in her only Rhode Island commission. Her landscape architecture career was brief—also including a contemporary sunken garden at Radcliffe College—and by the late 1930s she had turned to mothering and teaching remedial reading.

**SOUTH KINGSTOWN**

1747 *Moorefield Road: Tootell Residence*

**William S. Haines (fl. 1850s)**

Haines was in some sort of partnership with Niles B. Schubarth between 1850 and 1859, but the degree of their collaboration and the projects they oversaw remain unknown.

**Norman Morrison Isham (1864-1943)**

A pivotal figure in the history of American architecture and historic-preservation movement, Isham was educated at Brown University and apprenticed with Providence architects Stone, Carpenter & Willson. With Albert F. Brown he wrote *Early Rhode Island Houses* (1895), the first published scholarly study of American architecture, followed by their *Early Connecticut Houses* (1905). Isham taught architecture and architectural history at Rhode Island School of Design between 1912 and 1933 and guided the restoration of many of Rhode Island's significant Colonial buildings. In 1923 the Metropolitan Museum of Art appointed him consultant to design and equip the newly created American Wing.

**NEWPORT**

17 *Broadway: Wanton-Lyman-Hazard House*

**PROVIDENCE**

*Roger Williams Memorial Park*

**Sidney Fiske Kimball (1888-1955)**

Trained as an art historian, Kimball is principally known as a scholar of American architecture, founder of the Institute of Fine Arts at New York University, and long-time Director (1925-1955) of the Philadelphia Museum of Art. His involvement in significant restoration projects—Stratford Hall, Monticello, Colonial Williamsburg—led to his occasional sallies into landscape architecture.

**NEWPORT**

*Bellevue Avenue: Berkeley Villa*

**Warren Henry Manning (1860-1938)**

Coming of age before landscape design was part of formal college curricula Manning was a key figure in the last generation of self-trained landscape designers—a term he preferred to landscape architect. The son of prominent Reading, Massachusetts, nurseryman Jacob Warren Manning, he studied business before working for eight years with Frederick Law Olmsted, first as horticulturist and later as assistant in design. He began independent practice in 1896, and his office was responsible for many large-scale public projects, including park systems, educational campuses, and city plans, as well as private estates. His vast knowledge of plant material links him firmly to the nineteenth-century horticultural tradition while his pioneering approach toward landscape as part of broader environmental, resource-based planning stretches his professional position well into the twentieth century. Manning was an impressive visionary not only in designing landscapes but also in promoting the profession: he was a founding member and later president of the American Society of Landscape Architects, an early faculty member at Harvard's Graduate School of Landscape Architecture, and author of many articles and pamphlets.

**WESTERLY**

2-8 *Margin Street: Perry Residences*  
*Wilcox Park*

**Frederick Law Olmsted, Sr (1822-1903)**

Frederick Law Olmsted, Jr, FASLA (1870-1957)

John Charles Olmsted, FASLA (1852-1920)

Olmsted & Vaux, before 1872

Frederick Law Olmsted, 1872-1893

Olmsted, Olmsted & Eliot, 1893-1898

Olmsted Brothers, 1898-1961

Generally regarded as the founder of the landscape architecture profession in this country, Olmsted had little formal training beyond a smattering of civil engineering and the study of scientific farming at Yale. In collaboration with Calvert Vaux (1824-1895) (q.v.) he submitted the winning entry in the 1858 competition for the design of New York's Central Park. Olmsted & Vaux's work included Brooklyn's Prospect Park and Riverside, a picturesque suburb outside Chicago. Because of his pre-eminence in the field of landscape architecture, Olmsted trained many landscape architects of

succeeding generations, including—in this survey—Cleveland, Farrand, Gallagher, Manning, Pray, and Shurcliff; his first student was his step-son, John Charles Olmsted (1852-1920), who entered the firm in 1875. After creating Boston's Emerald Necklace in the late 1870s, Olmsted moved to Brookline, Massachusetts, in 1883. Charles Eliot (1859-1897), a partner from 1893 until his death, conceptually expanded Olmsted's Emerald Necklace to form the Boston Metropolitan District between 1891 and 1893. Olmsted's son and namesake joined the firm in 1898, the year of his father's retirement. Olmsted's work in Rhode Island is a representative microcosm of the firm's practice: national in scope and including projects of every size and type, from small gardens to regional planning.

**BARRINGTON**

295 *County Road: Prince's Hill Cemetery*  
63 *Federal Road: St Andrew's School*  
139 *Nayatt Road: Alfred M. Coats Residence*  
140 *Nayatt Road: Reba Ballou Watson Residence*  
150 *Nayatt Road: Rhode Island Country Club*  
355 *Nayatt Road: Forest Chapel Cemetery*

**BRISTOL**

55 *Ferry Road: Wind Hill*

**COVENTRY**

375 *Narrow Lane: Arnold Farms*

**CRANSTON**

*Dean Parkway*  
417 *Dyer Avenue: Pocasset Cemetery*

**EAST PROVIDENCE**

*Barrington Parkway, now Veterans Memorial Parkway*

**LINCOLN**

*Lincoln Woods*

**MIDDLETOWN**

15 *Indian Avenue: Sonnenhof*  
372 *Purgatory Road: St George's School*

**NARRAGANSETT**

70 *Hazard Avenue: Hazard's Castle*

**NEWPORT**

459 *Bellevue Avenue: Harold Brown Villa*  
680 *Bellevue Avenue: Rough Point*  
25 *Hammersmith Road: Berry Hill*  
225 *Harrison Avenue: Hammersmith Farm King-Glover-Bradley Subdivision*  
232 *Ocean Avenue: Eagle's Nest*  
310 *Ocean Avenue: Wildacre*  
16 *Ochre Point Avenue: Ochre Court*  
229 *Ruggles Avenue: Midcliff*  
*Spring Street: Morton Park*

**PAWTUCKET**

*Newport Avenue: Slater Park*



## PROVIDENCE

235 *Arlington Avenue:*  
*Foster B. Davis Residence*  
357 *Benefit Street:*  
*John Carter Brown Residence*  
*Blackstone Boulevard*  
288 *Blackstone Boulevard:*  
*Paul C. Nicholson Residence*  
345 *Blackstone Boulevard: Butler Hospital*  
585 *Blackstone Boulevard:*  
*Swan Point Cemetery*  
*Brown University*  
140 *Freeman Parkway:*  
*Arthur L. Aldred Residence*  
*Freeman Plat*  
52 *Power Street: Marsden J. Perry Residence*  
66 *Power Street: Henry G. Russell Residence*  
101 *Prospect Street:*  
*Albert Harkness Residence*

## SOUTH KINGSTOWN

1057 *Kingstown Road: Hazard Memorial*  
*University of Rhode Island*

## WARWICK

*Ives Road: Russell Estate*  
4365 *Post Road: The White Swan*

## WESTERLY

53 *Elm Street: Wilfred Ward Residence*  
60 *Ocean View Highway:*  
*Misquamicut Country Club*  
235 *Watch Hill Road: Sunshine Cottage*

**Willie Park, Jr (1864-1925)**

Born in Musselburgh, Scotland, Park began his career under his uncle's supervision in 1880 as an assistant greenskeeper in Ryton, England. A superb golfer, he won the British Open in 1887 and 1889. He joined his father's Musselburgh club- and ball-making firm in 1894. In 1895 and 1896, Park made two short trips to the United States, during which he designed the two Rhode Island courses. Park's course design set standards of excellence for those who followed, both in England and in this country, where he settled in 1916 and continued his prolific career.

## EAST PROVIDENCE

15 *Roger Williams Avenue: Agawam Hunt*

## PAWTUCKET

900 *Armistice Boulevard: Pawtucket*  
*Country Club*

**Samuel Parsons, Jr (1844-1923)**

Born into a family that propagated nursery stock for 200 years, Parsons was educated in agriculture at Haverford College and Yale Scientific School. He worked in the family business before joining the landscape firm of Calvert Vaux, where he became a partner after one year. In 1883 he followed Vaux into public service with the New York Parks Department, first as Superintendent of Planning and, after Vaux's death in 1895, as Landscape Architect. In addition to overseeing work on the city's developing parks, Parsons did large-scale public planning projects around the country as well as private residential work. Beyond his extensive design work, Parsons played an important role in the profession's development: he wrote numerous books and articles, and the American Society of Landscape Architects was founded in 1889 in his New York office.

## NEWPORT

*Hammersmith Road: Berry Hill*

**Louise Payson (1894-1977)**

Payson graduated from Lowthorpe School of Landscape Architecture and worked for landscape architect Ellen Biddle Shipman from 1916 until 1927. Her office specialized in residential work, both large and small, and a few institutional commissions. Her work was regularly featured during the 1930s in popular shelter magazines, such as *House Beautiful*.

## NEWPORT

262 *Bellevue Avenue: Russell Residence*

**Charles A. Platt (1861-1933)**

Born in New York and trained as a painter and etcher, Platt began to design houses and gardens for himself and neighbors in the summer resort of Cornish, New Hampshire. His success there led to a study trip of Italian gardens in 1892, the publication of *Italian Gardens* in 1894, and further commissions for country houses and gardens over the ensuing decade and a half, a period from which his one extant Rhode Island commission survives. After 1910, Platt turned increasingly to public and institutional commissions.

## BRISTOL

1393 *Hope Street: North Farm*

**Henrietta Marquis Pope**  
(ca 1899-1958)

Trained at the Lowthorpe School in Groton, Massachusetts (Class of 1919), Pope devoted her professional attention largely to residential landscapes. She was an active alumna of Lowthorpe, where she served several terms on its Board of Trustees before its incorporation into Rhode Island School of Design in 1945.

## MIDDLETOWN

165 *Indian Avenue: Hopelands*

**John Russell Pope (1874-1937)**

Pope was the premier neoclassicist of his generation, the last completely to embrace revivalist architecture. He was the first student to win a scholarship to the American Academy in Rome (which he later served as president), followed by study at the Ecole des Beaux-Arts in Paris. He designed major public buildings throughout the east and midwest, including Constitution Hall, the National Archives, National Gallery, and Jefferson Memorial in Washington. He was also a prolific designer of country houses, and his broad architectural vision allowed him to orchestrate the entire complex, including landscaping.

## NEWPORT

50 *Bellevue Avenue: Redwood Library*

**James Sturgis Pray (1871-1929)**

Pray joined Olmsted, Olmsted & Eliot in 1894 and left the firm in 1904 with Percival Gallagher. After Gallagher's return to Olmsted Brothers in 1906, Pray formed the partnership of Pray, Hubbard and White; he practiced until 1918, when he retired from formal practice to teach at Harvard University.

## BARRINGTON

53 *Runstick Road:*  
*Henry A. Hoffman Residence*

**Donald Ross (1872-1948)**

This Dornoch, Scotland, native, who learned golf and clubmaking at the sport's mecca, St Andrews, took advantage of the late nineteenth-century American golfing boom and emigrated to the United States in 1899. He became a greenskeeper outside Boston, where he met members of Medford's Tufts family, then developing a resort at Pinehurst, North Carolina. He soon became the winter golf professional at Pinehurst, a position he retained until his death, and oversaw the design and construction of all five courses there. His work at Pinehurst gained him national prominence and brought him commissions across the country. In addition to designing many of Rhode Island's golf courses, Ross maintained a summer office in Little Compton.

**BARRINGTON**

150 Nayatt Road:  
*Rhode Island Country Club*

**EAST PROVIDENCE**

96 Hoyt Avenue:  
*Wannamoisett Country Club*  
15 Roger Williams Avenue: *Agawam Hunt*

**LITTLE COMPTON**

79 Sakonnet Point Road:  
*Sakonnet Golf Club*

**NEWPORT**

*Harrison Avenue: Newport Country Club*

**WESTERLY**

*Ocean View Highway:  
Misquamicut Golf Club*

**Charles Sprague Sargent (1841-1927)**

Born in Boston and educated at Harvard (without, oddly enough, any study of botany or horticulture), Sargent served in the United States Army during the Civil War, traveled in Europe from 1865 through 1868, and returned to manage the 130-acre family estate, Holm Lea, in Brookline, Massachusetts. Family connections with avid horticulturists H. H. Hunnewell and Henry Winthrop Sargent helped to secure his position as the first Director of the Arnold Arboretum in West Roxbury, Massachusetts, a position he held until his death. Sargent developed the Arnold Arboretum into the foremost example of its kind in this country, and it served as a training ground for many of the early practitioners of landscape architecture. Sargent's publications were also important milestones: *Report on the Forests of North America* (1883); *Silva of North America*, a fourteen volume opus (1891-1902); and the pioneering magazine *Garden and Forest*.

**TIVERTON**

575 Nannaquaket Road: *Homelands*

**Hideo Sasaki (1919-2000)**

Born and reared in California, Sasaki was educated at the University of California, Berkeley, the University of Illinois, and Harvard. He served as head of Harvard's Landscape Architecture Department from 1958 to 1968. His professional practice has involved a variety of partnerships that incorporated land-use planning and architecture in addition to landscape architecture. Significant projects include university campuses, urban development and redevelopment, and resorts.

**LITTLE COMPTON**

48 Washington Road: *Seacommet Park Farm*

**PROVIDENCE**

84 Prospect Street:  
*Mary Elizabeth Sharpe Residence*

**Niles Bierragaard Schubarth**

(1818-1889)

Born in Norway, Schubarth came to the United States in 1840. Before coming to Providence, he worked in Rochester, New York with a civil engineering company at work on expansion of the Erie Canal. By 1844, he had formed a partnership with Stephen Atwater; they created picturesque new sections of the North Burial Ground, the Cove Basin, and the original section of Swan Point Cemetery. Practicing largely on his own after 1859, Schubarth platted many parts of the rapidly growing City of Providence and provided the designs for a number of rural cemeteries. His local directory listings as "land surveyor," "civil engineer," "architect," and only after the late 1860s as "landscape gardener" suggest the gradual emergence of the landscape design profession from engineering in the late nineteenth century.

**BRISTOL**

*Sherry Avenue: Juniper Hill Cemetery*

**CRANSTON**

417 Dyer Avenue: *Pocasset Cemetery*

**PROVIDENCE**

585 Blackstone Boulevard:  
*Swan Point Cemetery*

**WARWICK**

*Buttonwoods Beach Plat*

**WESTERLY**

*Washington Avenue: River Bend Cemetery*

**Mary Elizabeth Sharpe (1884-1985)**

Lacking any formal training in landscaping, Sharpe's keen take-charge approach to any activity that engaged her led her to several ambitious personal and public landscape projects. She consulted with many of the major early twentieth-century landscape architects—both Olmsted Brothers and Fletcher Steele listed her as a client—but more for technical expertise and advice than for actual design services. From her own garden, developed beginning in the late 1920s, she moved on to the campus of her husband's alma mater, and ultimately to a significant waterfront park. She established the Sharpe Tree Fund in Providence to provide street trees along the city's thoroughfares.

**PROVIDENCE**

*Brown University Campus  
India Point Park*

84 Prospect Street:  
*Mary Elizabeth Sharpe Residence*

**Arthur Asahel Shurcliff (né Shurtleff),  
FASLA (1870-1957)**

Trained first as an engineer at Massachusetts Institute of Technology, Shurcliff returned immediately to school at Harvard for a second degree to prepare himself as a landscape architect. He went to work for Olmsted, Olmsted & Eliot in 1896. He helped to found the first four-year landscape program at Harvard, where he also served on the faculty. He initially devoted most of his attention to large-scale planning projects but also designed hundreds of small-scale gardens. Between 1928 and 1941 he served as Chief Landscape Architect for Colonial Williamsburg.

**LITTLE COMPTON**

66 Swamp Road: *Marshside*

**WESTERLY**

2-8 Margin Street: *Perry Residences  
Wilcox Park: Westerly War Monument*

**Fletcher Steele, FASLA (1885-1971)**

Steele was a member of the second graduate-school class of the Harvard School of Landscape Architecture, where he captured the attention of Warren Manning (q.v.). In 1908, while still at Harvard, he began a six-year apprenticeship with Manning, an experience that culminated in an extensive trip through Europe and North Africa in 1913. Upon his return in 1914, he opened his own office in Boston and maintained an active practice until 1970. Steele's Beaux-Arts training at Harvard and his first-hand knowledge of European, African, and the Far Eastern gardens provided historic precedents for his innovative approach to landscape design. His first commission, an extensive garden scheme in Philadelphia for Williams College classmate Grahame Wood, set the tone of his professional career: highly structured residential gardens for affluent clients throughout the northeast. His best known and most easily accessible work are the gardens at Naumkeag in Stockbridge, Massachusetts, planned and executed for Mabel Choate between 1926 and the early 1950s.

**BRISTOL**

2 High Street: *Rockwell Estate*

333 Poppasquash Road: *Point Pleasant Farm*

**BURRILLVILLE**

169 East Avenue: *Levy Residence*

**LITTLE COMPTON**

241 West Main Road: *Newton Residence*

**WARWICK**

4365 Post Road: *The White Swan*

**A.W. Tillinghast (1874-1942)**

Born into a wealthy Philadelphia family, Tillinghast was a competent, enthusiastic golfer who turned his hand to golf-course design, his first employment, at age thirty-two. From 1907 until the end of the 1920s, Tillinghast designed and oversaw the construction of courses across the country. Tillinghast worked for the Professional Golf Association in the 1930s. Despite his prolific career as a designer and golf writer, he died in obscurity.

**NEWPORT**

Harrison Avenue: *Newport Country Club*

**Boris V. Timchenko**

Timchenko was a Washington, D.C.-based landscape designer. Among his commissions were landscaping at George Washington University and additions to President Eisenhower's country house in Gettysburg, Pennsylvania.

**NEWPORT**

Harrison Avenue: *Hammersmith Farm*

**Albert Veri Associates**

Founded by Albert R. Veri, FASLA, a graduate of Pennsylvania State University and Harvard's Graduate School of Design, Veri Associates specializes in public landscaping projects and land planning. Active in New England, Florida, Arizona, and the Caribbean, the firm's projects include public parks, streetscape improvements to historic districts, and master plans for expansion for educational institutions.

**LINCOLN**

Lincoln Woods

**PROVIDENCE**

India Point Park

Roger Williams Memorial Park

**Ferruccio Vitale, FASLA (1875-1933)**

Born in Florence, Italy, the son of an architect, Vitale studied architecture and engineering before beginning a military career. He came to the United States in 1898 as Military Attaché to the Italian embassy in Washington but resigned his commission in 1904 to open a landscape architecture firm in New York, first in association with George F. Pentecost, Jr. His reputation was based primarily on the design of private estates—such as Gray Craig in Middletown—but he also was involved in numerous public projects, including the United States Housing Corporation. He helped to establish the Fellowship in Landscape Architecture at the American Academy in Rome and served as a member of the National Commission of Fine Arts from 1927 to 1931.

**MIDDLETOWN**

Paradise Avenue: *Gray Craig*

**Wadley & Smythe**

Early twentieth-century landscape contractors who worked on occasion with the Olmsted firm, Wadley & Smith were based in New York City. Their work was largely residential in nature and included both small townhouse gardens in New York City and country estates in the suburban New York area.

**WESTERLY**

8 Aquidneck Avenue: *Thompson Residence*

**William D. Warner Architects & Planners**

Established in 1959 by Massachusetts Institute of Technology-graduate William D. Warner, the Warner office is a multidisciplinary firm offering a full range of design services, including architecture, landscape architecture, and planning at all scales. Warner began his career as part of the team that developed College Hill, the demonstration study of historic area renewal. While much of Warner's work, especially in Rhode Island, has been within the context of existing, historic buildings and environments, the firm is not limited to restoration or preservation; like many nineteenth- and early twentieth-century design offices, Warner respects, incorporates, and develops from traditional design.

**PROVIDENCE**

Water Place Park

## Endnotes

- 1 The definitions for the purposes of this survey of both designed and vernacular historic landscapes appear below.
- 2 Gardens which have obvious aesthetic intent but for which no written or graphic documentation was readily available are certainly designed landscapes, but they were not included in this survey.
- 3 Marion I. Wright and Robert J. Sullivan, *The Rhode Island Atlas* (Providence, 1982), pp. 17-29.
- 4 William Shenstone, *Works* (1764), Volume II, p. 125.
- 5 Frederick Law Olmsted, Jr. and Theodora Kimball, *Frederick Law Olmsted: Landscape Architect* (London, 1928), Volume II, p. 74.
- 6 Charles William Eliot, *Charles Eliot: Landscape Architect* (Boston, 1902), p. 366.
- 7 The William & Elizabeth Pabodie House, 561 West Main Road, Little Compton, and the Durfee Estate, 2794 West Main Road, Tiverton.
- 8 No single individual or individuals can be identified for the design of any of the original town plans. None of the original English colonists is known to have any particular survey or design expertise.
- 9 Probably written originally as a descriptive document, *The Ordering of Towns* seems to have become prescriptive for later Plymouth and Massachusetts Bay colonies. See John R. Stilgoe, *Common Landscape of America, 1580-1845* (New Haven, 1982), pp. 43-44, 46, 52.
- 10 For further discussion on Rhode Island's early burial grounds, see Robert Owen Jones, "Passage to the Other World," *Quix*, Spring 1996, pp. 20-21.
- 11 Little Compton is the only exception.
- 12 William McLoughlin, *Rhode Island: A History* (New York, 1978), p. 51.
- 13 The Bowen-Haile Farm on Market Street in Warren, dating to the early 1680s, survived as an agricultural landscape into the early 1990s, when its lands were developed and its remaining agricultural structures demolished. It represented the best, most intact, and most telling example of early agricultural practices.
- 14 Charles Blaskowitz, letter to the British Admiralty, quoted in Alice G. B. Lockwood, *Gardens of Colony and State* (New York, 1931), Volume I, p. 215.
- 15 The Reverend Edward Peterson, *History of Rhode Island* (1853), pp. 134-135.
- 16 W. P. and J. P. Cutler, *Life, Journals and Correspondence of Rev Manasseh Cutler L.L.D.* (Cincinnati, 1881) pp. 68-69.
- 17 Solomon Drowne Diary, 24 June 1767, Brown University, John Hay Library.
- 18 Jane Louise Cayford, "The Sullivan Dorr House in Providence, Rhode Island," (Master's thesis, University of Delaware, 1961), pgs. 125, 127.
- 19 Charles O. F. Thompson, *Sketches of Old Bristol* (Providence, 1942), p. 98.
- 20 Lockwood, p. 238.
- 21 Paul Venable Turner, *Campus: An American Planning Tradition* (Cambridge, Massachusetts, 1984), p. 18.
- 22 A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening Adapted to North America* (New York, 1841), p. 29. The emphasis is mine.
- 23 A. J. Downing, *Cottage Residences* (New York, 1873), p. 233.
- 24 "Swan Point," *Providence Daily Journal*, 14 September 1847, p. 2.
- 25 John Hutchins Cady, *Swan Point Cemetery: A Centennial History* (Providence, 1947), p. 11.
- 26 Blanche Linden-Ward and Alan Ward, "Spring Grove: The Role of the Rural Cemetery in American Landscape Design," *Landscape Architecture* (September-October 1985), p. 313.
- 27 Horace W. S. Cleveland, *Landscape Architecture as Applied to the Wants of the West* (1874), p. 24.
- 28 *Annual Report, 1868*. Cited in David Marshall, *The Jewel of Providence* (Providence, 1978), p. 1.
- 29 Geoffrey S. Cornish & Ronald E. Whitten, *The Architects of Golf* (New York, 1993), p. 22.
- 30 As an institution, Wannamoisett dates to 1898, and its first course, no longer existing, was installed by Scot Willie Campbell in 1899.
- 31 No longer extant, it was replaced by the current course north of Ocean View Highway.
- 32 Strategic courses give the golfer options for ball play: stronger players are rewarded by more aggressive play while others may choose a more timid, yet satisfactory approach to the green. On a penal course, a shot poorly played is usually a hole irrevocably lost.
- 33 Dr. I. Ray, "The Butler Hospital for the Insane," *The American Journal of Insanity* (Volume 5, 1848-49).
- 34 Henry Barnard, *Public Schools of Rhode Island* (1845), pp. 166-167, and *Reports and Documents Relating to the Public Schools of Rhode Island* (1848), pp. 274-276.
- 35 Dates given here mark the beginning date of documented landscape-design activity.
- 36 Providence, for example, grew from 7614 in 1800 to 41,513 in 1850.
- 37 "Memorial of Z. Allen, and others To the Honorable City Council of the City of Providence," Providence, 29 January 1846.
- 38 Kenneth W. Maddox, "The Railroad in the Eastern Landscape, 1835-1880," *The Railroad in the American Landscape* (Wellesley College Museum, 1981), p. 17.
- 39 John Hutchins Cady, *The Civic and Architectural Development of Providence* (Providence, 1957), p. 163.
- 40 Rhode Island Metropolitan Parks Commission, *Annual Report*, (Providence, 1905), p. 23.
- 41 Comparative study of Rhode Island's mill villages is limited. See William H. Pierson, Jr. *American Buildings and Their Architects: Technology and the Picturesque, The Corporate and Early Gothic Styles* (Garden City, New York, 1980), pp. 56-58 and Richard M. Candee, "New Towns of the Early New England Textile Industry," *Perspectives in Vernacular Architecture* (Annapolis, Maryland, 1982), pp. 31-50.
- 42 Pierson, p. 58.
- 43 Dates given here are the earliest date from which occurred continued development of the industrial complex and surrounding mill village.
- 44 This analysis is based solely on tracking the number of farms by size during the period. Further research is needed to characterize the nature of farm production during this period and to correlate produce with specific sites.
- 45 By the middle of the nineteenth century, farmhouse siting was no longer restricted to south-facing orientation.
- 46 The buffering no doubt results from the desire of the developer, the family that had owned the property since the early years of the eighteenth century and retained ownership of the family house and some surrounding acreage at "Spring Green," on the property's southeast corner.

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