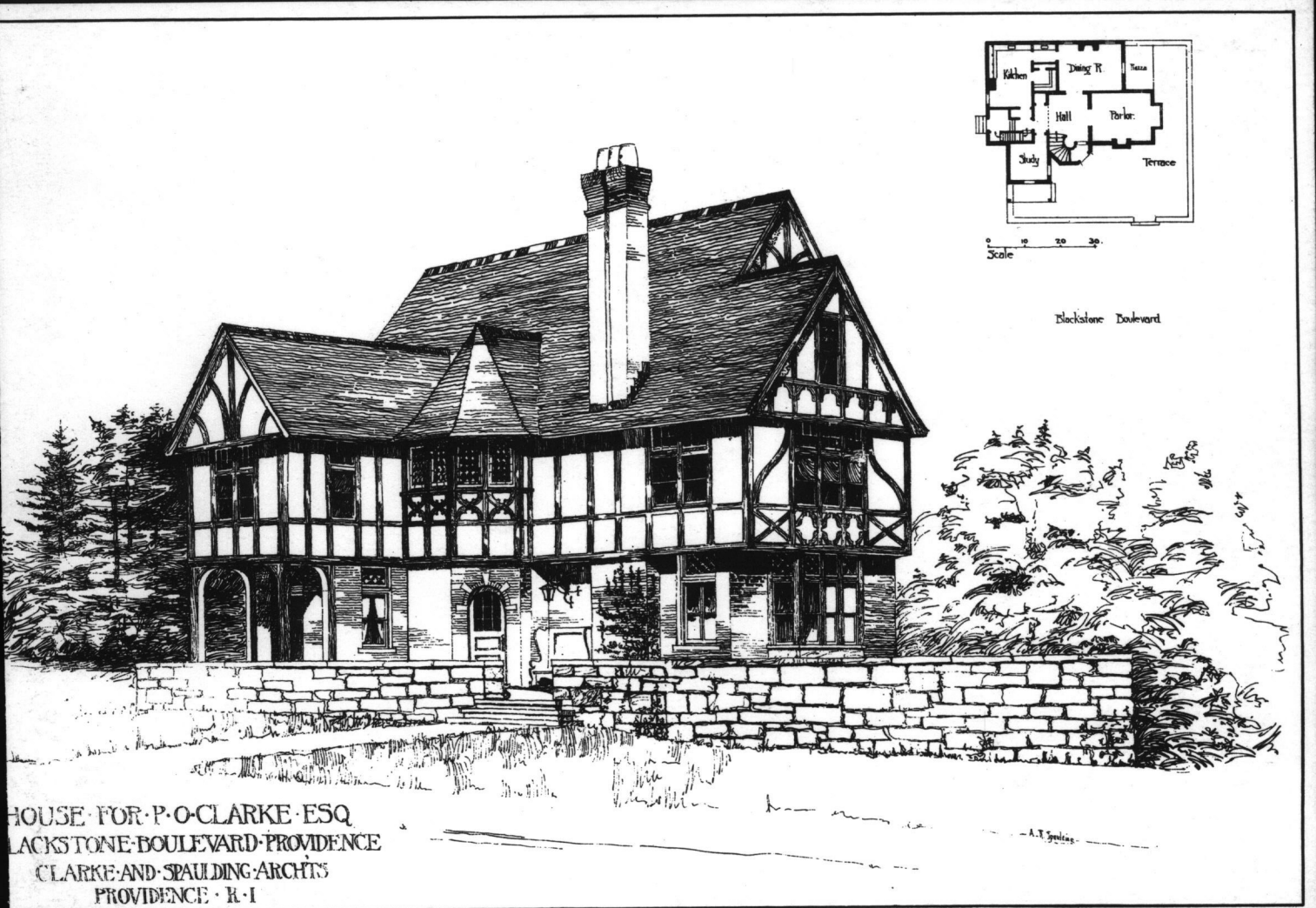


# Historic and Architectural Resources of the East Side, Providence: A Preliminary Report



**HISTORIC AND  
ARCHITECTURAL RESOURCES  
OF THE EAST SIDE,  
PROVIDENCE**

**RHODE ISLAND HISTORICAL PRESERVATION COMMISSION -- 1989**

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This document is a copy of the original survey published in 1989. It has not been corrected or updated.

Since the original publication:  
>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.

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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.

NOTE: Some material in the report was corrected after the illustrations went to print. Where names or dates in picture captions differ from those in the inventory, the information given in the inventory is the correct version.

*Cover Illustration: Prescott O. Clarke House (1897; Clarke & Spaulding, architects), 203 Blackstone Boulevard. Rendering published in American Architect and Building News.*

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## PREFACE

The Historical Preservation Commission is the state office for historic preservation. It is Rhode Island's only statewide historic preservation program which identifies and protects historic properties and archaeological sites. Created in 1968, the Commission consists of sixteen members who serve in a voluntary capacity. Nine members are appointed by the Governor, among them a historian, an archaeologist, an architectural historian or architect, a museologist, and an anthropologist. Seven state officials also serve, including the Directors of the Departments of Environmental Management and Economic Development, the Chief of the Statewide Planning Program, the State Building Code Commissioner, the State Historic Preservation Officer, and the Chairmen of the House and Senate Finance Committees. The Commission employs a staff of historians, architectural historians, archaeologists, and architects.

The Historical Preservation Commission is responsible for developing a state historical preservation plan; conducting a statewide survey of historical sites and buildings, and from the survey nominating significant properties to the National Register of Historic Places and the State Register; administering programs of financial aid including grants, loans, and tax credits; reviewing federal and state projects to assess their effect on cultural resources; and regulating archaeological exploration on state land and under state territorial waters. The cumulative dollar value of the Commission's programs is \$232 million.

## METHODOLOGY

The purpose of the Rhode Island Historical Preservation Commission's surveys is to identify and record structures, sites, and areas of apparent historical, architectural, visual, or cultural significance within each community.

Surveys are conducted by driving or, in densely settled areas, walking all public streets. Each property selected by a surveyor is photographed and recorded on a standard historic building data sheet, which includes places to note physical characteristics of the property and its use, condition, and architectural style or period. Historical information, usually not available on the site, is obtained during subsequent research and added to the data sheet. Finally, a written report is prepared to provide a context for evaluating the historical and architectural significance of properties in the survey area.

The significance of each surveyed property is evaluated in a preliminary fashion by project staff. Properties which appear to meet the criteria for nomination to the National Register of Historic Places are identified for further study and review. Though all aspects of local history are investigated to develop an adequate context for evaluation, the emphasis of the surveys is on existing historic properties.

## INTRODUCTION

This study covers the historical and architectural resources of the East Side of Providence. It is based on fieldwork and research conducted over a number of years. The project began with a survey of the Wayland neighborhood in the summer of 1977. It was expanded to cover the Blackstone neighborhood, which was surveyed in the spring and summer of 1981. A draft survey report was completed in 1982. That draft has been revised and expanded to produce this publication.

On most streets within the survey area (delineated on the map following this page), all buildings have been recorded on survey sheets. In some areas on the northwestern and northern boundary, where historical development patterns and the architectural character begin to differ, only selected buildings have been surveyed. In some cases, properties outside the survey area boundary have been recorded or mentioned in the report if their history helps to more fully explain or illustrate aspects of development within the survey area. Though a relatively small number of properties are discussed directly in the report, the survey data sheets for all properties are kept on file at the Historical Preservation Commission office, 150 Benefit Street, Providence, and are available for reference.

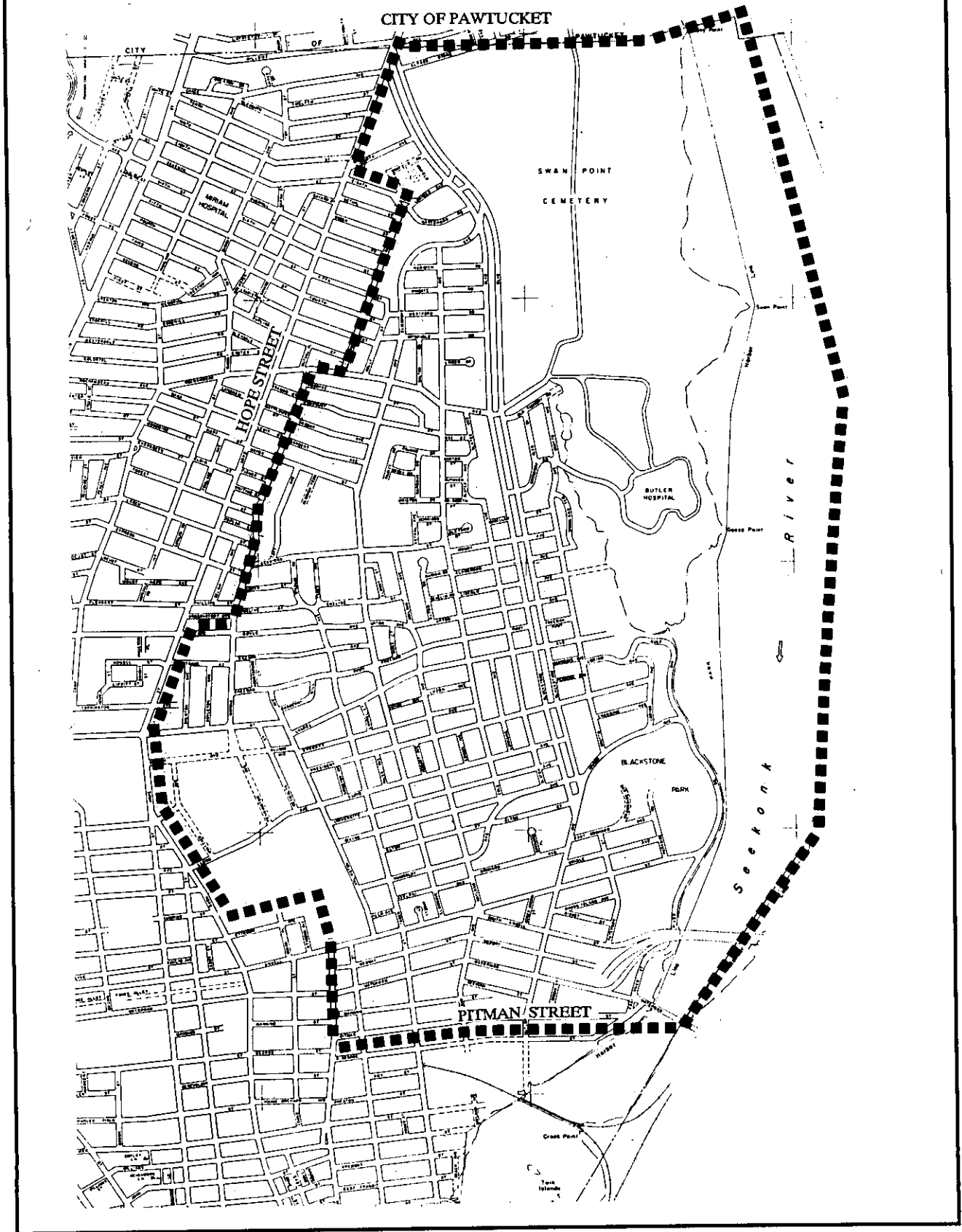
Research for this survey was undertaken principally at the Providence Public and Rhode Island Historical Society Libraries. Records at the Providence City Hall were also consulted. Rhode Island Historical Preservation Commission files provided information for properties entered on the National Register and State Register of Historic Places, and Providence Preservation Society files yielded information on properties which have been awarded markers by the Society. Maps and atlases, subdivision plats, city directories, and, for some properties, deed records and building permits helped to identify names of original owners and construction dates, and provided insights into the growth and development of the East Side.

The report begins with an overview of the neighborhood's physical setting in the first section. A short illustrated account of the East Side's historical development from the seventeenth through the twentieth centuries follows in the second section. The third section includes a list of properties already listed in or suggested for nomination to the National Register and State Register of Historic Places. The fourth section is an annotated list of a selection of East Side properties chosen because they represent either unusual or highly typical facets of the neighborhood's historical or architectural development.

In the dates cited for historic figures, two conventions have been used for brevity. The slash is used to identify Old Style (Julian) and New Style (Gregorian) dating. "1717/18" means "in the year 1717 Old Style, which is 1718 New Style." For events occurring in either one of two years the form "1818 or 19" is used, meaning "either in 1818 or 1819."

The author wishes to thank the many individuals who helped with the survey and contributed to the preparation of this report: the staffs of the Providence Tax Assessor and Recorder of Deeds; City Archivist Carole B. Pace; the staff of the Rhode Island Historical Society Library, especially Graphics Curator Denise Bastien and former curator Joyce Botelho; the staff of the Providence Public Library, especially Jeane Richardson, Curator of the Rhode Island Collection, and Susan Waddington, Head of the Art & Music Department; and the staff of the Providence Preservation Society. Richard Chafee, Elizabeth G. Grossman, and Chester E. Smolski all read preliminary drafts and offered useful comments. Student interns Beth F. Cohen and Nancy Roeder helped to survey the Wayland area, Kay Westhues photographed much of the Blackstone neighborhood for the survey, and Amerimni Galanos undertook extensive directory and deed research for properties in the Freeman Plat, which has added greatly to the knowledge on this important section of the East Side.

Map showing the East Side survey area.





## PHYSICAL AND SOCIAL SETTING

The East Side, as defined for this study, is bounded on the north by the City of Pawtucket, on the east by the Seekonk River, on the south by Pitman Street, and on the west by an irregular line which follows approximately the paths of Governor Street, Stimson Avenue, Hope Street, Doyle Avenue, Morris Avenue, Rochambeau Avenue, Holly Street, and Blackstone Boulevard. It includes the neighborhoods officially called Blackstone and Wayland by city planners. The term East Side is often used to refer collectively to the survey area and the adjoining neighborhoods--Fox Point, College Hill, and Mount Hope--but in this report it designates only the northeastern portion of the larger East Side, with its distinctive environmental and architectural qualities.

The survey area is a gently rolling upland between a ridge at the eastern edge of the Moshassuck-Providence River valley and the western bank of the Seekonk River. The terrain reaches a summit of just over 200 feet at the intersection of Hope Street and Doyle Avenue and slopes downward to the east, where it flattens out beyond Taber Avenue. On the eastern edge, the land drops sharply near the Seekonk, forming bluffs along much of the river front north of Angell Street. These bluffs are broken by a ravine known as the Grotto, which extends well back from shore at the southern edge of the Butler Hospital property. Much of the East Side was originally swampland, but draining and filling have eliminated the marshy ground.

Development of the East Side was significantly influenced by topographical features. Before the mid-nineteenth century the area was undesirable and unpromising, an expanse of poorly drained ground cut off from the city center by a steep hill. At the same time, its relative isolation and the scenic quality of the Grotto and the bluffs near Swan Point made the region popular for specialized uses which could capitalize on these assets. Transportation improvements, population growth, and an increased demand for house lots eventually spurred the area's transformation into a prime residential neighborhood.

Several major thoroughfares traverse or bound the East Side. Most important are Waterman and Angell-South Angell Streets, a pair of east-west, alternate one-way arterial streets which serve as a key cross-town route to Henderson Bridge (new Red Bridge) and East Providence. Other important east-west streets are Rochambeau Avenue and Doyle Avenue, which link the East Side to North Main Street (U.S. Route 1), Lloyd Avenue, and Pitman Street. Hope Street, Gano Street, Taber Avenue, Elmgrove Avenue, Butler Avenue, and Blackstone Boulevard are the major north-south streets; Gano Street connects the neighborhood to an interchange on Interstate Route 195.

The street pattern of the East Side evolved from the random and gradual subdivision of agricultural land into tracts of building lots. The pattern reflects the limits imposed both by geographical features and by early development, such as highways and farm boundaries established in the seventeenth and eighteenth centuries. Though the streets generally follow a grid-like arrangement, the lack of an overall plan led to considerable irregularity. A few winding streets such as River Drive, Gulf Avenue, and Loring Avenues, and the gentle curves and bends in streets in the Freeman Plat--Doyle, Upton, and Hazard Avenues; Freeman Parkway; and parts of Taber and Wayland Avenues--were constructed purposely in accordance with aesthetic principles set forth by landscape-design theorists of the nineteenth century. The crooked paths of many streets, however, owe less to the influence of planning ideals than they do to circumstances dictated by landholding patterns. In general, efforts were made to create through streets: for example, Elmgrove, Wayland, and Cole Avenues are all continuous paths though they were laid out in pieces by the developers of separate plats. Anomalies such as the abrupt changes in the widths of Doyle and Taber Avenues and the disjuncture of

East Manning and Seekonk Streets usually signify the location of old property lines, and remain as evidence of the neighborhood's piecemeal development.

Less than ten percent of the East Side is in commercial or industrial use. The few industrial buildings, remnants of a larger manufacturing district, are clustered at the eastern end of Waterman and Pitman Streets. Most of these are not currently used for manufacturing purposes, and some have been converted to commercial and office use. Retail activity is concentrated at Wayland Square, and a substantial number of offices occupy structures along Waterman and Angell Streets.

Just under half of the East Side is devoted to public and institutional uses. Much of this is open space. Along the Seekonk River, Blackstone Park, Butler Hospital, and Swan Point Cemetery form a continuous swath of wooded landscape, and the parkway of Blackstone Boulevard borders this on the west.

Most of the neighborhood is given over to various types of housing, with a difference in character between the sections north and south of Laurel Avenue. Single-family residences are the most common building type throughout the neighborhood. In the southern section, however, there are also a number of apartment buildings, and large, older single-family houses which have been subdivided into apartments. This area contains the largest concentration of apartment houses in the city. For the most part these multiple-unit dwellings are grouped around Wayland Square and Angell and Waterman Streets, with others scattered through the southern East Side. Though they represent a relatively small number of structures in this section, multiple-family buildings contain over half of the dwelling units.

Most of the houses in the neighborhood were constructed between the Civil War and 1940. Those in the southern section are older: the majority predate 1920 and few structures were built after 1930. In contrast, the majority of dwellings in the northern section were built in the 1920s and 1930s. Lot sizes, ground coverage, building placement, and density also vary. Lots in the southern section, which developed partly as a late nineteenth-century streetcar suburb, more often have forty- and fifty-foot frontages, with houses set end to the street, close to the sidewalk. Lots in the northern section, built largely after the advent of the automobile, are larger and squarer, with houses oriented broad side to the street, set back from the sidewalk behind front lawns. Despite these differences, the neighborhood as a whole is unified by the overall park-like quality imparted by street trees and the generally well-kept grounds of the area's constituent properties. Speculative construction of rows or groups of standardized house types never occurred on a widespread basis. The preponderance of stylish, individually designed houses on the East Side distinguishes the area from many other parts of the city.

Historically the East Side has included a diverse mix of residents representing a wide range of occupations and income levels, and the existence of numerous rental properties permits many moderate-income people to live here. Nevertheless, the neighborhood has consistently been home to a high proportion of wealthy professionals and businessmen and their families. Racially and ethnically, the East Side is overwhelmingly white. Most residents are of English or Irish extraction; a smaller number are of French Canadian or Italian ancestry. The area's substantial Jewish minority makes this both demographically and culturally the center of the state's Jewish population, a fact reflected in the neighborhood's twentieth-century institutional development.

## **HISTORICAL DEVELOPMENT**

### **ORIGINAL INHABITANTS**

Before the arrival of European settlers in the seventeenth century, the East Side was part of the domain of the Narragansett Indians. Little is known about aboriginal habitation within the survey area. Indians were known to settle at Pawtucket Falls, about a mile and a half north of the survey area, during the spring to catch fish as they swam up the Blackstone River, and a party of natives met Roger Williams when he landed at Slate Rock, just south of the present survey area. However, the continuous occupation of the East Side since the 1600s by European settlers and their descendants has eradicated any conspicuous evidence of aboriginal habitation. The chief legacies of the natives are Indian names for such major geographical features as the Moshassuck and Seekonk Rivers, and trails that were the forerunners of several modern roads. The Wampanoag Trail to Narrow Passage was an important Indian route across the East Side, corresponding roughly to today's Meeting, Angell, and South Angell Streets.

### **THE RURAL HINTERLAND: 1636-1800**

Now one of the prime residential neighborhoods in Rhode Island, the East Side remained a sparsely settled agricultural area beyond the compact part of Providence for nearly two hundred years following the first English settlement. Unfavorable conditions deterred widespread growth until the late nineteenth and early twentieth centuries. Though activity was limited during the 1600s and 1700s, this period was important in neighborhood history, for the roads and land-ownership patterns established at that time had a significant impact on shaping subsequent development.

The East Side was included among the lands sold by the Narragansett sachems Canonicus and Miantonomi to Roger Williams and a small band of associates. Williams, formerly minister of the church at Salem, had been banished from Massachusetts for preaching unorthodox religious views. He moved to Seekonk (to a site in what is now East Providence) early in 1636, but was soon asked to leave by the authorities of Plymouth, who claimed that region as part of their colony. Crossing the Seekonk River, Williams and his followers landed at a spot bounded by the present Power, Gano, and Williams Streets. They subsequently established a settlement, named "for God's merciful Providence" on the west side of the Neck, their term for the land between the Seekonk and Great Salt [Providence] Rivers. The home lots of the settlers were bounded roughly by the present Olney, Hope, Wickenden, and Main Streets. The East Side lies east and north of those lots. It was largely unsuitable for development, however, because of two large expanses of marshy ground: Cat Swamp, bounded by today's Freeman Parkway and Elmgrove, Everett, and Arlington Avenues; and Great Swamp, bounded roughly by the present Blackstone Boulevard, Rochambeau and Cole Avenues, Sessions Street, and Morris and Lorimer Avenues.

By 1798 Providence had grown to a town containing between 1100 and 1200 buildings, but the settled portion east of the Providence River was confined to the area of Main and Benefit Streets and a few adjacent blocks on Williams, John, Arnold, Transit, and Sheldon Streets. College Hill and the swampland beyond the original home lots were formidable barriers that deflected growth to the west side of the river.

## TRANSPORTATION

Topography played a key role in determining transportation routes through the East Side. In 1679 ferry service began across the Seekonk River at Narrow Passage to facilitate travel to Plymouth colony. Four years later the town council established a "Highway to the Ferry" along the old Indian trail to Wampanoag country. It followed the present courses of Meeting, Hope, Angell, South Angell, and East River Streets, to the landing at the present east end of Waterman Street. The town subsequently decreed that two paths leading through Cat and Great Swamps be made public highways. In 1684 it was voted to "state ye Highway from the head of the lane Called Dexters lane [Olney Street] & so through the great swampe from ye said lane to runn at the place called the first opening." This Highway at the First Opening--later called Cat Swamp Lane, then Olney Street--followed a zigzag path corresponding to today's Morris Avenue, Sessions Street, and Cole Avenue. In 1685 the council established a Highway at the Second Opening from "Hearntons lane [Rochambeau Avenue] Eastward through the place called the second opening in ye great swampe & so to ye salt water about ye poynt called Swann poynt." This is today the eastern end of Rochambeau Avenue. From Swan Point the highway continued north to Pawtucket Falls. Known as the Neck Road to Pawtucket, this route followed the course of the present Old Road, now a private way within Swan Point Cemetery. These early roads provided a framework for development within the area.

## LAND ALLOTMENT AND EARLY SETTLERS

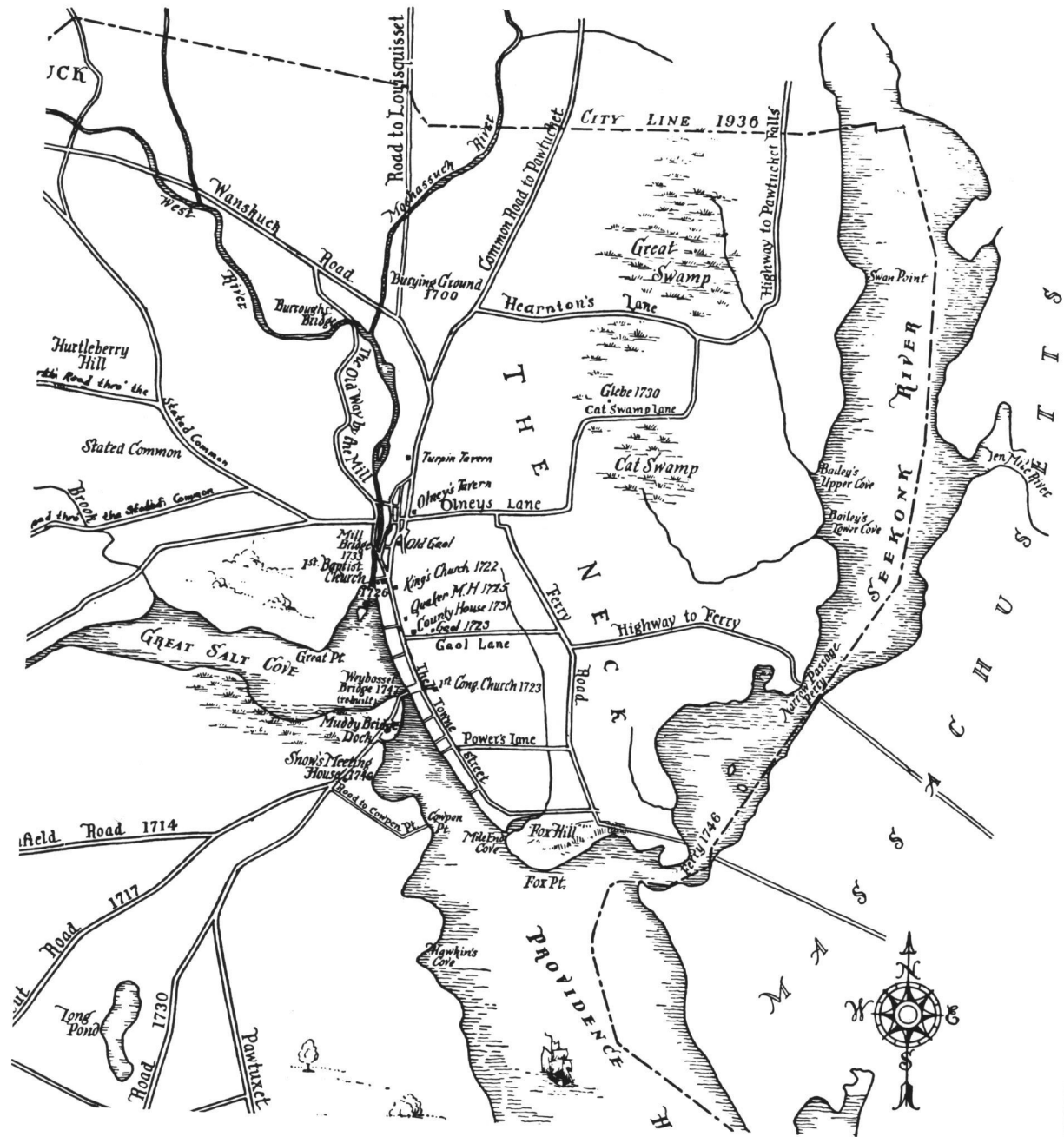
Land-holding patterns on the East Side were similar to those in many rural agricultural areas, where property changed hands seldom and usually among family members. In the seventeenth and eighteenth centuries, the greater part of the survey area was owned by members of a very few families which were interrelated by marriage. Some parcels remained in the same family for generations: the Morrises and Willeys, who owned extensive tracts here in the late 1800s and early 1900s, were descendants of the Brownes, who had established residency in the area in the mid-1600s. These land-holding patterns shaped the subdivision process that subsequently gave the neighborhood its present form.

Arthur Fenner (1622-1703) was one of the earliest settlers of the area east of the home lots. His land included the site of Slate Rock, the landing spot of Roger Williams, near the present Power, Gano, and Williams Streets. Arthur or his family eventually expanded the holdings north to East Manning Street. The Fenner property was known as What Cheer Farm, in reference to the statement which tradition affirmed was the Indian greeting to Roger Williams: "What Cheer, Netop."

Henry Browne (1626-1703), Arthur Fenner's cousin and brother-in-law (each man married a daughter of Richard Waterman), owned a large tract near Swan Point which extended west past present-day Cole Avenue, probably as far as Morris Avenue. Henry's son Richard Brown (1676-1774) and grandsons William (1705-1782) and Richard (1711/12-1811 or 12) inherited the property. The family built two houses on their holdings. One is the two-and-a-half-story, gambrel-roof brick dwelling on the grounds of Butler Hospital. Built in 1731, probably by the elder Richard Brown, it is the oldest brick residence in Providence. The other dwelling, a gable-roof, wooden structure commonly known as the Cole Farmhouse, is at 12 Cole Farm Court.

By the 1680s, Captain Andrew Edwards and his family lived within the survey area. Edwards held the franchise to operate the ferry at Narrow Passage. His grant included a two-acre homesite at the ferry landing on the Providence shore.

Detail from a map  
compiled in 1936,  
showing the East Side  
area as it was about  
1750.



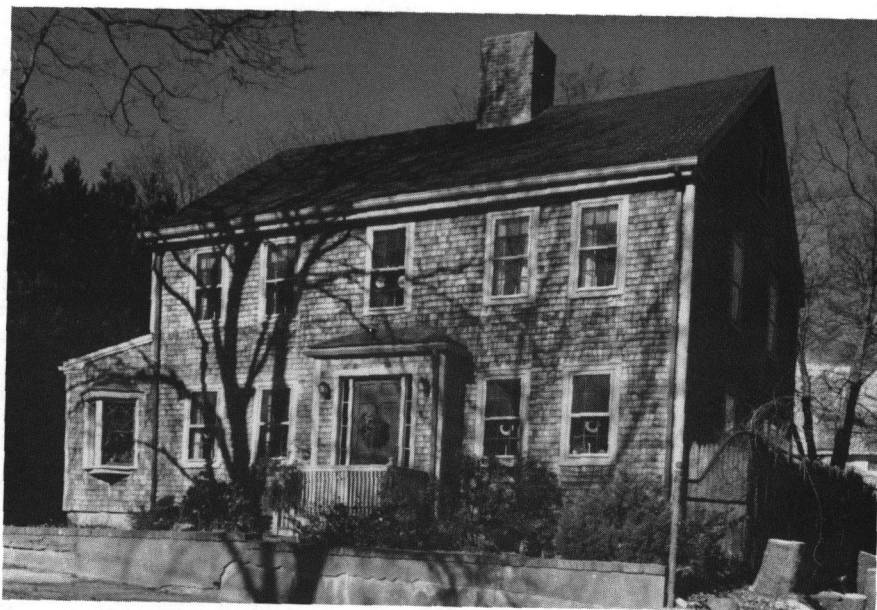
*Richard Brown House  
(1731), on the grounds of  
Butler Hospital,  
345 Blackstone Boulevard.*



*Cole Farmhouse  
(ca. 1732? et seq.),  
12 Cole Farm Court.*



*Dexter Brown House  
(ca. 1770?),  
28 Eames Street.*



In 1729 King's Church, the Anglican antecedent of St. John's Church, acquired land north of present-day Sessions Street for a glebe. The rector and his family lived there and farmed the land as their principal source of income. The property, including part of the land now occupied by the Brown University Stadium, remained in church ownership until 1801.

The tract surrounding the glebe, bounded by today's Rochambeau and Cole Avenues, Sessions Street, and Morris Avenue, became the property of Phebe Brown (1728/9-1809), a granddaughter of Henry Browne, and her husband Phineas Brown (1719-1805), a great-grandson of Chad Brown. Phebe and Phineas built a dwelling there, probably shortly after their marriage in 1745. In 1793 they sold their son Morris Brown (1767-1817) part of the property, described in the deed as "the lot of land where said Morris Brown is now building a house on." The gambrel-roof, one-and-a-half-story cottage at 317 Rochambeau Avenue occupies Morris Brown's lot, though its form suggests that it dates earlier than 1793. The two-and-one-half-story, gambrel-roof house at 287 Rochambeau may well be the one built by Phebe and Phineas Brown. Both dwellings have undergone extensive alterations which make it difficult to analyze them further. Phebe and Phineas's property later passed to five generations of their descendants and remained largely undeveloped through the first quarter of the twentieth century.

Moses Brown (1738-1836), a great-great grandson of Chad Brown and brother of prominent merchants Nicholas, John, and Joseph, acquired a large parcel between the Fenner and Browne holdings. Sometimes called Elm Grove, it extended north from East Manning and Pitman Streets to what is now Laurel Avenue, and east from Arlington Avenue, Lloyd Avenue, and Hope Street to the Seekonk River. In 1772, Brown built a house here which he used first as a seasonal country retreat and eventually as a year-round residence. It stood near the intersection of Wayland and Humboldt Avenues until well into the nineteenth century. Moses Brown's only heir, his granddaughter Anna Almy Jenkins (1790-1849), inherited the property upon his death.

Dexter Brown (1740-1810), son of William Brown, built a two-and-a-half-story, gable-roof dwelling on his fifty-acre farm southeast of the intersection of Morris Avenue and Sessions Street, probably shortly after his marriage in 1769. Dexter's daughter Sarah Brown (1771-1849) received the house and the west half of the farm when her father died. The house was later moved to its present location at 28 Eames Street.

When the town of Providence was subdivided for the fourth time in 1765, a portion of the East Side was included in the area set off as the new town of North Providence. A straight line from the middle of the Mill Street Bridge over the Moshassuck, easterly to a point on the Seekonk River 500 feet north of the end of the present Angell Street, was established as the boundary between the two towns. In 1767 the town line was moved further north at the request of several area residents. The revised boundary followed the course of Herrington's Lane [Rochambeau Avenue] and the Neck Road to a line between today's Butler Hospital and Swan Point Cemetery, thence east to the Seekonk. The area north of Rochambeau Avenue to the present Pawtucket city line remained part of North Providence for a little over a century. Swan Point Cemetery became part of Providence in 1873, and the rest of the area north of Rochambeau Avenue was reannexed in 1874.

## **THE URBAN FRINGE: 1790-1850**

A new and pivotal phase in Rhode Island's history was heralded by Samuel Slater's success at cotton spinning at Pawtucket in 1790. In the ensuing years, industrialization and attendant urbanization transformed Providence from the mercantile center of an agricultural hinterland into the economic, political, and cultural center of a populous and prosperous metropolitan area. Though the East Side lay within two and one-half miles of the region's core, geographic

obstacles impeded extensive development. The steep slope of College Hill and swampy condition of the ground beyond the original home lots hampered commercial or residential expansion into the neighborhood from the built-up section along Main and Benefit Streets. The East Side thus evolved as an urban fringe area whose relative isolation made it attractive for special uses that could capitalize on its secluded character or the scenic quality of the unspoiled landscape.

## TRANSPORTATION IMPROVEMENTS

Efforts to improve transportation accompanied industrial growth in the Providence region. Between 1790 and 1830, a number of turnpikes and bridges were built to facilitate the movement of freight and to provide better access to areas suitable for industrial development. Two such projects were located on the borders of the East Side.

In 1792 the General Assembly chartered the Proprietors of Central Bridge and authorized them to construct a toll bridge to replace the Narrow Passage ferry. The corporation included prominent business entrepreneurs and area landowners, among them brothers John, Nicholas, and Moses Brown; their mother, Hope Brown; their cousin Mary Brown's husband, David Howell; Nicholas' son-in-law, Thomas P. Ives; Moses' son, Obadiah Brown; Moses' son-in-law, William Almy; Nathan Waterman; and Knight Dexter. Moses Brown owned the property adjoining the Providence end of the bridge and probably initiated the enterprise. Completed in 1793, the span was sometimes called Moses Brown's Bridge. The wooden structure was painted red, which gave rise to the more common name Red Bridge, an appellation that continued in use for successive spans erected at or near the site in 1872, 1895, and 1970. Pitman Street, built as the Road to Moses Brown's Bridge, completed an important route that enabled travelers to circle College Hill along Wickenden, Governor, and Pitman Streets, thereby avoiding the steep grade of Angell Street.

In 1825 the East Turnpike to Pawtucket opened. It ran north in a straight line from Olney Street near what was then the northern end of Hope Street. A toll booth was located at the town line, at the present Rochambeau Avenue. The road became a public street, East Avenue, in 1872 and is now the section of Hope Street north of Olney Street.

## RESIDENTIAL DEVELOPMENT

Residential development of the East Side was limited before 1860. Other than farmstead dwellings like the Richard Brown House, Dexter Brown House, and Cole Farmhouse, there were only a few country retreats, built for people who did not need to travel into town for daily business, or those rich enough to own a carriage and team to transport them.

Around 1800, Ebenezer Knight Dexter (1773-1824) built an ample, stylish, brick-end country house on the parcel of land known as Neck Farm, bounded by Lloyd and Arlington Avenues and Angell and Hope Streets. The house stands today at 300-2 Angell Street.

Colonel Thomas Sessions (1769-1845) acquired the King's Church Glebe in 1801 and transformed it into a showplace by improving the house and laying out extensive gardens in the English style. Later owners donated the property to Brown University for a botanical garden. The house was demolished in 1905, and the land was eventually used for the Brown University Stadium. This estate is memorialized by the use of Sessions' name for the street that passes by its former site.



## INSTITUTIONAL DEVELOPMENT

The most important development on the East Side in the early nineteenth century was the establishment of four major institutions. The location here of the Friends School (now Moses Brown School), Dexter Asylum, Butler Hospital, and Swan Point Cemetery both reflect and exploit the situation of this urban fringe area. The growing complexity of American society during this period spawned philanthropic and social-reform movements designed to combat the ills associated with industrialization and urbanization. The theoretical foundations for these movements were rooted in Romantic ideals which glorified Nature and imputed physical, moral, and psychological benefits to living in a rural environment. Certain specialized uses were thought to be best separated from built-up areas, and the relative isolation of the East Side made it a desirable location for institutional development. The Friends School and Dexter Asylum were well suited to their situations, which were the gifts of donors for express purposes. For Butler Hospital and Swan Point Cemetery, the seclusion and pastoral ambience of the region were positive assets which motivated the site selections made by these institutions' organizers.

### Moses Brown School

The founding of the Friends' Yearly Meeting School, now Moses Brown School, owes much to the efforts of its eponymous benefactor. Moses Brown retired from the family mercantile business when the questionable business practices of his partners disturbed his conscience. Brown's beliefs led him to leave the Baptist Church and to join the Society of Friends in 1774. He then became interested in the provision of a "guarded education" for Quaker youths, free from the "corrupt ways, manners, fashions, and Language of the world."

In 1779 Brown and some associates formed a Monthly Meeting School in Smithfield, Rhode Island. It closed two years later because of lack of interest and financial support, and what little money remained from the venture was entrusted to Brown in hopes that the school could some day be started again. In 1784 a Yearly Meeting School, modeled after the Yearly Meeting School founded in London in 1779, was opened in Portsmouth, Rhode Island, but it had closed by 1788. In 1814, when organization of a school seemed all but impossible, Moses Brown wrote to the Friends' Meeting, offering forty-three acres of his farm as a site for a boarding school. Though dictated in part by circumstances, the selection of this location away from the built-up part of town accorded with the Quaker desire to protect the children from evil influences.

The Yearly Meeting accepted Brown's gift and made a concerted effort to raise funds for the construction of a school building. In January 1819 the school opened in a structure designed and erected by John Holden Greene, Providence's leading builder-architect of the period. The original building, with a three-and-a-half-story, end-gabled central block flanked by three-story wings, forms the core of the present Middle House, later enlarged by additions.

Moses Brown's only son, Obadiah, bequeathed \$100,000 to the school upon his death in 1822, the largest single contribution to an American educational institution up to that time. Receipt of this sum enabled the trustees to enlarge the school's quarters and raise the teachers' salaries. Prominent scholars were attracted by the generous remunerations, and the school's success was assured as the excellent reputation of the faculty brought increased applications for enrollment. Many non-Friends were attracted by the quality of instruction, and there was a gradual shift in emphasis from the "guarded education," meant to inculcate Quaker principles, to college preparatory studies. In 1904 a day school was opened, and the name of the institution was changed to Moses Brown School.

## Dexter Asylum

Dexter Asylum was established under the provisions of the will of Ebenezer Knight Dexter, a rich businessman and major property owner whose wife and only daughter predeceased him. Upon his death in 1824 he left his estate for the benefit of the poor of Providence. The Dexter Donation, as this bequest was known, comprised both liquid assets and several parcels of land, including the Neck Farm. Dexter had sold the farm's house on Angell Street in 1805 but retained the large parcel to the north and east. He stipulated that the property be set aside as an asylum farm for indigents who were former landowners or descendants of landowners in the town of Providence. The asylum building, designed by John Holden Greene and completed in 1830, was almost identical to the Greene-designed Friends' School immediately to the north. Dexter had also ordered that an eight-foot-high, three-foot-thick stone wall be erected around the asylum within twenty years after his death; failure to build the wall would nullify the bequest. The wall was completed in 1839, nine years after the completion of the asylum building.

Town asylums of this period typically required their inmates to earn their keep by working on the farm. Dexter's bequest was unusual in specifying that residents of the Neck Farm asylum not be required to work. Hired hands, most of them immigrants, were brought in to run the farm, which supplied produce for markets locally, as well as in New York and Boston. The proceeds were used to support the inmates and pay the laborers. Eventually the income became insufficient to sustain the operation.

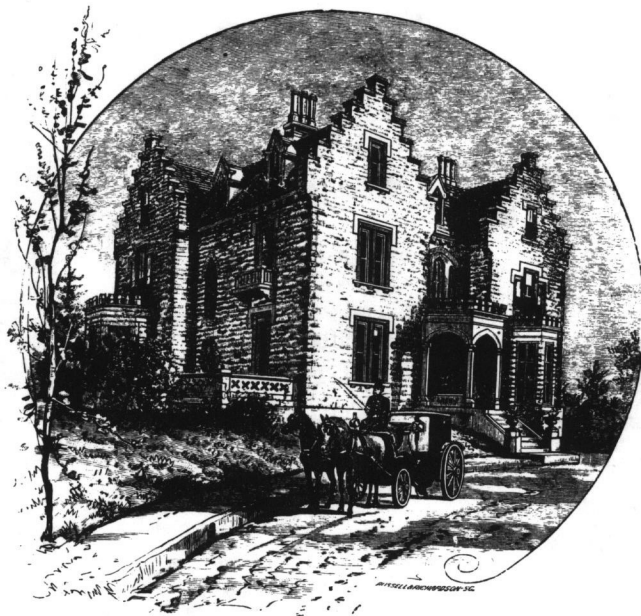
By the turn of the twentieth century, the city sought to sell off the asylum and use the money to establish a fund for the poor. The city's efforts were hampered, however, by the Knight and Dexter heirs, who sued to reclaim the property on the grounds that the terms of Dexter's bequest had been broken. In 1963 the Rhode Island Supreme Court cleared the way for sale of the property: the court ruled that the city could sell the asylum if the proceeds were used for purposes conforming to the spirit of the Dexter bequest. The land was subsequently purchased by Brown University and developed with athletic facilities.

## Butler Hospital

Like the Dexter Asylum, impetus for the establishment of Butler Hospital came from provisions in the will of a wealthy Providence resident. Upon his death, merchant Nicholas Brown (1769-1841) left \$30,000 for a new establishment where persons "deprived of their reason may find a safe retreat ... conducive to their comfort and to their restoration to a sound state of mind." The insane were usually consigned to a life of neglect, shut away either in their families' homes or at the Dexter Asylum. By the 1830s, however, the medical profession had come to believe that most mental disorders could be cured with proper treatment. Disruptive environmental factors were then considered the primary cause of insanity, and it was believed that placement of the patient in carefully regulated surroundings would effect a return to reason. Butler Hospital was one of the earliest and most progressive of a number of asylums for the insane established in the United States in the mid-nineteenth century.

In 1844, three years after Nicholas Brown's bequest, the Rhode Island Asylum for the Insane was incorporated. Fundraisers gathered additional contributions, including a donation of \$40,000 from businessman Cyrus Butler, for whom the hospital was named. That same year the institution's board of trustees purchased the Grotto Farm, part of the land formerly owned by Richard Brown, including his 1731 brick farmhouse. The property, noted for its picturesque grounds overlooking the Seekonk River, was named for a dell known as the Grotto, a popular spot for country outings. In 1845 Butler trustees sent Dr. Luther V. Bell, Superintendent of

*Smith-Nichols House  
(1866-67, demolished  
1927), formerly on Morris  
Avenue between Freeman  
Parkway and Hazard  
Avenue. Engraving, 1886.*



*Moses Brown School,  
250 Lloyd Avenue.  
View of Middle House  
(1819) with later  
additions.*



the McLean Asylum at Somerville, Massachusetts, to examine and report on psychiatric institutions in Europe. Plans for the hospital were formulated from his observations.

Patients at Butler were classified by their condition and financial status, necessitating a variety of facilities. The rich were placed in private bedroom-sitting room suites and were charged high fees to subsidize the care of low-income patients. Charity patients--long the majority of those admitted--were accommodated in dormitories.

In accordance with contemporary scientific theories, the buildings and grounds of Butler Hospital were intended to play an important role in curing the patients. Most doctors then believed that insanity was brought on by the pressures and strains of daily life, and that removal of the afflicted to an ideal, orderly environment would return them to normal. Thus Grotto Farm had been selected. Its location--then at the city limits, well removed from the built-up part of Providence--provided the proper seclusion, and its sylvan character and panoramic river views would have "healing influences" on the inmates, according to Dr. Isaac Ray, Butler's first superintendent. In addition, daily labor on the farm was to provide a therapeutic routine and to supply food for the patients.

The plan and style of Center House, the original hospital building, were carefully conceived to ensure that its form and appearance would have a beneficial effect on the ill. Completed in 1847, the structure was a collaborative effort on the part of Dr. Bell and the Providence builder-architects William Tallman and James C. Bucklin, probably with the assistance of Bucklin's protege, Thomas A. Tefft. Center House's spacious, well-lit interiors were a departure from the prison-like aspect of some hospitals of the period, while its Tudor Gothic exterior treatment was chosen for "its adaptedness to the beautiful site...as it would harmonize so happily with the forest, headland and water view of the location." The guiding design philosophy followed Romantic aesthetic principles then expounded by theorists Andrew Jackson Downing and Andrew Jackson Davis.

Center House has undergone subsequent alterations, and other buildings have been added to the complex over the years. Maintenance and improvement of the hospital's celebrated scenic grounds have continued under the supervision of some of America's leading landscape architects, among them Horace W. S. Cleveland, first hired by the trustees in 1859, and Olmsted Brothers, commissioned in 1906.

After serving Providence and Rhode Island for over a century, operations were suspended in 1956. The reorganized hospital reopened shortly thereafter as Butler Health Center, with an expanded outpatient program and fewer resident patients. Butler Hospital is one of the most important historical sites on the East Side, significant for its place in the medical and social-reform history of the state and nation and for its well designed architecture and landscaping.

### Swan Point Cemetery

Swan Point Cemetery grew out of the efforts of Thomas C. Hartshorn, an educator and reformer noted for his work on behalf of the public school system. Hartshorn felt that Providence's public cemeteries had fallen into "deplorable condition" by the 1830s. With five associates, he began a subscription to purchase a site for a new cemetery which would offer "beauty of situation, amplitude of space and capacity for improvement." In 1846 the group acquired fifty-nine acres of the Perry Farm in what was then North Providence, east of the Neck Road to Pawtucket and adjacent to Butler Hospital. They then hired Providence civil engineers Stephen Atwater (1816-1855) and Niles B. Schubarth (1818-1889) to survey the rolling terrain and riverside bluffs near Swan Point. Hartshorn and company, as the Proprietors of

Swan Point Cemetery, received a charter from the General Assembly in May 1847, and the grounds were consecrated the following July.

Swan Point was designed as a rural cemetery, in accord with emerging nineteenth-century attitudes and practices toward interring and memorializing the deceased. The rural cemetery movement grew out of reformist, progressive views concerning public health, spiritual fulfillment, man's relationship to nature, and aesthetics. The new concepts were first embodied in the design of Mount Auburn Cemetery, established in 1831 on the border of Cambridge and Watertown, Massachusetts. The old New England custom of burial in churchyards or municipal common graveyards fell into disfavor in the nineteenth century as an unsanitary and unfitting procedure. The institution of scenic and secluded "rural gardens for the dead" provided more hygienic means for the disposition of remains and more seemly surroundings for the departed and their survivors. The movement was greatly influenced by the Transcendentalist view that Nature, as the handiwork of God, provides man with an opportunity to commune with the Deity by drawing closer to the elements of His Creation. Thus the unspoiled rural cemetery served as a dignified place where the dead eternally rest, while the living, through quiet contemplation within its tranquil confines, seek comfort in their grief and greater communion with the Almighty. It was also intended to be a resort where the living could indulge in appreciation of nature for its sheer beauty.

Such notions are vividly expressed in an account printed in the *Providence Daily Journal* after the opening of Swan Point:

We remember when we heard that we were to have a pleasant new rural cemetery, we inwardly thanked God that such a spot as Swan Point had been chosen. Besides the beauty of the place, there was something suitable in the name which it has always borne. As well as of purity, the spotless bird was an emblem of peace and repose. And then 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 ... Here [at Swan Point] are no altars such as heathen worshippers raised, but a genuine sacrifice is still offered. No golden or silver censer is swung, but tossed by the passing wind from many a verdant bough, precious incense rises. From the pure chalices of innumerable flowers, unsullied by false human lips, bees and insects with song shall partake mystic communion.

The motivation for founding Swan Point was primarily aesthetic. Atwater & Schubarth's arrangement of the grounds followed the principles outlined by the prominent nineteenth-century American landscape-design theorist Andrew Jackson Downing, who emphasized the need for adaptation of man-made elements to the peculiarities of each site and the desirability of picturesque and naturalistic effects achieved through irregularity and asymmetry in structures and plantings. Roadways and footpaths were laid out in sinuous curves winding over hillocks, through depressions, and looping out over the peninsular site to exploit the fine vistas of the Seekonk River. The rustic ambience is rather self-consciously reinforced by using names of trees, plants, and landscape features for man-made and natural elements within the cemetery: Forest Hill, Cedar Knoll, Sidehill Avenue, Laurel Way, Magnolia Path. The natural dense growth of trees and brush were left in some areas, and masses of indigenous plants were carefully introduced to give the appearance of natural, random growth in sections cleared for burials.

Interspersed among the greenery are a wide variety of grave monuments which include the best designed examples of funerary sculpture in Providence. Many allude to historic forms and

*Butler Hospital,  
345 Blackstone Boulevard.  
Nineteenth-century view  
showing Center House  
(1847) and its landscaped  
grounds.*



*Swan Point Cemetery  
(1847 et seq.),  
585 Blackstone Boulevard.  
Photograph, 1891.*



imagery associated with death, such as Egyptian temples and miniature pyramids, Roman sarcophagi, recumbent figures recalling *gisants* in the churches and cathedrals of medieval England and France, Renaissance-style caskets, and broken columns and urns. There is also a fine brownstone Romanesque-style receiving tomb (1847) designed by Thomas A. Tefft.

Over the years the cemetery has been expanded to the north along the Seekonk and to the west past the original bound at Neck Road. At one time part of the grounds extended as far as Hope Street, but in the early twentieth century the cemetery's holdings were consolidated on the east side of Blackstone Boulevard, constructed largely at the behest of the cemetery trustees between 1890 and 1902. The remaining property west of the Boulevard was sold for private development or donated for public use. In 1933, the Neck Road was abandoned as a public street by the city and became a private route, known as Old Road, within the cemetery.

A succession of distinguished landscape architects have guided Swan Point's development. Niles B. Schubarth, the original designer, continued to offer his expertise until 1863. Horace W. S. Cleveland was called in about 1880, and again in 1886 to plan Blackstone Boulevard. The current development plan is adapted from one prepared by Olmsted Brothers in 1911-13. Many of Providence's foremost architects, including Thomas A. Tefft, James C. Bucklin, Alfred Stone, and John Hutchins Cady, have been Proprietors of the cemetery and have contributed to its improvement and growth. The involvement of this body of talented designers has secured Swan Point's reputation as one of the nation's outstanding examples of cemetery planning.

### Summary

Nineteenth-century institutional development influenced the East Side's later residential development. The establishment of Moses Brown School and the Dexter Asylum withheld two large tracts of land from the subdivision process and strongly demarcated the eastern limit of College Hill, perhaps serving to restrict the easterly spread of that neighborhood. However, Butler Hospital and Swan Point Cemetery, located within the East Side because of the region's isolation and beauty, introduced the public to the attractiveness of the area. As the city's population grew in the late nineteenth century, this quarter naturally evolved as a residential neighborhood of choice.

### BEGINNINGS OF A NEIGHBORHOOD: 1850-1910

The evolution of the East Side as a suburban residential neighborhood began about a decade before the Civil War and continued through the early twentieth century. The growth reflected Providence's status as an expanding industrial metropolis with an increasing population, as well as changing attitudes toward the urban environment. As the city's commercial and industrial areas grew more congested, noisy, and dirty, the creation of separate residential sections became more common as part of the city's overall development pattern.

The growth and settlement of suburban areas like the East Side was determined largely by the availability of efficient and affordable transportation. The first to relocate beyond the compact part of the city were those who could afford private transportation or those whose jobs did not necessitate daily commuting. The building of country houses on the East Side, a trend which started with the establishment of the Dexter and Sessions estates around 1800, continued in the 1850s and 1860s as a prelude to suburbanization. The introduction and improvement of public transportation from the 1870s through the 1910s created an opportunity for more people to move to suburban neighborhoods, a trend encouraged further by increasing automobile ownership and use in the twentieth century.

Most East Side buildings are a legacy of the suburbanization process that occurred between 1850 and 1940. As in most suburbs of the era, a variegated pattern of development resulted from changes in the pace of construction, the demand for certain building types, and the popularity of particular architectural styles, as well as the arbitrary sequence in which building sites came on the market. The ninety-year period, however, comprises two general phases affecting two distinct sections of the East Side. The area south of Laurel Avenue developed largely before 1920 with narrower streets and smaller building lots. The area north of Laurel Avenue took shape in the 1920s and 1930s with wider streets and larger lots. A turning point occurs about 1910, coinciding with a change in the scale, forms, and styles of domestic architecture and the growing impact of automobile usage. Most East Side suburban growth between 1850 and 1910 occurred south of Laurel Avenue, where the proximity of existing neighborhoods to the south and west and the gentler topography favored expansion.

### **THE ROOTS OF SUBURBANIZATION: COUNTRY ESTATES**

Starting in the 1850s, several country houses were erected in the section near the East Turnpike to Pawtucket; now Hope Street. The Reverend William Phillips (1801 or 02-1879) built a residence on a large lot bounded by present-day Morris Avenue and Phillips and Hope Streets, extending not quite as far as Cypress Street. His decision to locate here may have been influenced by family connections: his late wife Susan Cole Phillips (1805-1842) was a descendant of the Brownes and a half-sister of Samuel J. Cole (1807 or 08-1873) of Cole Farm. Whiting Metcalf, a jewelry manufacturer, and his wife Almira Taft Metcalf acquired a portion of the former Phineas and Phebe Brown farm from their grandson William Morris (1788 or 89-1856 or 57), and built a house on Morris Avenue nearly opposite Forest Street. The Metcalfs later purchased the adjacent Sessions property, which Mrs. Metcalf gave to Brown University in 1884. Amos C. Barstow, founder of the Barstow Stove Company and one-time Mayor of Providence (1852-53), established a country home on the Sally Brown Farm (formerly part of the Dexter Brown property). None of these estates survives today.

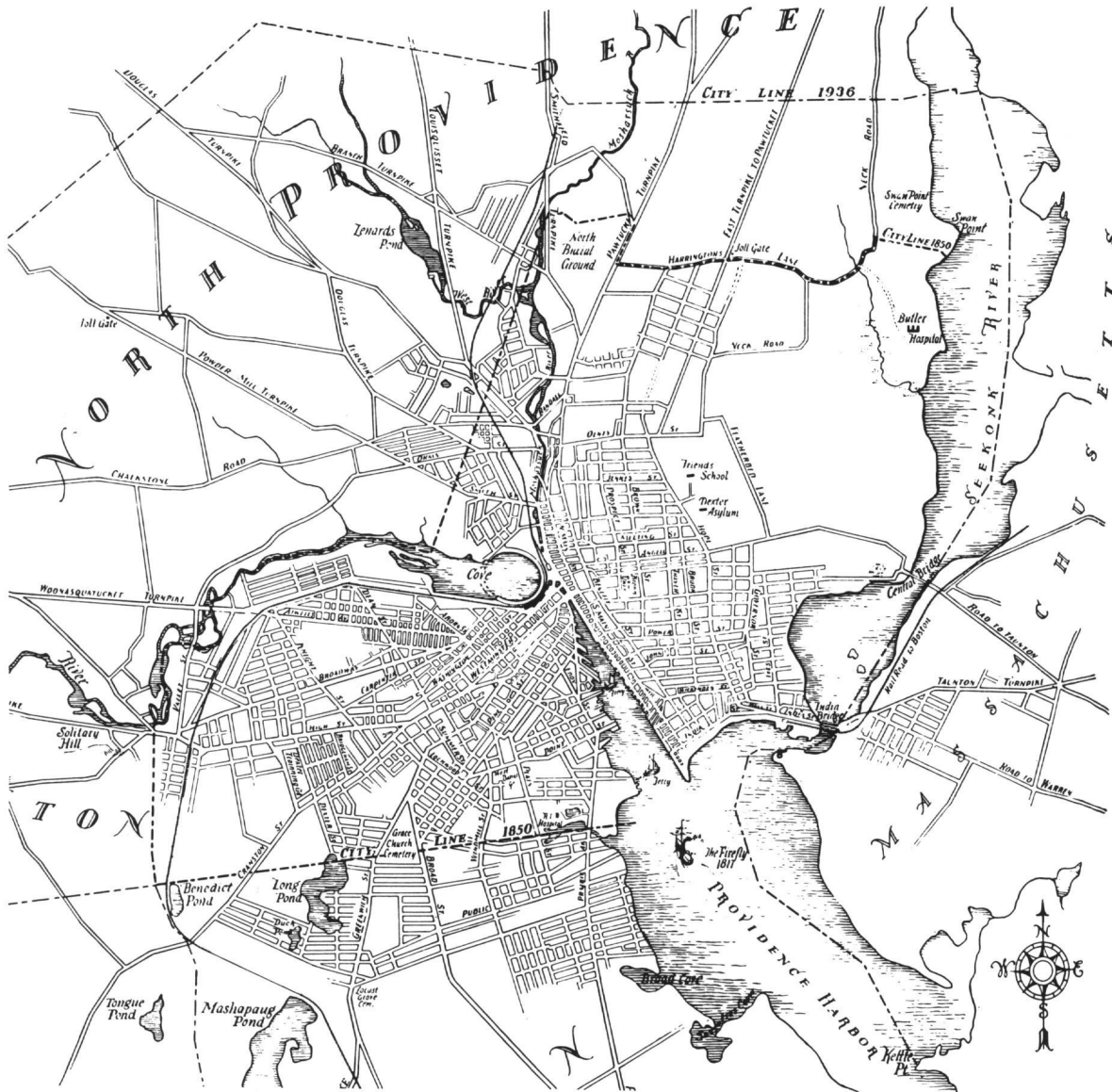
The grandest of the East Side suburban villas of this period was commissioned by ex-Governor James Y. Smith for his daughter and son-in-law, Isabelle B. and Charles A. Nichols. Providence architect Clifton A. Hall designed the house "in the old English style of architecture." Built in 1866-67 on the east side of Morris Avenue between present-day Freeman Parkway and Hazard Avenue, this castellated granite mansion was a prominent landmark, one of the most imposing mid-nineteenth-century houses in the city. In 1884, seven years after her husband's death, Mrs. Nichols sold the house to the Rhode Island Homeopathic Hospital and moved to a new residence on Alumni Avenue. After use as a hospital and a private boys' school, the Smith-Nichols House was demolished in 1927. The dwelling at 45 Hazard Avenue is this estate's former stable, now much altered and converted to residential use.

### **TRANSPORTATION IMPROVEMENTS**

Extensive East Side residential development followed the introduction and improvement of public transportation. Providence's first street railway company began horse-car service in 1864. East Side service opened in 1867 as a through-route from Olney Street over Hope, Wickenden, and South Main Streets to Market Square, then out Westminster Street to Olneyville. By 1876 a portion of this route was transferred to operate over Brook Street from Hope to Wickenden. The Governor Street line, also running by 1876, went from Market Square over South Main Street, Wickenden Street, Governor Street, Pitman Street, and Butler Avenue to Irving Avenue. In summer an omnibus ran from Irving Avenue to Swan Point Cemetery over a dirt path extending north from Butler Avenue. The inability of horses to pull cars up College Hill necessitated the circuitous routes of these lines.



Detail of a map compiled  
in 1936, showing the  
East Side area about  
1850.



To improve access to the East Side, Walter Richmond, owner of extensive property in the Waterman Street area, organized the Providence Cable Tramway Company in 1884. The company was authorized to construct and operate a cable car system on a circular route between Market Square and Red Bridge over College, Prospect, Angell, South Angell, East River, Waterman, Prospect, and College Streets. Opened in 1890, the system utilized grip cars pulled by a cable propelled by a power plant near Red Bridge. Passenger cars were attached to the grip cars for their trip across the East Side, were disconnected at Market Square, and reattached to horse teams which pulled them over the remainder of the route to Olneyville.

Between 1892 and 1894 the street railway network was converted for the use of electric trolleys, with a counterweight grip-car system to haul the trolleys over College Hill. By the early years of the twentieth century, the Brook Street line extended out Hope Street to Pawtucket, the Butler Avenue line went to Swan Point along Blackstone Boulevard, and a new line ran along Elmgrove Avenue as far as Sessions Street.

### LAYING OUT THE LAND

The process of subdividing East Side farms into house lots began around 1850. Early activity concentrated in the southern portion of the area, where the gradually sloping land favored a spread of construction easterly from Williams, John, Arnold, and Transit Streets. Among the earliest plats was that of the What Cheer Estate, east of Governor Street and south of East Manning Street, drawn up in 1847 for the heirs of Governor James Fenner (1771-1846).

North and east of What Cheer lay the former Moses Brown Farm, property of Brown's granddaughter Anna A. Jenkins. Mrs. Jenkins and her daughter Sarah were both killed in a fire which destroyed their Benefit Street home in 1849. Mrs. Jenkins's estate, including Elm Grove, was held in trust for her two surviving minor children, Anna Almy Jenkins (1831-1919) and Moses Brown Jenkins (1835-1895). Her executor, Samuel B. Tobey, began selling off portions of the Moses Brown Farm in 1853. A small plot between Governor and Ives Streets was laid out as the Plat of the Estate of Mrs. Anna A. Jenkins. That same year five men purchased an interest in a large tract bounded by Ferry Street [Gano Street] on the west and Angell Street [Angell and South Angell Streets] on the north. These associates incorporated the Cold Spring Land Company in 1855, and platted a subdivision on the land the following year. Initially few lots were sold in these tracts, perhaps a result of legal impediments. In his will, Moses Brown had stipulated that his homestead be conveyed to his namesake when the youth reached the age of twenty-one, and it appears that this bequest encumbered the titles to the properties sold by Taber. After Moses B. Jenkins turned twenty-one in 1856, he and his sister made an agreement to divide their great-grandfather's homestead farm. Anna, then wife of Thomas F. Hoppin, received the portion south of Angell Street [Angell and South Angell Streets], and Moses received the portion north of Angell. In ensuing years Moses B. Jenkins figured prominently in real estate deals involving the Cold Spring Plat (which he bought back from the Cold Spring Company in 1860) and the rest of his ancestral property.

The What Cheer, Jenkins Estate, and Cold Spring subdivisions were extensions of development from College Hill into the former urban fringe. Construction was limited, however, and this section retained a country ambience until after the opening of the traction line in 1890. Among the earliest dwellings in the area are the John D. Willey House (ca. 1847) at 76 Pitman Street, the Thomas W. Greene House (1854) south of Pitman at 102 Wayland Avenue, the Henry Childs House (ca. 1858) at 68 Pitman, the Rev. Francis Wayland House (ca. 1855) at 299 Governor, and the Dr. Edwin M. Snow House (1861) at 257 Gano. The two last named buildings have been extensively altered for office and apartment use in the twentieth century.

The Grotto Reserve Plat of 1855 was an isolated departure from the trend to development at the neighborhood's southern end. Samuel J. Cole platted part of the Cole Farm, between Cole Avenue and Grotto Brook, to the west of the Butler Hospital grounds. The tract extended from Magellan Avenue south to an irregular boundary following portions of Laurel and President Avenues. Cole perhaps anticipated a demand for house lots near Butler Hospital and Swan Point Cemetery. The demand never materialized, however, and most of the property went unsold for decades. A few cottages for laborers on the Cole Farm, some owned by the Cole family and some privately owned, constituted a small hamlet known as Cole Village. The dwellings that stand today at 11, 20, and 24 Clarendon Avenue are remnants of that settlement.

About 1861 Moses B. Jenkins laid out the Blackstone Park Plat on a section of the Moses Brown Farm overlooking the Seekonk River. The subdivision, located east of Butler Avenue and north of Angell Street [now South Angell Street], appears on a contemporary map of the city as a conventional arrangement of straight streets following a modified, incomplete grid plan. The first person to locate here was Matthew W. Armington, who built the house at 90 Oriole Avenue in 1861 or 1862. Jenkins commissioned civil engineer Charles E. Paine to redraft the Blackstone Park Plat in 1862. Paine's new subdivision was conceived in line with the most advanced precepts for planning garden suburbs. The revised street pattern exploited the plot's topography by incorporating winding drives that emphasized the contours of shoreline and hillside. A five-acre wooded ravine, unsuitable for building, was donated to the city for a public park in 1866. The plat developed slowly and was again redrawn in 1870, 1872, and 1893. Between 1891 and 1926 the city of Providence acquired much of the land here to enlarge the park. Had the original scheme been realized, it may well have become the chief local example of the sort of exceptional suburban planning exemplified by A. J. Davis's Llewellyn Park, New Jersey, and Frederick Law Olmsted's Riverside, Illinois. Today the curving pathways of River Drive and Irving, Gulf, and Loring Avenues are the chief surviving elements of this ambitious and, for Providence, extremely rare plan.

During the 1860s, Angell and Waterman Streets emerged as an important corridor for construction. While the former had been a major artery since the seventeenth century, the latter did not exist until the nineteenth century. Nathan and Rufus Waterman had platted out Waterman Street from Benefit to Hope by 1833 and had extended it east to Governor Street by 1847; between 1851 and 1855 the section from Governor Street to Red Bridge was laid out across the Jenkins Estate (Moses Brown Farm). In 1865 the property of Anna A. Hoppin bounded by the present Angell, Gano, Waterman, and Ives Streets was first subdivided as the Plat of Waterman, Ferry and Ives Streets.

In the years following the Civil War, Angell and Waterman Streets developed as important residential avenues. This reflected an urban growth pattern common to many American cities, whereby the rich constructed grand dwellings along major arterial streets. Angell and Waterman were the counterparts of West Side streets such as Broad Street, Elmwood Avenue, Westminster Street, and Broadway, all lined with the large, stylish houses of affluent businessmen and professionals. For example, Joseph Banigan (1839-1898), a millionaire rubber manufacturer and first president of the U. S. Rubber Company, built twice on the large lot on the northeast corner of Angell Street and Wayland Avenue. His first house (1875) was moved to 9 Orchard Avenue to permit the construction of a larger and grander stone mansion (1897; Martin & Hall, architects) on the site. Banigan's second house was later demolished to make way for the Wayland Manor. Surviving buildings which exemplify this trend include the Ezra P. Lyon House (1865) at 170 Waterman Street, the Asa K. Potter House (ca. 1870) at 453 Angell Street, and the Frank H. Maynard House (1891; Edward I. Nickerson, architect) at 420 Angell.

A handful of dwellings here were constructed on a speculative basis. Many were double houses, like the house at 182-84 Waterman Street, built in 1866 by lumber dealers Jesse Burdett and Richard F. Greene and industrialist William P. Vaughn in the Waterman, Ferry, and Ives

*View of Waterman Street,  
north side east of  
Governor Street.*



*View of 12 and 16  
Humboldt Avenue.*



*Ladd Observatory  
(1890-91),  
210 Doyle Avenue.*



Plat. Both halves of the house were leased out until the house was sold in 1880. Burdett & Greene also built the much altered double house at 367 Angell Street. James Cornell, a wholesale grocer, was also involved in speculative building in the Plat of Waterman, Ferry, and Ives Streets. He first built a house for himself at 377 Angell Street in 1873, then between 1875 and 1882 erected the double house at 387-89 Angell as an investment. A number of these speculative and income-producing properties were built by people with interests in real estate or the building trade. This suggests that such construction may have been part of a strategy to stimulate additional building in the area, but the hoped-for boom never occurred. The Panic of 1873 and the depressed economy of the mid-1870s surely discouraged this type of development.

The remaining portion of the Moses Brown Farm was subdivided into house lots in 1872. Bounded roughly by Everett Avenue, Butler Avenue, Angell Street, and Arlington Avenue, the original plat included Orchard, Humboldt, Irving, Lloyd, President, Taber, Elmgrove, Wayland, Cole, and Slater Avenues. Early development centered on Humboldt Avenue; this phase of building activity is represented by the Samuel T. Browne House (1874) at 41 Arlington, the H. J. Spooner House (1879) at 12 Humboldt, the house at 16 Humboldt, the John M. and Lydia W. Rounds House (1875) at 20 Humboldt, the Clarence H. Carpenter House (1876) at 26 Humboldt, and the David W. Hoyt House (1873-74) at 40 Humboldt Avenue.

In 1891 the area was replatted, probably in anticipation of increased demand for house lots following the construction of the cable-car line on Angell and Waterman Streets. Elton Street and Adelphi, University, Everett, Kingston, Miles, Hobart, Edison, and Lorraine Avenues were cut through blocks that had previously been larger. While most lots on the original streets of the Brown Farm Plat average 5000 square feet in size, the lots on the newer streets average less than 4000 square feet, creating a dense pattern of development typical of nineteenth-century streetcar suburbs.

Orchard Avenue evolved as a special section within the Moses Brown Farm Plat. Here the average lot size was larger, over 15,000 square feet. Of the street's thirteen houses, seven were built during the period from 1896 through 1900, most designed by a single architectural firm, Martin & Hall. One of the firm's partners, George M. Hall, built the house at number 49 for himself. The circumstances of Orchard Avenue's development produced a street remarkable for its visual richness and cohesive scale and character.

During the period from 1850 to 1910 some development also occurred in the western part of the survey area, near East Avenue [Hope Street]. Two early subdivisions in this vicinity were laid out in 1861 by the heirs of Candace Allen (1792-1860). Plat No. 5 of the Estate of Candace Allen encompassed the area bounded roughly by Carrington Avenue and Olney and Camp Streets, its eastern boundary lying just west of today's Boylston Avenue. The Allen Estate Plat No. 6, also known as the Cat Swamp Lots, included the property on each side of Laurel Avenue from Friend Street [Arlington Avenue] to present-day Wayland Avenue. Little building took place, however, until the decades following the opening of the Hope-Brook Street car line.

In 1876 the owners of the Friends School decided to subdivide part of the institution's grounds after the General Assembly passed an act that changed the property's preferred tax status. The Plat of the Friends School Estate, first drawn in 1877 and redrawn in 1884, included Alumni Avenue and the south side of Olney Street. The block of Olney Street between Arlington Avenue and today's Morris Avenue [then called Olney Street; renamed in 1896] was laid out in 1898.

North of Olney Street, land of Stephen Arnold and the Caleb F. Harris heirs was laid out as the Beacon Hill Plat. This tract included the present Brenton and Boylston Avenues and Montague Street.

With these subdivisions in place, Olney Street and Alumni Avenue began to evolve as an enclave of large, stylish single-family dwellings similar to the distinctive group of houses on Orchard Avenue. Though lot sizes in the area varied, they averaged 10,000 square feet, larger than the standard 5000-square-foot Providence house lot. Parcels in the Friends School Plat were sold with setback regulations. Several houses were built in the 1880s, some by the Friends School, which were sold or rented. Building activity picked up following electrification of the streetcar line and the extension of water and sewer lines into the area in the 1890s.

Doyle Avenue also began to develop in this period. The land here had belonged to Mary Brown Howell, a cousin of Moses Brown, and her husband David Howell. The property was later divided between the Howells' two daughters: the southern half went to Waitstill, wife of Ebenezer Knight Dexter, and the northern half to Mary, wife of a Mr. Shaw. The Dexters' portion was one of many pieces of property devised to the City of Providence in 1824 in accordance with the terms of Ebenezer's will. The Shaws' portion eventually went to their grandsons Frank W. and Knight D. Cheney of Manchester, Connecticut. Unlike the Dexter Asylum Farm or the Dexter Parade (on the West Side), the other Dexter Donation lands had no use restrictions. During the nineteenth century the city gradually opened portions of the Dexter lands for development, with proceeds going to the Dexter Donation Fund for charitable works. Doyle Avenue was laid out on the boundary between the city's Dexter Donation land and the Cheney land: the section from North Main to Hope Street in 1865, that from Hope Street to Morris Avenue in 1886. The city-owned subdivision on the south side of Doyle Avenue was known as the Dexter Donation Plat Number 4. The house lots here were originally leased--not sold--by the city. The part of Doyle Avenue between North Main and Hope Streets developed in the 1870s and 1880s as a middle- and working-class neighborhood with many two- and three-family dwellings, while the section between Hope and Morris Avenue developed after 1887 with a mix of houses of different character, including the single-family houses of a few affluent businessmen and professionals. The William and Thomas Gilbane Houses (1895) at 443 and 453 Hope Street, a pair of identical Colonial Revival houses prominently sited on a large lot at the corner of Doyle, were built for the two Irish immigrant brothers who founded the Gilbane Building Company. The Thomas A. O'Gorman House (1893-94) at 215 Doyle Avenue was erected for the proprietor of a downtown dry-goods store.

To the northeast of the Dexter Donation Plat, Amos C. Barstow had his country estate on the former Sally Brown Farm surveyed into streets and house lots in 1883. The original plat included Eames and Emeline Streets and one cross street. This grid-plan subdivision was redrawn twice in 1895 to relocate the cross street and add two more cross streets and a connecting link south to Taber Avenue. The plat went undeveloped, however, and was later acquired and revised by John R. Freeman in the 1920s.

The construction of Blackstone Boulevard simultaneously improved transportation facilities and the environmental character of the neighborhood. The boulevard was first proposed by the Proprietors of Swan Point Cemetery, who were interested in better public access to their facility. Preliminary designs, commissioned by the Proprietors, were drawn by the nationally prominent Chicago landscape architect Horace W. S. Cleveland in 1886. The plans called for the layout of two roadways and a central landscaped esplanade, replacing the northerly portion of Butler Avenue, then an unpaved cart path, and continuing the route north to East Avenue [Hope Street]. The parkway would provide not only an attractive route to the cemetery's lush grounds but also a fine location for suburban houses, a benefit often cited by proponents to make this project attractive to the city. The General Assembly authorized construction in 1890, and the roadways were built between 1892 and 1894. The Butler Avenue trolley line was

extended down the median in 1902. Landscaping of the center strip was completed in 1904 under the supervision of Olmsted Brothers, and a rustic trolley terminal of boulders, designed by Stone, Carpenter & Willson, was erected opposite the entrance to Swan Point Cemetery. Blackstone Boulevard immediately became a popular spot for drives and promenades and, in the early days, occasional horse races. The pace of residential building was slow but several large and handsome dwellings were erected along the street before 1910, among them the Prescott O. Clarke House (1897) at number 203 and the Dunlop House (1908) at number 140.

## INSTITUTIONAL DEVELOPMENT

East Side institutional development became more varied in character during the period from 1850 to 1910. The area's large parcels of open land and particular geographic configuration continued to attract fringe-area uses that could take advantage of these features. At the same time there was a shift toward another kind of development geared largely to residential growth. As this once sparsely inhabited section evolved into a residential neighborhood, the need arose for public and private facilities to serve the requirements of an expanding population.

Construction of the Hope Reservoir between the East Side and College Hill reflected the continuance of the fringe-area development trend. Though located just outside the limits of the survey area, the reservoir project is significant in this context for illustrating the East Side's place within the larger pattern of municipal development. The tremendous industrial, commercial, and residential growth of Providence in the nineteenth century necessitated the establishment of a system to provide sufficient amounts of water for household and business use and firefighting purposes. Plans were made to supply the city with water drawn from the Pawtuxet River in Cranston, pumped to and stored in a hilltop reservoir at Sockanossett. At the time reservoirs were sited on high ground to ensure adequate water pressure. The pumping station, Sockanossett Reservoir, and piping to the city were built in 1870-71. Soon afterward the water commissioners decided that another reservoir was needed, and between 1873 and 1875 Hope Reservoir was built on a portion of the Halsey Estate, bounded roughly by Olney, Hope, Barnes, and Brown Streets. The site selected, an empty expanse of ground near the summit of one of the city's highest hills, may have also been chosen to improve water pressure in the region east of Main Street. Completion of Hope Reservoir assured an adequate supply of water to the surrounding area, a factor which probably helped to attract home builders to the East Side in ensuing years.

The lack of development pressure in the swampy reaches near Cole Avenue permitted non-intensive uses there. Portions of the block bounded by the present Sessions, Cole, Upton, and Wayland Avenues were acquired by two athletic clubs around the turn of the century. The Hope High School Athletic Field Association owned the plot at the corner of Cole and Sessions and maintained it as a playing field for the original Hope High School, then located on a restricted site adjoining the grounds of Moses Brown School. After 1908 the East Side Skating Club acquired the parcel immediately north of the Hope field, and maintained a rink and locker facilities on the site.

Brown University expanded into the East Side in the late nineteenth century, largely as an consequence of philanthropic initiatives similar to those which had led to establishment of the Friends School and Dexter Asylum in the neighborhood. In 1884, the Metcalf family gave the university its Sessions Street property, encompassing Colonel Thomas Sessions's formal gardens, for use as a botanical garden. In 1889, Governor Herbert W. Ladd offered to pay for the construction and furnishing of a much-needed astronomical observatory. Providence architects Stone, Carpenter & Willson designed the structure, which was built in 1890-91 and named for the benefactor. The observatory site at the corner of Hope Street and

Doyle Avenue is the highest spot on the East Side, the best possible location for an observatory readily accessible from the Brown campus.

These types of development contrast with institutions established to serve the educational, religious, and public-safety needs of the increasing population of the East Side's growing residential areas. The City of Providence built a fire station for Engine Company #5 and Hook & Ladder #7 (1892; Hoppin, Read & Hoppin, architects) at the corner of Hope and Olney Streets, the East Avenue Primary School (1897) at 421 Hope Street, the first Hope Street High School (1898) at Hope Street and Alumni Avenue, and the Humboldt Avenue Fire Station (1907; E. T. Banning, architect). The first religious institution to locate in the area was Calvary Church (Episcopal), begun in 1899 as a mission of Saint Stephen's parish on George Street. The new parish built a wooden church on Orchard Avenue which was subsequently replaced by the present Saint Martin's Church.

### **DOMESTIC ARCHITECTURE: 1850-1910**

The East Side's character owes a great deal to the concentration of houses built between 1850 and 1910. The dwellings of this period, clustered primarily in the area south of Laurel Avenue and in a few blocks east of Hope Street, are among the finest architecturally in Rhode Island.

The East Side's architectural history reflects the area's waves of development, illustrated by the predominance of certain building types and styles within particular subsections of the neighborhood. The Pitman Street area, one of the first to develop, has most of the few examples of Greek Revival and Italianate architecture. Second Empire and Mansard dwellings abound in the Waterman-Angell Street area. The Moses Brown Plat, Olney Street, and Doyle Avenue, largely developed after 1880, are built up with houses in later styles: Modern Gothic, Queen Anne, Colonial Revival, and Modern Colonial.

East Side construction in this period was dominated by single-family suburban houses. Multiple-family houses are less common but form a sizable portion of the residential units. A few non-suburban vernacular cottages were also built here. Analysis of each type is fundamental to an understanding of the East Side's architecture.

### **SINGLE-FAMILY HOUSES**

Most of the East Side's residential buildings are single-family houses. In general the dwellings here show greater variety of form, plan, and detail than do houses in other Providence residential neighborhoods. The architectural character of many parts of the city is defined by the prevalence of a few basic building forms with stock detail. Over time these standardized building types underwent little morphological change, though applied ornament was modified to conform with newer architectural styles as they became fashionable. In contrast, many East Side houses were individually designed and built by architects or contractors. The greater individuality of its houses contributes to the East Side's distinctive ambience. Amid the diversity of forms employed here for single-family houses, several basic building types can be identified, but their close association with particular styles demand their consideration within a stylistic context.



## DOMESTIC ARCHITECTURAL STYLES

Domestic architectural styles of the period from 1850 to 1910 reflect the cultural and social attitudes and aspirations of the time. The choice of suitable forms was heavily influenced by the aesthetic precepts of Romanticism, which defined beauty in terms of the picturesque effects achieved by asymmetry and irregularity. Nineteenth-century literature and painting, including the writings of the Transcendentalists and the landscapes of the Hudson River School artists, grew out of and helped to promote an increasing appreciation of Nature, and the view that Man should commune with rather than attempt to subdue the natural environment. Andrew Jackson Downing, a landscape gardener and architectural theorist, called for the adoption of building designs that harmonized with Nature, a notion that had a significant impact on the development of nineteenth-century suburban residential building through a series of widely read books that Downing wrote. The ethical dimension of architectural romanticism is reflected in the idea that a building should "honestly" express its purpose or function. Design of the period was also informed by a belief that certain architectural elements were vested with evocative powers by association with historical precedents or national or regional cultural patterns. Associationalism coupled with romanticism stimulated an eclectic approach to architectural design, motivating architects to choose forms from varied sources and assemble them without regard to traditional rules or patterns, producing unique compositions whose expressive character transcended the issue of "correct" usage in the academic sense.

The direct impact of such theoretical considerations on the average homebuilder was probably minimal, however. The dissemination of styles followed a filtering-down process, from architects in cosmopolitan centers, to architects in provincial cities, and to builders and carpenters. The process was aided by the publication of professional periodicals for architects and builders, like *American Architect and Building News*, builder's handbooks, and mass-circulation periodicals, like *The Craftsman*, *Ladies Home Journal*, or *House Beautiful*. Personal observation played a part as well--something as simple as riding the streetcar past the mansions of the well-to-do could convey a sense of architectural fashion. Features of high-style design were then adapted for everyday building, with limitations imposed by the skill of the builder and the financial resources of the client. Mass production of inexpensive machine-made millwork provided a supply of ornamental elements that could be applied to modest cottages. The East Side is rich in examples of domestic architecture from this era, ranging from high-style, architect-designed houses of the affluent to carpenter-built dwellings of the middle and working class. In many cases the houses are not pure examples of any one style. The styles that appear in some form on the East Side are discussed below to outline their distinctive features.

### Greek Revival

The popularity of the Greek Revival style largely predates most East Side development. A few examples exist in the area, however, and elements of the mode influenced later building practices. The Greek Revival became fashionable in the 1820s. Its forms and ornamentation were adopted from the classic temples of Greece. Some houses simulated temples, but most local examples relied on simplified, abstract trim elements derived from the classical architectural vocabulary. Flat-board pilasters with or without recessed panels, corner boards, and broad fascias simulated the columns and entablatures of real temples, and gable ends were outlined with deep, bold eaves cornices to resemble pediments. The John D. Willey House at 76 Pitman Street typifies the Greek Revival style. It is significant as an example of the end-gable-roof, side-hall-plan house type which later evolved into the two-decker.

### **Gothic Revival -- Carpenter Gothic**

The romantic search for more picturesque architectural forms spurred the revival of a number of historical styles. The Gothic Revival drew inspiration from the buildings of medieval Europe and the British Isles. The style first became popular for Anglican and Roman Catholic churches because of its association with medieval liturgy, which enjoyed a revival in the early nineteenth century. Andrew J. Downing promoted the use of the Gothic style for dwellings because, he believed, it harmonized particularly well with Nature. Gothic Revival houses of the mid-nineteenth century were not modeled after actual medieval residences but exhibited features derived from the building tradition of the Middle Ages: asymmetrical massing, organic composition, vertical proportions, and pointed arches. The high-style Gothic Revival was used in Providence for a handful of country houses, like the Smith-Nichols House on Morris Avenue. A simplified mode, the Carpenter Gothic, evolved as a vernacular style employed by contractors without formal architectural training. Decorative cut-out bargeboards, stickwork porches, steeply pitched gable roofs, and heavy window-top moldings known as drip molds were all employed to evoke the sense of Gothic design. The Henry Childs House (ca. 1858) at 68 Pitman Street, the Charles H. Reed House (1875) at 55 Blackstone Boulevard, and the Franklin L. Hathaway House (1871) at 97 Blackstone Boulevard are good examples of Carpenter Gothic on the East Side.

### **Italianate -- Bracketed**

The Italianate was also a product of the quest for the picturesque. Two distinctive house forms were especially associated with this style. The palazzo is a symmetrical, cubical-mass dwelling, usually three stories tall and covered with a flat or low-pitch hip roof. Modeled after the Renaissance city palaces of Rome and Tuscany, the form was popular in Providence, where several early, influential examples were erected in the College Hill section in the 1850s. In the East Side survey area, the Ezra P. Lyon House (1865) at 170 Waterman Street is the chief example of a palazzo dwelling. The asymmetrical villa, derived from the rural residences of the Italian countryside, followed several forms. Some are cubical dwellings with corner towers of unequal height, some are L-, T-, or staggered-cross-plan dwellings with a tower set in the corner formed by an intersection of the wings. Another variant, found commonly in pattern books, omitted the tower. Many villas had low-pitch hip roofs, but gable roofs were not uncommon, their peaked forms often enhancing a villa's irregular silhouette. The Thomas W. Greene House (ca. 1854) at 102 Wayland Avenue and the Humphrey Almy House (1870) at 90 South Angell Street are fine examples of the villa type.

Ornamentation of Italianate dwellings included quoins, classical window architraves, bold window cornices or hoods, massive door hoods, round-head windows, and narrow windows grouped in twos or threes. The chief decorative element of the Italianate style was the bracket with intricately cut profile, often with incised or applied decoration on the sides. Brackets were mass produced in wood and were a cheap, readily available form of ornament. They were used extensively to support door and window hoods and to embellish the cornices of hoods, door and window lintels, bay windows, and the wide overhanging eaves characteristic of Italianate buildings. The widespread application of brackets to simple buildings with no other aspect of the Italianate style gave rise to the vernacular mode known as the Bracketed Style.

### **Second Empire -- Mansard**

The name of the Second Empire style refers to the reign of Napoleon III, Emperor of France. The style was a revival and elaboration of French Baroque architecture, first utilized for the Emperor's public-building programs in the 1850s. A few isolated examples of the style

*John D. Willey House*  
(ca. 1847),  
76 Pitman Street.  
Greek Revival style.



*Charles H. Reed House*  
(1875),  
55 Blackstone Boulevard.  
Carpenter Gothic style.



*Ezra P. Lyon House*  
(1865),  
170 Waterman Street.  
Italianate palazzo style.



*Humphrey Almy House*  
(1870),  
90 South Angell Street.  
Italianate villa style.



*Asa K. Potter House*  
(ca. 1870),  
453 Angell Street.  
Second Empire style.



*Clarence H. Carpenter House*  
(1876),  
26 Humboldt Avenue.  
Modern Gothic style.



appeared in the United States at that time, but the Second Empire mode became especially fashionable during the Civil War and the years thereafter. The Second Empire's classical architectural vocabulary and reliance on symmetrical composition seemingly contravened the doctrine of the picturesque, but its employment of projecting and receding wall planes, stacked-up columns, pavilions, and mansard roofs provided an opportunity to create visually rich, plastic structures. The mansard roof, a massive form with steep-pitched, nearly vertical sides and a flat deck or low-pitch roof on top, is the hallmark of the style.

The elaborate Second Empire was usually reserved for public buildings like Providence City Hall. High-style dwellings are rare in Providence. The mansard roof was attractive to home builders, however, for it provided the greatest top-floor space of all roof forms. It thus became popular for use on standard end-to-the-street, side-hall-plan houses and on Italianate palazzo-like structures with contained cubical massing, symmetrical three-bay facades, and classical window trim. The vernacular version of the Second Empire is perhaps better designated the Mansard style in recognition of the importance of its signature roof form. Characteristic examples of single- and multiple-family Mansard-style residences are at 387-89 and 453 Angell Street, 9 Orchard Avenue, and 182-84 Waterman Street.

### **Modern Gothic**

The Modern Gothic--the so-called Stick Style--drew inspiration from the half-timber houses of medieval England, France, and Germany, and the chalets of Switzerland. The style first became popular in seaside resorts of France and the Low Countries before spreading to America in the 1860s and 1870s. Features adapted from the sources include decorative flat-board wall articulation simulating half-timbering, vertical-board siding shaped in "sawtooth" patterns at the bottom, timberwork porches, and gable peaks, eaves, porches, and door and window hoods bedecked with pseudo-structural struts, cross braces, and jigsaw ornamentation. Full-blown Modern Gothic houses are rare in Providence: the Clarence H. Carpenter House (1876) at 26 Humboldt Avenue is the best example within the East Side survey area. However, elements of the style are sometimes included in eclectic dwellings that combine features of several styles.

### **Queen Anne, Modern Colonial, Shingle Style, and Colonial Revival**

American architectural practice became increasingly professionalized during the late nineteenth and early twentieth centuries. Through education and travel, architects obtained a broader and deeper knowledge of historical architecture, which greatly affected their approach to design. The eclectic reinterpretation of historic styles formed the basis for the highly individualistic and inventive compositions of the period. Transitional architectures of past eras and the vernacular structures of other times and cultures were favorite sources. As before, builders and contractors modeled their efforts after the works of trained architects, producing structures that were usually less sophisticated but often still charming in spite of, or perhaps because of, slight aberrations or awkwardness in design.

This phase occurred at the time that much of the East Side developed. Styles reflecting these changes dominated East Side residential construction between 1880 and 1910: the Queen Anne, Modern Colonial, Shingle Style, and Colonial Revival.

The Queen Anne movement, named for the early eighteenth-century British monarch, began in England in the 1860s. The term is associated there with the revival and reinterpretation of several stylistic currents that prevailed in Britain from the late fifteenth through the early eighteenth centuries. Sources ranged from strictly medieval ones, such as the half-timbered

structures of the Tudor era, to the mixed styles of later periods: either the Elizabethan and Jacobean modes, in which Renaissance classicism was beginning to influence traditional Gothic design, or provincial Late Stuart and Early Georgian architecture, which incorporated holdovers from the Gothic period in buildings conceived in the Renaissance manner.

Aspects of the English Queen Anne spread to America in the 1870s. In this country, the style bears no relation to actual English architecture of Queen Anne's reign. First to appear here were Tudoresque dwellings modeled after the early works of English architect Richard Norman Shaw; hence the term Shavian sometimes used for this variant. However, the name is most commonly used for a highly picturesque, eclectic style that freely combines elements copied or abstracted from both medieval and classical sources. Not all features were derived from English precedents. French architecture became increasingly influential, as American architects who trained and traveled in France returned with sketches of old buildings which were then published in periodicals. The sixteenth-century transitional Gothic/Renaissance architecture of the reign of Francis I and the late medieval vernacular building tradition of Normandy and Brittany were particularly admired. In addition, interest in our nation's Colonial past, stimulated in part by patriotic sentiment aroused by the Centennial of the Declaration of Independence, encouraged greater attention to American architecture, both seventeenth-century postmedieval structures and classical Georgian and Federal buildings.

These varied sources all come together in Queen Anne building. The influence of medieval England and France is reflected in asymmetrical massing; use of overhangs and jetties; tall chimneys with pilasters, corbeled tops, or other patterned brickwork; and richly patterned and textured wall surfaces. Where financial resources permitted, exterior surfaces were covered with several materials: stone, brick, slate, terra cotta, stucco, half-timber, clapboard, and shingle. Stucco might be molded or studded with stones or broken glass to emulate the parquetry found on old English dwellings. Patterned shingles, very common even on inexpensive houses, imitated in wood the sheathing of slates or tiles found on some medieval structures. High hip roofs and cylindrical or polygonal towers or turrets with conical roofs emulate forms derived from the chateaus, manors, and farmhouses of northwestern and central France. Classical applied ornament is usually derived from American Colonial and Federal sources: broken-scroll pediments; Palladian, elliptical, and circular (bull's-eye) windows; and garland-and-swag decoration. The inclusion of projecting and recessed porches and balconies, often decked with spindles and turned posts, is one of the less derivative, more inventive features of the American Queen Anne style.

A large number of East Side dwellings incorporate such elements. The Alice M. Sullivan House (1893; William R. Walker & Son, architects), 254 Wayland Avenue, has the customary picturesque, asymmetrical silhouette and variety of materials, together with a handling of form and detail that seems inspired by the Chateausque style, which was a more strictly imitative revival of French sixteenth-century court architecture. The design of the Thomas A. O'Gorman House (1893-94) at 215 Doyle Avenue, with its clean lines and conical-roof tower engulfed by a sweeping hip roof, reveals the influence of the unornamented but dramatically shaped manor and farm buildings of Normandy and Brittany. Many features of a typical Queen Anne dwelling are exhibited in the John E. Camfield House (1896-97; Edward I. Nickerson, architect) at 349 Hope Street, corner of Olney Street. This structure has the characteristic irregular massing, incorporating medieval touches such as a second-story overhang and a conical-roof cylindrical tower. There are a number of odd juxtapositions and spatial incongruities. The tower has a porch recessed into its base, giving it the incongruous appearance of rising from a void, and a massive chimney exposed on the first floor pierces through the overhanging second story and a gabled attic dormer. At the same time the house incorporates classical elements such as Ionic porch columns supporting the tower and Tuscan pilasters flanking a bank of windows, together with more overtly "Colonial" detailing such as a bull's-eye window and a decorative panel of wreath, garlands, and swags in one gable.

*Alice M. Sullivan House  
(1893),  
254 Wayland Avenue.  
Queen Anne house with  
elements derived from  
French Late Gothic/Early  
Renaissance sources.*



*Thomas A. O'Gorman  
House (1894),  
215 Doyle Avenue.  
Queen Anne house  
reflecting the influence  
of Norman and Breton  
vernacular architecture.*



*John E. Camfield House  
(1896-97),  
349 Hope Street.  
Queen Anne style.*



*Elizabeth Eddy House  
(1898),  
306 Olney Street.  
Modern Colonial style.*



*William A. Schofield  
House (1903),  
263 Olney Street.  
Queen Anne/Colonial  
Revival style.*



*Frederick A. Ballou  
House (1900),  
366 Olney Street.  
Colonial Revival style.*



The Modern Colonial style emerged in the early 1880s. The shingled vernacular houses of seventeenth- and eighteenth-century New England served as its inspiration, especially structures of the 1600s with their strong postmedieval character, and transitional dwellings in which Georgian classicism was beginning to supplant lingering Gothic traditions. Some Modern Colonials have very refined, applied Colonial detail similar to that of Queen Anne houses, though a lack of elaborate classical ornament is one of the chief characteristics of the style. Many Modern Colonial dwellings are covered with overscaled gambrel roofs that encompass both the second floor and attic, serving to pull together and anchor the mass. The Elizabeth C. Eddy House (1898-99; Clarke & Spaulding, architects), 306 Olney Street, is a good example. In accordance with the eclectic spirit of the times, Modern Colonial houses often incorporate non-Colonial bay windows or towers. Such towers usually have a distinct French medieval flavor; in some cases they are such emphatic parts of the design the house is really more medieval than colonial in inspiration.

During the past forty years the term Shingle Style came into popular use to refer to a class of unornamented shingled dwellings freely derived from the historic vernacular architecture of Colonial America and medieval Europe, mixed with some Japanese influences. This designation has supplanted the term Modern Colonial, often used in the late nineteenth century to describe buildings in this mode. The label Shingle Style has been loosely applied to a wide array of shingle-clad buildings, including many which could be more accurately classified on the basis of their readily identifiable historic sources. However, some shingle structures are so simplified and abstract they have virtually no origin in historic precedents; such buildings represent a distinctive, more inventive approach to design which is fittingly characterized by the non-historicizing term Shingle Style.

Growing interest in classical design and greater regard for more "correct" composition encouraged the development of a Colonial Revival style. Colonial Revival houses typically have massing and detail derived from Colonial and Federal prototypes, but the size and scale of Colonial Revival houses are larger than those of the original models. Most Colonial Revival buildings have contained rectilinear massing, broken perhaps by bay windows; symmetrical facades with central entrances; front porches with columns and classical balustrades; relatively uniform roofs, sometimes elaborated on the facade by a cross gable or a row of dormers; and window shutters. Palladian windows, corner pilasters, and garland-and-swag trim are common decorative elements. The East Side is especially rich in Colonial Revival houses, and two basic house forms can be identified.

The high-shouldered, rectangular-mass, gambrel-roof dwelling projects the archetypal image of the first generation of Colonial Revival houses. The George A. Sackett House (1899; Stone, Carpenter & Willson, architects), 37 Arlington Avenue, is a refined and handsome example. The Charles and Rosemary Dunlop House (1908), 140 Blackstone Boulevard, is especially illustrative of the exaggerated scale of the Colonial Revival. Both the Sackett and Dunlop Houses have a symmetrical three-bay facade, while the Frederick A. Ballou House (1900-01; Martin & Hall, architects), 366 Olney Street, and the Frederick W. Marvel House (1905; Norman M. Isham, architect), 281 Olney Street, use the more traditional five-bay facade with central entrance. In simplified form, the type is represented by the house at 125 Butler Avenue, a speculator-built rental property distinguished by good proportions and simple, attractive detailing.

The second type of Colonial Revival dwelling is the cubical-mass, hip-roof house. The George C. Lyon House (1899; Martin & Hall, architects) at 93 Arlington Avenue is representative. Many dwellings of this type also have a central front gable, like the houses at 400 Angell Street and 63 Orchard Avenue. In a common variant of the cubical Colonial Revival house, a single cylindrical or polygonal corner tower is grafted into the building's mass. This



form, which illustrates the lingering of Queen Anne elements, is seen in the James Tierney House (1905; Stone, Carpenter & Willson, architects), 275 Olney Street.

The Queen Anne, Modern Colonial, Shingle Style, and Colonial Revival developed more or less sequentially, but none fully supplanted the others: all remained desirable from the 1890s through the early years of the twentieth century. Indeed, the three were often mixed, and the hybrids of the three styles are closely identified with late nineteenth-century Providence architecture. Because of the considerable construction activity during this period, the East Side has many fine dwellings in these styles. The pure Queen Anne is relatively rare, while the Modern Colonial, Colonial Revival, and hybrid Queen Anne/Modern Colonial and Queen Anne/Colonial Revival styles are plentiful. Further, the influence of the Queen Anne persisted in vernacular building practice, as contractors continued to build projecting bays and towers on residences until the first World War and to use patterned shingle work on dwellings into the 1920s.

The hybrid Queen Anne/Colonial Revival style is exemplified by the Walter B. Jacobs House (1898; Franklin J. Sawtelle, architect), 310 Olney Street, and the William A. Schofield House (1903; B. S. D. Martin, architect), 263 Olney Street. Both have bulging bays and towers coupled with Colonial elements such as gambrel and hip roofs, classical columned porches, Palladian windows, and decorative panels with garlands and swag.

Some structures erected in the 1890s foretold the trends to come in domestic architecture after 1910. A lingering interest in Tudor sources eventually gave rise to the Tudor Revival style of the early twentieth century. The Prescott O. Clarke House (1897; Clarke & Spaulding, architects; illustrated on the cover), 203 Blackstone Boulevard, is a landmark early example of the half-timbered house type that was to become popular fifteen or twenty years later. The Charles A. Calder House (1897) at 50 Humboldt Avenue and the John F. Allen House (1898-99; Frederick E. Field, architect) at 40 Oriole Avenue reflect the simplicity and reduced scale that were to characterize the dwellings of later years. The Calder House is a simple, modest size, one-and-one-half-story, gambrel-roof, clapboard Colonial Revival; the Allen House, a contained two-story, hip-roof, clapboard house, with detailing limited to a fanlight entrance and a simple columned porch. The larger scale of nineteenth-century buildings continued until about 1910, however, and the restraint manifested by the Calder and Allen Houses did not become common until the eve of World War I.

## **MULTIPLE-FAMILY HOUSES**

The East Side contains a substantial number of two- and three-family residences. Multiple-family houses generally conform to a smaller range of basic shapes and plans than do single-family structures, and are thus better analyzed from a typological approach. Multiple-family housing falls into two categories: the double house and the two- or three-decker. Each category is characterized by the spatial organization of the dwelling units within. Multiple-unit dwellings reflect the same stylistic influences and progressions seen in--and generally first utilized for--single-unit domestic buildings.

The typical double house comprises two mirror-image-plan, multiple-floor units placed side by side. Though plans and massing vary, a few common forms for double houses are identifiable. The earliest form has principal entrances and halls placed next to each other at the facade's center, like the William P. Vaughn House (1866) at 182-84 Waterman Street. The T- or cross-plan double house appeared in two variants: one with entrances at each end of the house, like those at 223-25 and 227-29 Doyle Avenue (ca. 1896), and one with entrances opening into central hallways placed back to back, like the James Cornell House (ca. 1880) at 387-89 Angell Street. The David and Susan Anthony House (1903), 282-84 Wayland Avenue, is

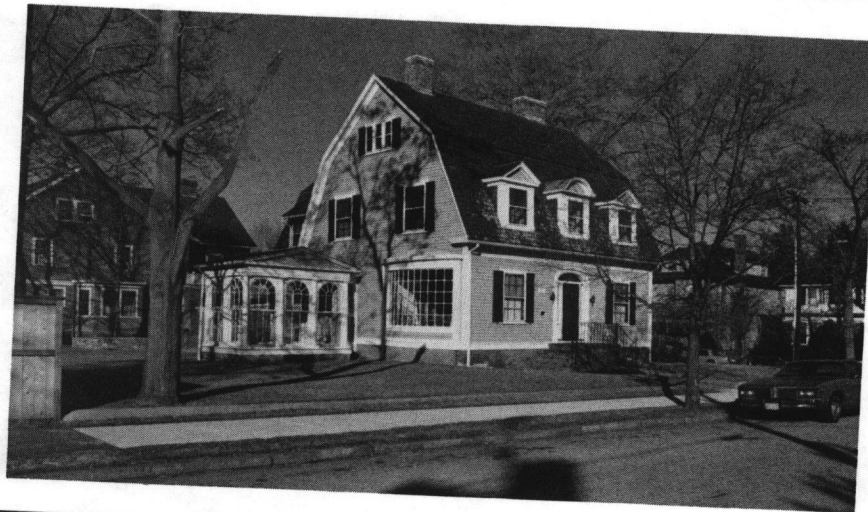
*James P. Tierney House  
(1905),  
275 Olney Street.  
Colonial Revival style.*



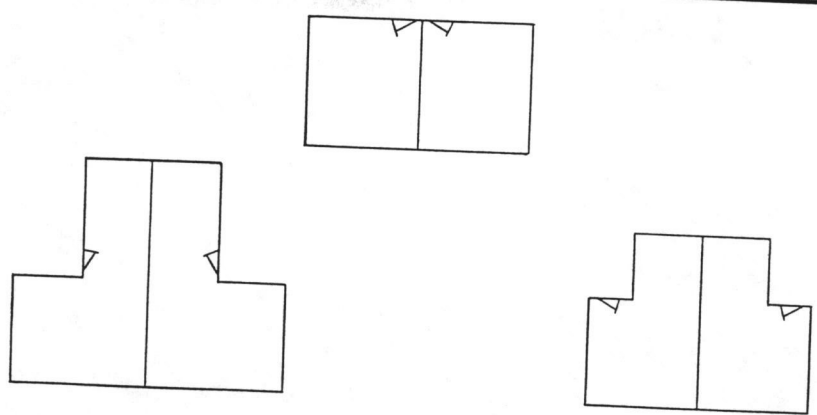
*Walter B. Jacobs House  
(1898),  
310 Olney Street.  
Queen Anne/Colonial  
Revival style.*



*Charles A. Calder House  
(1896-97),  
50 Humboldt Avenue.  
Colonial Revival style.*



*Schematic plans of  
typical double house  
layouts.*



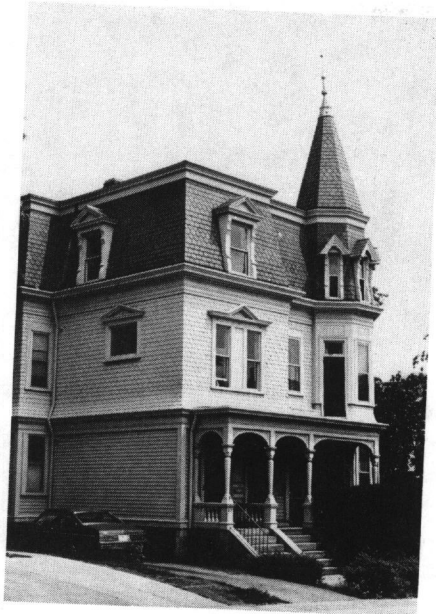
*William P. Vaughan House  
(1866),  
182-84 Waterman Street.  
Double house with paired  
central entrances, in the  
Mansard style.*



*223-25 Doyle Avenue  
(ca. 1896).  
T-plan double house with  
end entrances, in the  
Queen Anne style.*



*Frederick A. Devoll  
House (1889),  
412-14 Angell Street.  
Three-decker with Queen  
Anne detailing.*



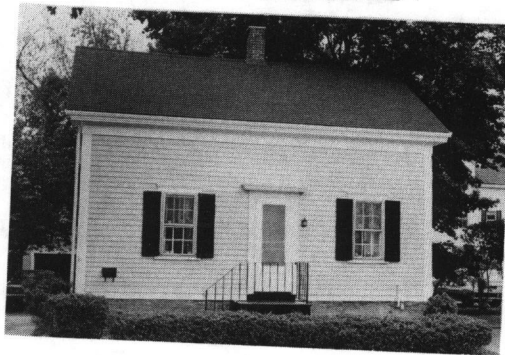
*Thomas and Rose Hickey  
Houses (1909-10),  
107-9 and 103-5 Taber  
Avenue.  
Three-deckers in mixed  
Queen Anne/Colonial  
Revival style.*



*Two-deckers and double  
house (1905-1908) on  
President Avenue.  
Colonial Revival style.*



*Cole Village Cottages  
(ca. 1867), 24 and 11  
Clarendon Avenue.  
Vernacular houses.*



an unusual example resembling two center-entrance houses joined end to end. The Courtney Langdon House (1897-98; Clarke & Spaulding, architects), 184-86 Upton Avenue, is an individualistic architect-designed double house composed of one center-entrance unit and one end-entrance unit.

Stylistic treatments of double houses span the range of historically inspired architectural styles used for single-family residences in the neighborhood. The Mansard/Second Empire styling of the Vaughn House and Cornell House, the Queen Anne detailing of 223-25 and 227-29 Doyle Avenue, and the extremely simplified Colonial Revival of the Annie Hood House (1905-06), 28-30 President Avenue, are rather typical. More unusual are the artful Modern Colonial style of the Anthony House and the Tudor-derived medievalism of the Langdon House.

Two- and three-decker residences evolved from the standard side-hall-plan dwelling, expanded and adapted to accommodate identical-plan units stacked on two or three floors. The early two-decker is typically a two-and-one-half-story, rectangular-block building turned narrow end to the street with an end-gable roof; the house at 12-14 Taber Avenue is representative, but the form is rare on the East Side. Later two- and three-deckers followed the two-and-one-half-story form with end-gable, cross-gable, or mansard roof. The house was enlarged in size and scale and the simple box-like mass broken out with bay windows, towers, or upper-story overhangs. The Frederick A. Devoll House (1889) at 412-14 Angell Street and the Thomas and Rose Hickey Houses (1909-10) at 103-5 and 107-9 Taber Avenue typify the later, larger three-decker house on the East Side.

Decker houses, like double houses, have detailing derived from popular domestic styles. The Queen Anne's patterned shingle work, plain or carved paneling, and turned-post porches were used for ornamentation on decker houses long after it had gone out of fashion for high-style single-family houses. Beginning in the 1890s, however, Colonial Revival elements were incorporated: columns replaced turned posts on porches, trim became simpler, and gambrel roofs began to appear. The Helen Hudson Houses (1906-06 and 1907-08; Frederick E. Field, architect) at 24-26 and 34-36 President Avenue are representative. Although some East Side decker residences are architect designed, the form was primarily a builder's type.

## VERNACULAR HOUSES

Some East Side construction during the 1840-1910 period was unrelated to the suburbanization process or the stylistic development of suburban domestic architecture. A few farmhouses and workers' cottages were built in the nineteenth-century vernacular mode usually employed for such utilitarian structures. This type of building is characterized by very simple form, clapboard wall cover, and flat-board door, window, corner, and fascia trim, sometimes embellished with simple cornice moldings. Examples include the Cole Farm Worker Cottages (ca. 1867) at 20 and 24 Clarendon Avenue; the McCune-Day House (ca. 1867) at 11 Clarendon Avenue; the William J. Harris House (1839), off Orchard Place behind Temple Beth-El; the Henry Morris House (ca. 1874) at 566 Wayland Avenue; and the John M. Willey House (1886-87) at 465 Morris Avenue. The architectural and functional differentiation of these vernacular structures set them apart from the more deliberately styled suburban residences that constitute the bulk of the neighborhood. A few suburban houses take their design cue from the vernacular building tradition: the Matthew W. Armington House (1861-62) at 90 Oriole Avenue is a typical example.

## **THE GROWING SUBURB: 1910-1945**

The East Side virtually realized its present form between the two world wars. Burgeoning demand for building sites encouraged the filling of East Side swamps and their platting for residential development, and improved transportation made the neighborhood more accessible. The 1920s were record years for house construction in Providence. The number of building permits increased annually from 1921 through 1925. Housing starts declined in 1929 and each successive year through 1931, then rose again to break records in 1936 and 1938. The East Side attracted much of this construction activity.

For the first time, zoning had an impact on neighborhood growth. Providence's first zoning ordinance, passed in 1923 and subsequently amended, both reinforced existing development patterns and clearly directed the future of undeveloped parcels. The new regulations played a key role in shaping the character of the East Side: about eighty percent of the area was zoned for single-family houses, and two-family, apartment, and commercial zones were designated around Wayland Square. In contrast, the only extensive West Side single-family zone was in the Mount Pleasant area; older neighborhoods like South Providence, Elmwood, Broadway-Armory, and Smith Hill were zoned for two-family, apartment, commercial, or industrial uses.

## **TRANSPORTATION IMPROVEMENTS**

Construction of the East Side Trolley Tunnel between 1912 and 1914 culminated a series of plans for improving access to the East Side. Beginning in the 1890s, several proposals were made for an easy-grade approach to the area, either as a free-standing viaduct or as a road laid out obliquely across the slope of College Hill. City commissions were created to study the problem in 1904 and 1910. The earlier one recommended construction of a tunnel, designed by C. R. Makepeace; the later proposed a scheme, devised by John R. Freeman, to build a ramp leading to a street cut through the brow of the hill. The tunnel approach was approved at a public hearing in 1911, and plans were subsequently prepared by City Engineer Otis F. Clapp. After initial resistance, the Rhode Island Company, operators of the metropolitan Providence trolley system, agreed to build the tunnel for public-transit use, in return for an exclusive twenty-year franchise to operate on city streets. The easy grade of the tunnel from North Main to Thayer Street permitted electric cars to travel directly from Downtown to the East Side without reliance on the cumbersome counterweight system to haul the cars up College Hill.

By the time these improvements were made, however, they were nearly obsolete. Between 1926 and 1936, ridership of trolleys in the metropolitan area declined over thirty percent, and by 1940 only half of the trackage was still in use. The key to development lay in the increasing use of the automobile as the primary means of transportation. Still a novelty on city streets in 1900, by 1910 the automobile had already done much to stimulate suburban growth, both in neighboring communities and on the outer edges of the city itself. College Hill was no obstacle to motor vehicles, and the new accessibility fostered the East Side's residential development. The auto also had an impact on the scale of building by encouraging the layout of wider streets and larger house lots in newer parts of the neighborhood.

## **EARLY TWENTIETH-CENTURY SUBDIVISIONS**

### **The John R. Freeman Plats**

The East Side's improved accessibility and a rising demand for new residential building sites made practical and reasonable the reclamation of the East Side swamplands. John R.

Freeman (1855-1932) initiated this activity in the Cat Swamp area. Freeman, a civil engineer by training, came to Providence from Boston in 1896 to assume the presidency of the Manufacturer's Mutual Insurance Company. In 1901 he purchased a tract on Morris Avenue adjacent to the Homeopathic Hospital, formerly the Nichols mansion, and built a house. Three years later, the hospital moved to a new structure in another part of the city, and Freeman acquired the Nichols property to forestall undesirable development near his residence. Freeman induced the Brown School, a private school for boys, to move to the former Nichols estate in 1905, whereupon the institution changed its name to the Morris Heights School. The school ceased operations in 1916. Freeman attempted to sell the Nichols House for single-family residential use, but no buyer could be found, and the structure was demolished in 1927.

Freeman's concern about his surroundings led him to expand his holdings to some fifty acres. He purchased land south of his house along Laurel Avenue, previously platted out but never developed. He also bought the unsold house lots on the former Amos C. Barstow estate north of his house, and other land which extended in part east to Cole Avenue. Freeman hoped to retain a large part of the land as his private estate and to interest the city in developing a portion of Cat Swamp as a public park. The city expressed no interest in Freeman's park proposal, however, and high taxes led him to consider development of the property.

To prepare the area for building, workmen laid drains to connect springs in the swamp to the Elmgrove Avenue sewer, and distributed fill, raising the ground level as much as fifteen feet in some places. John R. Freeman Plat Number 1, drawn in 1916, encompassed the land traversed by Doyle, Upton, Hazard, Laurel, Wayland, Elmgrove, and Taber Avenues, Freeman Parkway, Barberry Hill, and Abbotsford and Rose Courts. Its layout incorporated features first utilized in the designs of the best nineteenth-century rural cemeteries and garden suburbs. Upton, Hazard, Freeman, and Barberry Hill, all new streets, were plotted with gentle curves, and a triangular parcel at Freeman and Elmgrove was reserved as a small green. Wayland, Elmgrove, Doyle, and Laurel, all previously platted, were partly realigned to introduce curved sections. The Freeman Plat thus has greater variety than the standard grid used for most East Side subdivisions.

Four more plats were drawn for Freeman's land. Plats 2 and 5 were redivisions of lots in the first plat. Plat Number 3, made in 1923, constituted the layout for Laurel Court. The original grid plan for the Barstow Estate was revised in Plat Number 4, interrupting the straight line of Emeline Street with the crooked-Y intersection of Stadium Road and Taber Avenue.

The street pattern was not the only atypical feature of the Freeman plats. The verges bordering streets and sidewalks are much wider than average. The difference is most strikingly apparent on Doyle and Taber Avenues, where the width of roadway and verges abruptly change at the lines of demarcation between the Freeman Plat and adjoining subdivisions. Some of the verges here, most notably those along Freeman Parkway, are planted with ornamental shrubs and trees such as rhododendron, holly, and flowering cherry, unlike the plain grass strips punctuated by maple trees found in most Providence residential neighborhoods. In addition, the average lot size in the Freeman Plat is 8000 square feet, sixty percent larger than the standard Providence house lot, and the parcels were sold with deed restrictions to control the type and quality of construction.

Initially lot sales in the Freeman Plat lagged because the area still was considered too far from the center of the city. Freeman financed the construction of a number of dwellings in the outer reaches of the plat, along Elmgrove, Doyle, and Upton Avenues, to stimulate building. Some promotional schemes were employed to market the area; among these was the construction of "the all-electric house" at 267 Elmgrove Avenue, which remained on display as a model

home, with an art show hung to attract visitors. Freeman built several houses in collaboration with real estate developer and architect Marshall B. Martin. The properties at 336 Doyle; 20, 38, and 52 Upton; and 486 and 489 Wayland, all erected between 1919 and 1922, are associated with Martin's name; he himself lived briefly at both 366 Doyle and 486 Wayland. Other lots in the vicinity of Elmgrove, Doyle, and Upton were purchased in groups by people or firms associated with speculative residential construction on the East Side, among them Thomas and Rose Hickey and John Roche. The lots at 287, 293, 297, 299, and 347 Doyle and 79 and 87 Upton were all acquired in 1924 and 1925 by Lester C. Wales or his wife Ruth. The architectural consistency of the dwellings erected on these plots--293 Doyle and 79 Upton are identical Colonial residences, while 297 Doyle and 87 Upton are very similar English Cottages--suggest that the Waleses erected these houses on speculation for subsequent sale. In contrast, lots in the area between Morris and Elmgrove Avenues were purchased primarily by individuals planning to construct homes for themselves, and houses were usually designed and built specifically for the client.

Freeman's chief motivation in this venture had not been 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. Though he did not personally draft the plats, Freeman supervised the design and detail of streets and sidewalks and consulted with the Olmsted firm on landscaping improvements. His son Hovey T. Freeman drew up deeds, closed sales, and conferred with clients' architects as an added step toward monitoring development. As a consequence of this careful attention, the layout, street views, landscaping, and residential architecture of the Freeman Plat are among the most distinguished in the city.

#### **Blackstone Boulevard Realty Company Plat**

The other major subdivision of this period was sited on part of the Great Swamp north of Rochambeau Avenue. Elizabeth Amory Ives Gammell (1830-1897) inherited this property from her father Robert H. Ives in 1875. In 1899, after Blackstone Boulevard had been constructed on the eastern border of the property, Mrs. Gammell's heirs conveyed the tract to the Beverly Land Company, a real-estate holding corporation controlled by Gammell family members. Anticipated development did not occur at that time, however. Between 1915 and 1919, 3.2 acres at the corner of Rochambeau and the Boulevard were sold to William and Clara Bridgham, who built a large house that still stands there.

In 1923, the remaining unsold land was acquired by the Blackstone Boulevard Realty Company, a firm headed by Providence attorney and judge Ira Lloyd Letts. W. H. G. Temple platted streets and house lots on the property. A land transfer with Swan Point Cemetery, holder of land to the north, permitted the broad S-curve extension of Elmgrove Avenue to the Boulevard. Cole Avenue was lengthened to join Elmgrove Avenue, and Balton, Intervale, Westford, Wingate, and Harwich Roads were laid out to complete the grid pattern. The plat was subsequently expanded to include the layout of Holly Street. The 8000- to 10,000-square-foot lots here are larger than those in the Freeman Plat, and streets are broader. The spread-out pattern reflects a scale of development geared to the automobile. While street views in the Blackstone Boulevard Plat are less compact than those in the Freeman Plat, the area's consistency of scale and architectural character makes it a visually rich area. Many houses here were built as residences for particular clients, but a considerable number were also erected on a speculative basis. Well-known builders or developer-architects who constructed houses in the area include Leo Logan (660, 702, 710, and 716 Elmgrove Avenue), John Roche (640 and 650 Elmgrove), the Dwight L. Seabury Company (585 Elmgrove), and Marshall B. Martin (760 Elmgrove and 436 and 514 Blackstone Boulevard). The stock market Crash of 1929 and the ensuing Great Depression brought a decline in construction, but many dwellings were



*Freeman Plat  
(1916 et seq.). View of  
Freeman Parkway.*



*Blackstone Boulevard  
Realty Company Plat  
(1923 et seq.). View of  
Elmgrove Avenue.*



completed by the mid-1930s. The Blackstone Boulevard Plat is one of the state's best designed and most fully realized single-family suburban house tracts of the 1920s and 1930s.

### **Elmgrove Gardens Plat**

The Elmgrove Gardens Plat illustrates a more modest type of subdivision which contrasts with the large-scale development represented by the Freeman and Blackstone Boulevard Plats. The relatively late date of this tract's development is the consequence of a complicated pattern of family landholding and property disposition.

The former farmsteads of Phebe and Phineas Brown and their son Morris Brown, occupying most of the block bounded by Rochambeau and Cole Avenues, Sessions Street, and Morris Avenue, passed to later generations of the family and remained largely undeveloped into the twentieth century. Phebe and Phineas's property had gone to their daughter and son-in-law, Phebe Brown Morris (1759 or 60-1818) and Joseph Morris, then to Phebe and Joseph's son William Morris (1788 or 89-1856 or 57). William Morris had sold to Whiting and Almira Metcalf the property now occupied in part by the Brown University Stadium and Temple Emanu-El. The remainder of William Morris' farm was later divided among his four children: Elizabeth Morris Smith (1813-1872), wife of Frederick Smith; Phebe Morris Willey (1817-1874), wife of John D. Willey; Henry Morris (1823-1889); and John Morris (1828-1906).

Morris Brown's farm was sold after his death (1817) to pay his substantial debts, and was subsequently purchased by Stephen Dexter in 1825 (the Dexters were long-time neighbors, owners of the extensive property bounded roughly by North Main Street and Rochambeau and Summit Avenues). In 1895-96 the City of Providence, as lienholder, and the heirs of Stephen Dexter conveyed the former Morris Brown property to John Morris, who was the husband of Stephen Dexter's niece, Anna Emerson Morris (1830-1909).

Continued family occupation of these properties, coupled with the swampy nature of much of the ground, forestalled intensive residential development of the area for decades. After the deaths of John and Anna Morris, their property went to their six surviving children. By the late 1920s three of these heirs had also died. Anna's daughters Annie D. Pepler (1858-1947), Phebe E. Morris (1861-1940), and Emma A. Swift (1871-1943); the estate of their sister Edith A. Nevin (1870-1913); and their nephew Howard S. Almy all held interests in the property.

This family group finally undertook the development of John and Anna Morris' estate, the former Morris Brown Farm, as the Elmgrove Gardens Plat. In 1927 they hired the Waterman Engineering Company to draw plans for extending Woodbury and Fosdyke Streets easterly across Elmgrove Avenue (the westernmost portions of those streets, near Morris Avenue, had been laid out on Elizabeth Smith's land before 1908), with Fosdyke turning into Woodbury, and Woodbury connecting to Cole Avenue. In 1928 the plat was redrafted to enlarge the lots along Woodbury Street and the south side of Fosdyke. Some houses were built within the next two or three years, particularly on Woodbury Street, but as in the Blackstone Boulevard Plat, the stock market Crash of 1929 and the Depression interrupted the pace of construction. The streets gradually filled with structures in the late 1930s and early 1940s. Providence realtor J. Benjamin Nevin, one of the heirs to the property, took a prominent role in the sale and marketing of lots. Elmgrove Gardens includes both individually commissioned residences and houses built on speculation. Some dwellings were apparently constructed as investment properties, since they were rented out rather than occupied by their owners. The neighborhood has a special architectural character imparted by its mix of well-built standardized house types interspersed with more distinctive houses trimmed with skillfully executed period detailing. Some of the latter have been identified as the work of individuals or small firms that functioned as designer-contractors, such as 125 Woodbury Street, built by the Dwight L.

Seabury Company; 130 Woodbury Street, by C. R. Moberg; and the houses at 525 Elmgrove Avenue and 112 Woodbury Street, both associated with the name of Providence building contractor Rossiter C. Stark. The Elmgrove Gardens Plat is notable as an enclave of attractive, modestly scaled dwellings representing a broad range of building types and styles.

## INSTITUTIONAL DEVELOPMENT

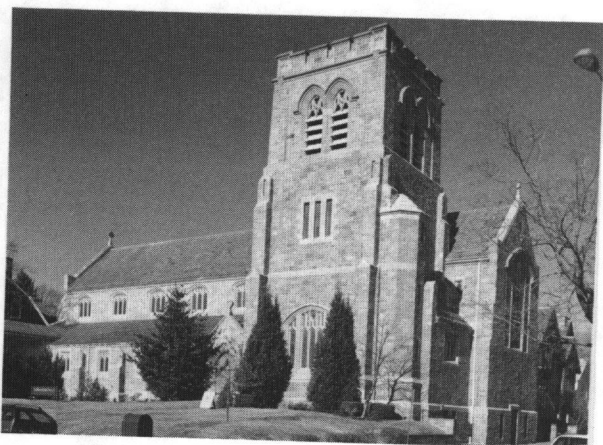
The influx of residents necessitated new construction for institutions during the 1910s and 1920s. Five were begun--coincidentally--in a single year: 1916. The Sessions Street Police Station (Knight C. Richmond, architect; demolished 1960s) was built opposite the head of Wayland Avenue, and the Cole Avenue School, later the John Howland School (Stone, Carpenter & Sheldon, architects; demolished 1981) was constructed at Cole, Laurel, and Luzon Avenues. Three churches were also built that same year: Central Baptist (Jackson, Robertson & Adams, architects), Wayland and Lloyd Avenues; Saint Martin's Episcopal (Clarke & Howe, architects), 50 Orchard Avenue; and Saint Sebastian's Roman Catholic (Ambrose J. Murphy, architect), 49 Cole Avenue.

The neighborhood's new religious buildings reflect significant aspects of East Side growth and citywide residential mobility. Central Baptist, gathered as the Second Baptist Society in 1805, had successively occupied two Downtown edifices. The congregation erected its present stone structure as a replacement for their 1856 building, torn down for the widening of Empire Street in 1914. The church's move to the East Side reflected the decline of Downtown and adjacent areas as residential neighborhoods and the migration patterns of congregation members. An important stage in the evolution of Calvary Church, started as a mission in 1899, was marked by the construction of a new stone church to replace an earlier wooden structure, and the adoption of the name Saint Martin's at the time of the new building's dedication in 1917. Saint Sebastian's was a new parish, its creation indicative of the growing numbers and improved position of the descendants of Catholic immigrants--here primarily Irish--in the socioeconomic structure of Providence. The designs of all three ecclesiastical edifices are adapted from English Gothic parish church architecture of the Middle Ages: St. Martin's Academic Gothic style follows the original sources most closely, while St. Sebastian's is more freely handled, and Central Baptist's updated forms have a flavor more accurately classified as Neo-Gothic. The construction of Temple Emanu-El (1928; Krokyn & Brown, architects), a Conservative synagogue at Sessions Street and Morris Avenue, illustrated the growing Jewish presence on the East Side, as the greater affluence of immigrants' children and grandchildren enabled them to move here from older neighborhoods. Architecturally the synagogue is a notable local example of the Moderne Classic style popularized by Paul P. Cret and his followers in the 1920s.

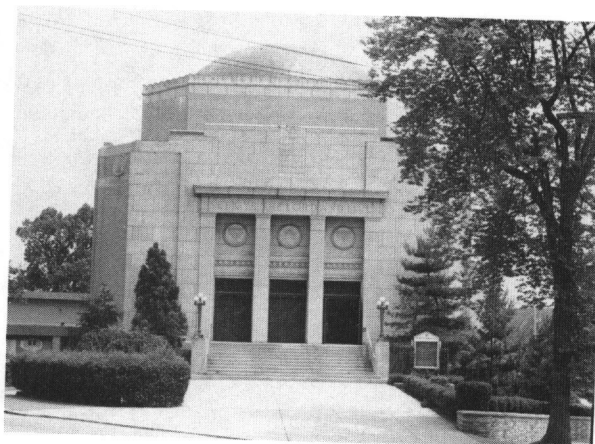
Continued population growth in the area necessitated establishment of additional municipal facilities, including a new junior high school, the Nathan Bishop School (1929) at Elmgrove Avenue and Sessions Street, and the Engine #4 Fire Station (1929) at 270 Rochambeau Avenue. The Bishop School is a monumental Classic Revival structure set off from its environs by landscaped lawns and playgrounds. The fire station, though larger than nearby dwellings, is scaled and detailed to fit more closely the residential character of its surroundings.

Brown University acquired additional land in the neighborhood and relocated its athletic facilities here. Brown Stadium (1925; Gavin M. Hadden, engineer; Paul P. Cret, consulting architect), at Elmgrove Avenue and Sessions Street, replaced the botanical gardens where the King's Church glebe and Sessions Estate had been located. Across Elmgrove Avenue, the university bought a large tract from the estate of Sarah C. Durfee, formerly the property of Sarah's mother, Elizabeth Morris Smith. This became the site of Aldrich Field and the adjoining Marvel Gymnasium (1927; Clarke & Howe, architects), a large structure clad in Neo-

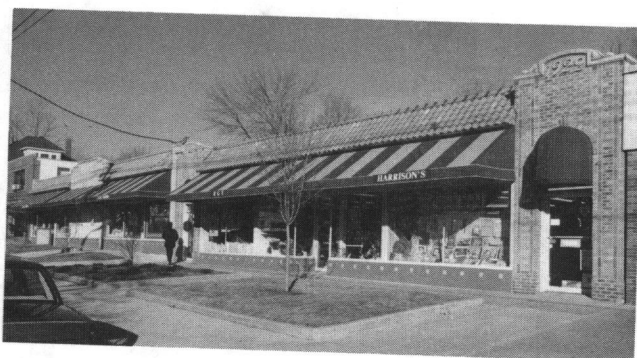
*St. Martin's Episcopal  
Church (1916 et seq.),  
60 Orchard Avenue.*



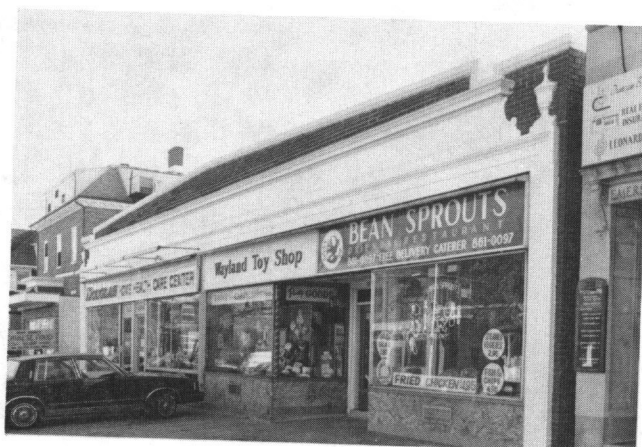
*Temple Emanu El  
(1928),  
295 Morris Avenue.*



*Leo Logan Buildings,  
145-49 Elmgrove Avenue  
(1932) and 139-43  
Elmgrove Avenue (1922).*



*American Building  
Company Building  
(ca. 1924),  
11-17 South Angell  
Street.*



Georgian detailing appropriate to the tone of the neighborhood. The gymnasium was named in honor of Brown's long-time athletic director, Frederick W. Marvel.

## COMMERCIAL DEVELOPMENT

Significant commercial development on the East Side first occurred during the early twentieth century. Activity was concentrated in the Waterman-Angell Street corridor, with a heavy volume of automobile and trolley traffic generated by cross-town travelers and commuters from the eastern suburbs. A substantial number of the large houses on both streets were converted to office use, primarily for physicians, dentists, and medical laboratories, turning the area into a "doctor's row" attracting clients from throughout the Providence region.

The Wayland Square area first became a focus for construction of new blocks for stores and offices in the 1910s. The one-story, flat-roof, concrete-block building at 146-48 Wayland Avenue dates from that decade, and is probably the earliest surviving commercial structure in the area. The great majority of buildings were erected after 1930, an indication that this commercial district developed largely in response to patterns of automobile usage. The architectural character of Wayland Square is inconsistent, a collection of 1920s and 1930s structures mixed with buildings of the 1950s and 1960s. Earlier buildings lack Art Deco or Moderne influences, following instead the preferences for revivalist design exhibited in neighborhood dwellings. The American Building Company Building (1924), 11-17 South Angell Street, is a one-story "Colonial" brick block with a pediment-shaped front parapet and shop windows framed by pilasters, a frieze, and urns; the whole resembles a giant mantelpiece attached to the front of the building. The Weybosset Market Building (1930), 199-205 Wayland Avenue, is a two-story brick store and office building with a hint of "old English" character.

A few blocks north of Wayland Square, real-estate developer Leo Logan established a small neighborhood shopping area at the corner of Elmgrove and Lloyd Avenues. The two blocks that he built at 139-43 Elmgrove (1922) and 145-49 Elmgrove (1934) feature textured tapestry brick facades and sections of Mediterranean pantile roofing.

## DOMESTIC ARCHITECTURE: 1910-1945

The period between 1910 and World War II continued the pace of residential construction of the years from 1850 to 1910. Technological, sociological, and cultural changes during the early twentieth century paralleled a transformation in domestic architecture. Widespread use of the automobile led to the adoption of more spacious layouts of streets and house lots. Dwellings were more often oriented with the broad side parallel to the street, unlike the end-to-street houses on the narrow-frontage lots in streetcar suburbs. Late nineteenth-century inventions like the telephone and the electric light, no longer novelties or luxuries, became common features in the house, and the increasing variety of gas and electric household appliances transformed housekeeping practices and houses themselves. Reduced rates of immigration after the early 1920s began to limit the availability of cheap domestic help and made efficiency a key element in planning dwellings. With a decrease in the average number of children per family and a gradual departure from extended-family living arrangement, households became smaller, altering attitudes toward the size and organization of living quarters.

Single-family houses continued to predominate. Two- and three-family houses also were built, particularly along major thoroughfares or near the neighborhood's edge, and developed more distinctive characteristics as a building type. A new form to Providence, the apartment

building, made its first significant appearance, both as a new type and, less noticeably, as a conversion of large, old houses.

## SINGLE-FAMILY HOUSES

Domestic architecture followed a trend toward smaller scale, smaller size, and simplified design. As building became more costly, there was an increase in standardized, sparsely ornamented contractor-built houses for the middle class, much of it erected on speculation rather than custom built for the client.

The simplification of dwelling plans and massing in the early twentieth century led to the emergence of some readily identifiable single-family house forms. In contrast to the preceding period, when a house's plan, mass, and detail often were identified with a particular style, there was an ongoing trend toward the use of basic house types that could be clad in any sort of period detailing. The trend is vividly illustrated by the Esther M. Kane Houses (1936; Philip Franklin Eddy, architect) at 87 and 91 Blackstone Boulevard: a mirror-image pair of asymmetrically massed houses; one decked out in Tudor Revival, the other, Regency.

The most common single-family house form of the early twentieth century is the two- or two-and-a-half-story house with cubical massing, a three-bay facade, central entrance, overhanging hip roof, and one-story side porch at one or both ends. The form was occasionally stretched to a five-bay width. The "cube house" format evolved from the prototypical foursquare, hip-roof, sparsely detailed Colonial Revival/Modern Colonial houses of the 1890s, which also served as inspiration for some early works of Frank Lloyd Wright and his Midwestern colleagues. The deep roof overhangs and simple geometry of some Providence cube houses suggest that Prairie School influences were filtering back to inform East Coast domestic architecture. The basic cube form could be dressed with whatever detailing suited the taste of the developer or homeowner. The wide variety of stylistic guises is illustrated by 86 Blackstone Boulevard (Colonial/Classical), 142 Morris Avenue (neo-Georgian/Craftsman), 221 Morris Avenue (English Arts and Crafts/Mediterranean), 66 Slater Avenue (Mission), and 508 and 518 Cole Avenue (Mediterranean).

The Georgian Colonial house was readapted in a more standardized form that differed from dwellings produced during the Colonial Revival of the 1890s and early 1900s. Typically such houses are two-and-a-half stories high with rectangular-block massing, a five-bay facade, a central entrance, and a flank gable or gambrel roof. The form was used extensively throughout the neighborhood; Woodbury and Fosdyke Streets in particular contain many fine examples of this type.

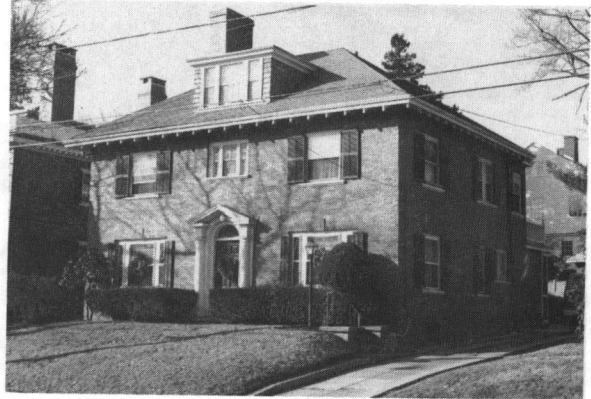
The Dutch Colonial house was adapted from the eighteenth-century farmhouses erected by Dutch settlers in New York. Typically it is a tall one-and-a-half-story structure with a large flank-gambrel roof containing the second floor and attic. The lower roof slopes at both front and rear are broken by large full-width shed dormers on the second story level; the dormers usually dominate the roof, and the gambrel form is sometimes evident only on the end walls. Good examples of this style stand at 38 Upton Avenue, 114 Freeman Parkway, 152 President Avenue, 458 Wayland Avenue, and 75 Upton Avenue.

The bungalow was a new form of dwelling that appeared in the early twentieth century. First used in the 1890s for rustic vacation or resort cottages, it was initially adapted for suburban residential purposes in California, where it evolved into a handsome, distinctive, picturesque form heavily influenced by American Arts and Crafts and Japanese design. The form was much published in popular and professional housing magazines. The typical bungalow was a one- or one-and-a-half-story structure set end to the street, with a boxy mass and a

*James A. Doran House  
(1915),  
221 Morris Avenue.  
Cube house with English  
Cottage/Mediterranean  
detailing.*



*Earl D. and Hortense E.  
Battey House (1908),  
142 Morris Avenue.  
Cube house with Neo-  
Georgian detailing.*



*Harold B. and Bertha T.  
Andrews House (1924),  
114 Freeman Parkway.  
Dutch Colonial type.*



*Mary A. Crossley House  
(1920),  
35 Brenton Avenue.  
Bungalow type with  
Colonial detailing.*



recessed front porch set under a low gable, cross-gable, or hip roof with broad overhanging eaves. Shingle, stone, and stucco, sometimes used in combination, were the most common materials. Most Providence bungalows do not display distinctive Arts and Crafts trim but use stock Colonial elements. The bungalows at 19, 25, and 35 Brenton Avenue are typical of this local variation. As a modest, convenient, and economical building type, the bungalow became popular with housing contractors and house buyers of limited means.

## **DOMESTIC ARCHITECTURAL STYLES**

Architects of the early twentieth century were better educated, more widely traveled, and more knowledgeable about historic American and European architecture than their predecessors. Concern for using forms in a way consistent with historical precedent, an attitude developed in the late nineteenth century, became more important in the years after 1900. In contrast to dwellings of the 1880s and 1890s, houses of the 1910s, 1920s, and 1930s were generally less idiosyncratic and more likely to follow a single style or period as a source, adapted with greater regard for consistency and homogeneity. Historicism did not lead inevitably to strict imitation or replication; it could, and often did, serve as a source of creative inspiration. Eclecticism remained an important force, as attested by the number of structures of mixed stylistic character.

Though nineteenth-century architecture fell into disfavor in the 1920s and 1930s, the earlier era's values continued to inform aesthetic choices. Nostalgia and romanticism survived into the twentieth century, and with them, design based on revival of historical styles remained the prevailing standard for domestic architecture. A delight in fantasy partially underlay the aesthetic of this era, referred to as "the period of taste and charm" in contemporary publications. The same sensibility that inspired the dreamy illustrations of Maxfield Parrish, the sentimental tinted photographs of bucolic landscapes and Colonial interiors by Wallace Nutting, and the stunning historical epics produced by the Hollywood motion-picture industry, also informed the fashion for historical and exotic forms in domestic architecture.

As in most East Coast cities, the innovative designs of the Prairie School architects, like Frank Lloyd Wright, and the iconoclastic projects of the International Style originators, like Walter Gropius, were largely ignored in Providence and rarely used for residential structures here. The public could accept modernism in commercial structures, such as stores, office buildings, and gas stations, or in instances when the building program specifically called for progressive or futuristic imagery, such as airports. But sleek, streamlined, unornamented forms were not homey enough for most people. Historical styles with supposedly inherent domestic qualities remained popular for the exterior and the main rooms of most houses, while modern design was relegated to limited use in kitchens and bathrooms.

The period-revival houses of the early twentieth century have long been spurned by scholars and critics and undervalued by the general public. They have been seen as nice places to live but not as serious architecture. They deserve analysis, appreciation, and preservation. In addition to their image of prettiness, many have good interior planning and handsome detailing. The best examples--and the East Side has many--are admirable for their sophisticated and compelling design.

### **American Revival Styles: Neo-Georgian and its sources**

Neo-Georgian was by far the most popular of all revival styles in Providence and appeared in many variations during the early twentieth century. Increasing academic interest in early American houses influenced design: a wider range of forms and details became known, and the



emulation of individual elements was more correct. Eclecticism continued during these years, however, and architects often selected Colonial, Federal, and Greek Revival sources or combined two or three; thus, the broader term Neo-Georgian is probably a more telling description of these early twentieth-century buildings. Architects looked to both local sources and those beyond Rhode Island and New England. The widely publicized restoration of Colonial Williamsburg, begun in 1926, increased public awareness and appreciation of eighteenth-century architecture and decorative arts at this time. This probably accounts for the numerous Providence Neo-Georgian houses of the 1920s and 1930s modeled after dwellings of the Middle Atlantic colonies, especially Virginia and Pennsylvania. Designs inspired by the early architecture of other regions, like the Deep South, were often published in architectural magazines and helped to influence public taste.

The Walter Bronson House (1910; Norman M. Isham, architect) at 140 Morris Avenue marks the shift away from the Victorian Colonial Revival. Designed by a noted antiquarian and restoration architect, the Bronson House has an intimate scale and an archaeological approach to detailing not found in dwellings of the 1890s. This brick structure, in a studiously fashioned Federal Revival style, has a five-bay facade, a central elliptical-fanlight and sidelight entrance set within an Ionic porch, and a balustrade-trimmed hip roof (the upper of the two balustrades originally in place has been removed). Innovative at the time of its construction, the Bronson House set a standard followed for years. The Gilman House (1930; B.S.D. Martin, architect), 730 Elmgrove Avenue, is a later example of a Federal Revival dwelling with front portico, notable for its especially fine detailing.

More common than the porticoed house is the gable-roof brick dwelling with a five-bay facade and a pedimented fanlight central entranceway. The form was repeated often on the East Side, as seen in dwellings at 130 Arlington Avenue, 6 Barberry Hill, 48 Barberry Hill, and 560 Cole Avenue.

While the presence of numerous Neo-Georgian brick houses helps to define the East Side's image, wood-frame dwellings are also common and contribute significantly to the neighborhood's distinctive character. The Paul C. DeWolf House (1925; Clarke & Howe, architects), 25 Freeman Parkway, is a classic example of the larger, more elaborate type of wooden Neo-Georgian residence. The house at 265 Freeman Parkway exhibits a variety of characteristic detail: a central broken-scroll-pediment entranceway, corner pilasters, modillion cornice, and splayed lintel caps with keystones and raised end voussoirs over the first-floor windows.

The range of designs drawn from Mid-Atlantic architecture can be seen in the W. Stanley Barrett House (1926), 41 Wingate Road; the Edmund J. Sullivan House (1931-32; Edwin E. Cull, architect), 45 Balton Road; and the Frank Mauran, Jr. House (1929; Edmund Gilchrist, architect), 137 Grotto Avenue. The Barrett House is notable for its combination of stone and wood-frame construction reminiscent of colonial buildings in eastern Pennsylvania. The Sullivan House projects the very image of Tidewater Virginia with a segmental-arch pedimented central entrance, paneled shutters, and slate-clad high hip roof crowned by a balustrade. The Mauran House evokes old Philadelphia, appearing as a unit from a row of Colonial and Federal buildings. In this last case the Mid-Atlantic connection is direct rather than implicit: the architect of the Mauran House was a Philadelphia revivalist of some note.

The Greek Revival, then understood as the end of the Colonial building tradition, was also used as source material for new buildings. The Sidney and Mary E. Clifford House (1936; Albert M. Harkness, architect), 60 Freeman Parkway is a good example of a Neo-Georgian house with a sense of proportion and detail derived from the Greek Revival. Such buildings are typically more monumental in scale and more severe in detail.

*Walter C. Bronson House  
(1910),  
140 Morris Avenue.  
Neo-Georgian house in  
Federal Revival style.*



*Robert L. and Caroline S.  
Gilman House (1930),  
730 Elmgrove Avenue.  
Neo-Georgian house with  
Federal Revival detail.*



*William G. and Jeane  
Thurber House (1927),  
526 Cole Avenue.  
Neo-Georgian/Southern  
Colonial style.*



*Paul C. DeWolf House  
(1925),  
25 Freeman Parkway.  
Neo-Georgian style.*



*Adolph W. and Grace M.  
Eckstein House (1938),  
540 Cole Avenue.  
Neo-Georgian house with  
Regency detailing.*



*Jacob and Pearl Shore  
House (1941-42),  
48 Harwich Road.  
Neo-Georgian house in  
the Cape Cod mode.*



The Greek Revival plantation house architecture of the antebellum South, dubbed "Southern Colonial" by real-estate agents and tract developers, also became part of the Neo-Georgian repertory. The William G. Thurber House (1926-27; John A. Sinclair, architect-builder), 526 Cole Avenue, with its imposing full-height Corinthian veranda across the front, is a fine, locally rare example of this type.

The two houses built on Harwich Road for Jacob and Pearl Shore, more sophisticated than contractor-built speculative housing, foretell the forms that would persist after World War II. The house at 7 Harwich (1938; Samuel Lerner, architect) is a picturesque two-story wooden dwelling with quoins, dentil cornice, and bow windows flanking a central entrance, set on a lot edged with a rose-covered picket fence. Picture-book houses like this provided the setting for 1950s television situation comedies like "Father Knows Best" or "Leave It To Beaver" that are, in themselves, paeans to family and home. The house at 48 Harwich (1941-42; Royal Barry Wills, architect), by one of the foremost suburban house designers of the mid-twentieth century, is an engaging, overscaled example of the Cape Cod cottage which in smaller, more denatured form was to become ubiquitous in the post-World War II.

### **English Georgian and Regency Revival**

A small number of East Side houses are adapted directly from the English sources that inspired American eighteenth-century Colonial design. The most imposing is the Frederick Bodell House (1928; William T. Aldrich, architect), 25 Balton Road. This house, set on a large plot extending to Rochambeau and Cole Avenues, is modeled after small British manor houses in the sort of Late Baroque style popularized by Sir Christopher Wren and his followers in the late seventeenth and early eighteenth century.

The Regency style of the early nineteenth century is the English parallel of American Federal architecture; it inspired a less common yet significant variation on the Neo-Georgian theme. The delicate forms and sometimes exotic patterns--especially those used by architect John Nash at the Royal Pavilion (1815-18) at Brighton--served as principal sources. English Regency influence on architecture of the 1920s and 1930s was generally limited to detail: lacy, geometric trelliswork porches; flaring metal door hoods; and octagonal windows. Such elements sometimes appear as discreet, sophisticated, jewel-like highlights on modernistic structures otherwise devoid of historical references, a style characterized as Regency Moderne. The Fred H. Perkins House (1929; William T. Aldrich, architect), 760 Elmgrove Avenue, the Adolph W. Eckstein House (1938; Verna C. Salamonsky, architect), 540 Cole Avenue, and the Alice H. Moran House (1935), 460 Blackstone boulevard, are fine Neo-Georgian/Regency dwellings, and the John J. Gilbert House (remodeled 1939; Lloyd W. Kent, architect), 200 Arlington Avenue, illustrates the Regency Moderne.

### **English Medieval Revival: Tudor Revival, English Cottage, Old English, "Jacobethan"**

Domestic architecture derived from English medieval styles was very popular during the early twentieth century. Most commonly identified as Tudor Revival, the mode has suffered from inaccurate nomenclature which fails to reflect the full range and character of sources. In this it is like the Queen Anne movement of the nineteenth century--to which it perhaps owes a greater debt than yet suggested. Medieval Revival houses characteristically have asymmetrical massing, steep gable roofs, and medieval detail: Tudor arch doorways, drip molds over windows, banks of multi-pane windows, and molded chimney pots. Some modest houses, however, only have medieval detail applied to standard cubical or rectangular-block massing. Sources range from Tudor and Jacobean manor houses to vernacular cottages of the British countryside, especially the quaint stone or stucco houses of the Cotswold district. Larger

houses are often executed in a combination of materials: stone, brick, slate, and stucco with half-timber. Detailing is not strictly limited to English sources but draws from continental building practice as well. In some cases half-timberwork is combined not with stucco but with patterned brickwork.

The most elaborate of Providence Old English dwellings are the J. Richmond Fales House (1927-28), 436 Blackstone Boulevard, and the Harry B. Mead House (1928), 760 Elmgrove Avenue, both by architect Marshall B. Martin, and the Tom Howick House (1927), 525 Cole Avenue. The Fales and Mead Houses have unusually fine detailing, intricately patterned brickwork, and half-timber wall articulation, while the Howick House more typically combines brick and shingle with stucco and half-timber wall sheathing.

Neighborhood examples show a wide range of forms. The house at 330 Freeman Parkway is an unusually picturesque dwelling with an L-shaped mass embracing a walled garage court on the street front. The house at 546 Cole Avenue is a more strictly Gothic stone manor house in form and detailing. The Allen House at 507 Cole Avenue typifies the unornamented dwelling that relies on asymmetrical massing and a few simple forms like steep gables and segmental-arch windows to suggest the medieval. The two houses at 297 Doyle and 87 Upton, with their front chimneys and off-center, steep-gabled entrance pavilions, are excellent examples of the smaller, more modest version of the English Cottage style popularized by building contractors in the 1920s and 1930s.

#### **French Historic Revival: Norman Farmhouse, Provencal, and French Provincial**

The French counterparts of the English revival modes also served as inspirations for domestic building. The Norman Farmhouse style imitated the artfully picturesque vernacular architecture of northwestern France. The agricultural complexes of Brittany and Normandy had informed Shingle Style design, but Norman Farmhouse dwellings were more literal translations, built of stucco or richly textured fieldstone. The vernacular structures of Provence and small Renaissance manor houses also were important sources for dwellings identified at the time as Provencal or French Provincial. The French revivalist modes, employed alone or in combination with their English cognates, enjoyed greatest popularity between 1910 and 1940, when they were used for large country houses designed by architects such as Mellor, Meigs & Howe of Philadelphia and Harrie T. Lindeberg of New York. In fact Lindeberg produced Providence's most imposing French revival dwelling, the Joseph J. Bodell House (1928, demolished 1954), which occupied a large plot between Cole Avenue and Blackstone Boulevard, across the street from his brother Frederick Bodell's English style residence between Cole Avenue and Balton Road.

Norman-style dwellings are generally gable-roofed asymmetrical masses, often with an L or rambling plan, and usually incorporate a cylindrical, conical-roof tower. French and English features are sometimes combined on the same house. The Sylvia Forman House (1938-39; Muir & Rigney, architects), 757 Elmgrove Avenue, is a handsome version of combined Tudor and Norman design. The Samuel Starr House (ca. 1925), 206 Waterman Street, is also notable for its imaginative mix of French Provincial and English Medieval elements. The Jacques W. and Laura V. Hamm House (1931), 21 Westford Road, is a small, asymmetrical, freely interpreted French Renaissance manor house with the characteristic hip roof and segmental-arch windows, eclectically detailed with an English medieval gable-roof entrance porch, a half-timbered front dormer, and a Regency bow window. The Max L. Grant House (1932), 90 Hazard Avenue, and the Bernard and Rosalie Zeman House (1940-42), 50 Gulf Avenue, both designed by Philip Franklin Eddy, epitomize local Norman Farmhouse design. The Zeman House commands a steep hillside overlooking the Seekonk at Blackstone Park; the building's form, style, and siting here combine into a highly picturesque composition.

*J. Richmond Fales House  
(1928),  
436 Blackstone Boulevard.  
Tudor Revival style.*



*Francis O. and Mary A.  
B. Allen House (1926),  
507 Cole Avenue.  
English Cottage style.*



*Max L. Grant House  
(ca. 1932),  
90 Hazard Avenue.  
Norman Farmhouse style.*



*George W. and Dorothea  
Bradburn House (1925),  
6 Westford Road.  
Mediterranean/Spanish  
Colonial Revival style.*



*John B. and Rebecca  
Olevson House (ca. 1926),  
30 Elmway Street.  
Spanish Colonial Revival  
bungalow.*



*Bessie and Harry  
Marshak House (1930),  
546 Wayland Avenue.  
Eclectic house with  
Mediterranean, Regency,  
and Art Deco detailing.*



## **Spanish Colonial Revival, Mission, Italian Renaissance Revival, Mediterranean**

Neo-Georgian and English Medieval were by far the most popular--but by no means the only--local revival modes. The interest in and publication of the Spanish Colonial buildings of Florida and California, part of a general national interest in the country's early buildings, inspired Spanish Colonial Revival architecture. This style became especially common in areas colonized by Spain, but also spread across the country. A lingering interest in Italian Renaissance architecture, first seen in public buildings like the State House, began to influence domestic architecture, especially country houses, in the early twentieth century. In New England, characteristic features of Spanish Colonial or Italian Renaissance architecture, such as stucco walls, tile roofs, and classical ornament drawn from Spanish or Italian models, are sometimes inventively combined to produce a style perhaps better labeled with the more generic term Mediterranean.

In Providence the Mediterranean modes includes a variety of house forms and styles. There are a few large, sophisticated examples, like the sprawling villa built by William and Clara Bridgham (1915; Eleazer B. Homer, architect) at 460 Rochambeau Avenue, or the Isaac Rose House (1928-29; Marshall B. Martin, architect) at 514 Blackstone Boulevard; the latter with elaborate polychrome glazed terra-cotta trim. More typical are the standard three-bay "cube" or five-bay "Colonial" house types clad with Mediterranean elements: the Frederick B. Thurber House (1926), 518 Cole Avenue, illustrates the cubically massed, stucco-walled, tile-roofed Italian villa. The Spanish Colonial as realized in California or Florida is rare here. The Morris Levin House (1928; Merrill H. Lincoln, architect) at 21 Laurel Avenue is one example, with its asymmetrical plan, complex stepped massing, and two-story, narrow, multi-pane front window. The John B. Olevson House (1927) at 30 Elmway is a unique local example of the Spanish Colonial Revival bungalow built by the thousands in Los Angeles in the 1920s.

### **Free Eclecticism**

The free use of historical architectural forms produced a handful of houses that defy categorization. The Simon and Carrie Shatkin House (1930) at 252 Freeman Parkway is a typical Providence three-bay, cubical-mass, hip-roof brick house with unusual detail: a Spanish Baroque entry, Regency dormers, Art Deco parapet detailing, and Neo-Medieval semicircular oriel windows filled with diamond-pane glass. The Bessie and Harry Marshak House (1930; Harry Marshak, architect) at 549 Wayland Avenue has asymmetrical massing, a Mediterranean pantile roof, a flaring Regency door hood, Art Deco stepped parapet with planter urns and zigzag finials, decorative brickwork in a two-dimensional ziggurat pattern, and an arched, multi-pane Mediterranean picture window. Marshak (1908-1973), a self-taught architect who operated a house-plan service, designed a number of new residences and dwelling renovations on the East Side during the 1920s and 1930s which are characterized by highly idiosyncratic assemblages of historic architectural forms.

### **MULTI-FAMILY HOUSES**

After 1910 two- and three-family houses began to develop different characteristics from those of the preceding era. The buildings themselves were generally larger in scale than earlier examples, and their exterior form more frankly distinguished their function as buildings of flats, not houses. A new type developed which resembled a stack of Providence-style bungalows, with a pile of columned front porches stretching across their facades. Another type, used on corner lots, had separate entrances on the front and side, one opening into the first-floor flat, the other giving access to the upper floors. After 1920 two- and three-family houses more often have a contained rectilinear shape with porches, either open or glazed,



recessed within the building's perimeter. Multiple-family dwellings on the East Side, in contrast to those in other parts of the city, generally were larger and more sophisticated in design and plan: a flat in an East Side three-decker typically had a parlor or double parlor, dining room, pantry, three bedrooms, and a bathroom. Like single-family dwellings, multiple-family dwellings integrated details from popular styles, especially the Colonial Revival and the Arts and Crafts. Many had bay windows, Tuscan-column porches, and multiple-pane windows. Representative examples of the many variations of decker housing can be found concentrated along Hope Street, Morris Avenue, and Sessions Street.

## APARTMENT HOUSES

Apartment buildings were constructed in Providence in substantial numbers for the first time during this period, and the East Side was a focus for this activity. Apartments were especially desirable to single people, young married couples, older couples whose children had left home, and corporate employees frequently transferred by their companies. Life in a compact apartment eliminated the need for servants, the responsibility for property maintenance, and the bonds of property ownership.

The local preference for detached houses and the lack of need for dense patterns of housing discouraged construction of more than a handful of apartment buildings in Providence until the twentieth century. Two buildings of "French flats" were built on Broad Street in the late 1880s: the Westfield Apartments (1886; Howard Hoppin, architect) has since demolished; the Aylesworth Apartments (1888-89), 188-194 Broad Street, is the city's oldest apartment house. These were followed by the Cushing Apartments (1902; Hilton & Jackson, architects) at 311-15 Thayer Street. The first East Side apartments were constructed on Medway Street in the early 1900s: the William P. Powers Apartment Building (ca. 1905) at number 11, the Laura C. Powers Apartment Building (1908) at number 18-20, the Apartment House Corporation Building (ca. 1909) at number 71-77, and the Emma Rising Apartment Building (ca. 1906) at number 153-57. Apartment construction accelerated after 1910. Most examples standing in the neighborhood today were completed before 1940.

Apartment buildings represent the first major shift in scale of residential development on the East Side. Two- and three-family houses often resemble single-family houses in form, while apartment buildings require larger mass and more complex building programs. The forms of Providence apartment buildings are similar to those of comparable scale built in cities across the country during the period. Smaller apartment buildings assumed a simple block plan, but larger ones used L, U, E, or open quadrangle plans to provide all units with ample light and air. Sizes vary, the most common being the building with six units. However, by 1923 there were five East Side apartment houses with nine units, fifteen with ten to eighteen units, and one with twenty-five units.

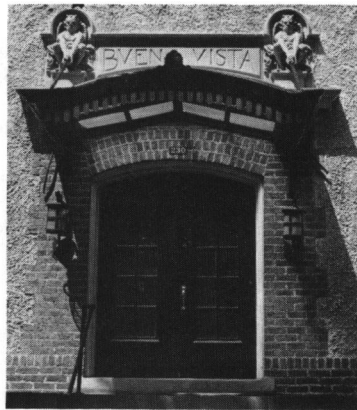
Like single-family houses, apartment buildings used stylish trim to dress basic forms. The Neo-Georgian and Mediterranean modes were most often used. The O'Connor Apartments (1917; Martin & Hall, architects), 234-42 President Avenue, typifies the use of academic Colonial detail. The Primavera Apartments (1928-29; Harry Marshak, architect) at 490 Angell Street, a large complex built on the open-quadrangle plan with Spanish Colonial detail, evokes the feel of a Mediterranean village square.

For apartment buildings, image is as much an issue as style. The connotative message of building names or decorative detail played a role in marketing the units. Three structures designed by Frank W. Woods illustrate the theme: the Buena Vista Apartments (1912-13), 230-36 Butler Avenue; the Washington Apartments (1912-13), 98 Irving Avenue; and the Lafayette Apartments (1913), 380 Lloyd Avenue. In the Buena Vista, the rather swanky

*Lafayette Apartments  
(1913),  
380 Lloyd Avenue.  
Mediterranean style.*



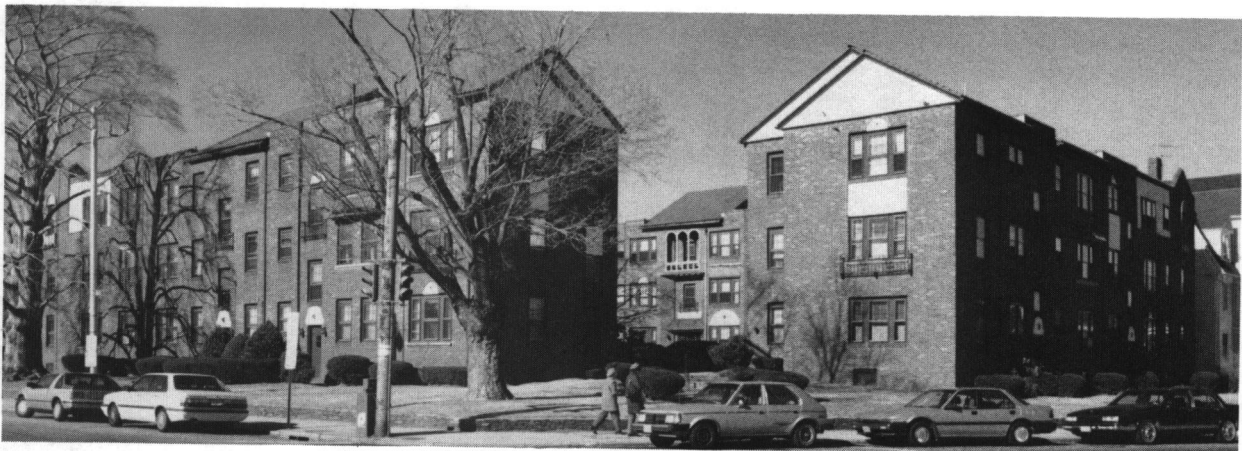
*Doorway detail,  
Buena Vista Apartments  
(1913),  
230-38 Butler Avenue.*



*218 Waterman Apartments  
(1936),  
218 Waterman Street.  
Art Moderne with Art  
Deco ornament.*



*Primavera Apartments  
(1928-29),  
490 Angell Street.  
Mediterranean style.*



exoticism evoked by the Spanish name is carried through in the building's general Mediterranean flavor and its bizarre details, like the devil-figure sculptures holding the chains that support the entrance marquees. In contrast, William E. Horton, developer of both the Washington and the Lafayette, named his buildings after figures associated with Providence's illustrious colonial past (both men visited town during the Revolution), perhaps to impart an air of dignified respectability to the structures. The name of the Washington is tangibly reinforced by the adaptations of the Houdon bust of George Washington which ornament the building's entrances. Curiously, Horton's two buildings do not rely on Neo-Georgian detailing to express colonial associations. They are decked with eclectic detailing derived from classical, Spanish Colonial Revival, Italian, and Arts and Crafts sources.

The image of progress inherent in modernism was appropriate for the apartment as a locally new building type; it was used increasingly after 1930 and carried the connotation of big-city sophistication. The jazzy 218 Waterman Apartments (1936; David Shapiro, architect) at 218 Waterman Street epitomizes the form and ranks among the finest Art Deco buildings in the city.

The largest of the neighborhood apartment buildings is the Wayland Manor (1926-27; T. H. McHale, architect) at 500 Angell Street, a massive, U-plan, seven-story, sparsely ornamented brick apartment hotel. Its combination of transient and residential units proved useful to neighborhood residents, who often retired here from larger houses in the area.

The demand for apartments and declining popularity of large houses encouraged the conversion of nineteenth-century dwellings into apartment buildings. On the East Side, this activity focused in the Waterman-Angell Street corridor, the site of many new apartment buildings. Such conversions often included exterior remodeling in addition to internal subdivision to give outmoded structures a new image. The former Edwin M. Snow House (1861), 257 Gano Street, covered with brick veneer in the 1930s, is typical of such renovations.

## **THE POSTWAR ERA: 1945-1989**

By World War II, houses filled most available land on the East Side, and only scattered lots were left for construction of new dwellings. The only large parcels of open land that remained belonged to institutions such as Butler Hospital, Swan Point Cemetery, and Brown University. As institutional needs and aims changed after the war, some of this land came onto the market. In the Blackstone Realty Plat, one big house was demolished, and its large lot was divided into small house lots. The city's zoning ordinance ensured the development of all the newly available land for single-family dwellings.

### **POSTWAR SUBDIVISIONS**

Before the Second World War the Trustees of Swan Point Cemetery had decided to consolidate the cemetery's holdings on the east side of Blackstone Boulevard. Portions of the cemetery lands west of Blackstone Boulevard were donated to the city: one for a public park, Alexander F. Lippitt Memorial Park (1938), at the intersection the Boulevard and Hope Street, and one for the extension of Lorimer Avenue through to the Boulevard. On the remaining land, Hartshorn and Winfield Roads were laid out, and house lots were platted by 1950, but little construction occurred until the 1960s and 1970s.

In 1949 Butler Hospital moved its entrance gateway back from Blackstone Boulevard to Grotto Avenue, and sold off part of its grounds between the Boulevard and the new entrance. This was the first major residential subdivision on the East Side since 1929. The hospital's

former driveway became Brookway Road, Grotto Avenue was extended northward, and Glen Drive and Old Tannery Road were laid out. In 1956 additional hospital property, east of Grotto Avenue, was sold to Merrill L. Hassenfeld for development by Sylmer Realty, Inc. The tract, known as Woodland Terrace, was laid out as an exclusive enclave with one two-acre and nine one-acre house lots sold subject to design review and minimum-cost provisions. It was intended to be a private street with gates at each end. While some dwellings were soon erected here, a number of lots were not built upon until the 1970s.

The Joseph J. Bodell House (1928) between Cole Avenue and Blackstone Boulevard was demolished in 1954. The heirs' proposal to erect apartments on the site drew considerable opposition. A short cul-de-sac, Linden Drive, was created instead, with a small group of houses built around it.

By the 1950s the old Hope High Athletic Field Association and East Side Skating Club were defunct, and their contiguous parcels bounded by Wayland, Upton, and Cole Avenues and Sessions Street were subdivided and placed on the market.

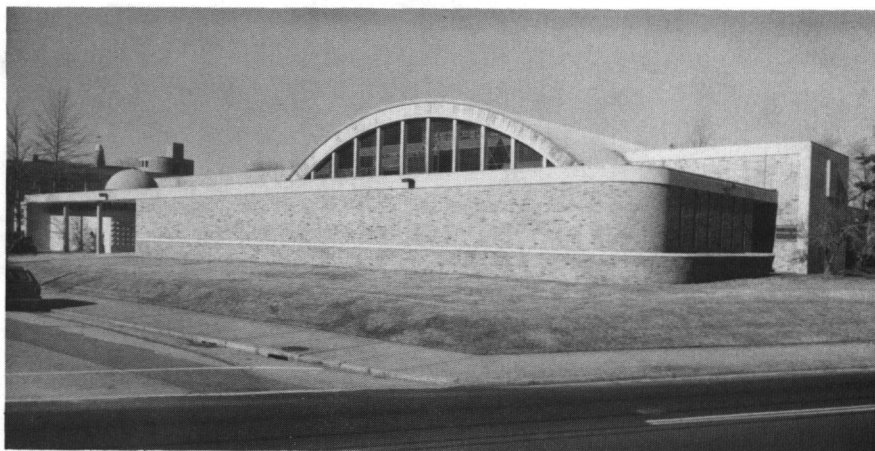
In the early 1960s, Brown University effected a big change in East Side land holding and development patterns. Since the turn of the century, the city had wished to sell off the former Dexter Asylum property bounded by Angell and Hope Streets and Lloyd and Arlington Avenues. Suits by the Knight and Dexter heirs prevented this until the Rhode Island Supreme Court ruled in 1963 that the city could dispose of the land if the proceeds were used for a public purpose consistent with the charitable intent of the original gift. Brown University sought and acquired this large, empty tract near its College Hill campus and developed it as athletic fields with recreational buildings on the periphery. With this new sports complex in proximity to the Brown and Pembroke campuses, the need for the university's extensive East Side athletic facilities decreased. A portion of Aldrich Field behind Marvel Gymnasium was consequently sold off to developers and subdivided into house lots in the 1960s. Brown's former ownership of the property is memorialized in the names of Maxcy, Faunce, Barbour, and Wriston Drives, all names of former Brown presidents.

## **INSTITUTIONAL DEVELOPMENT**

With the neighborhood largely in place by 1945, the pace of institutional development slowed after World War II. No significant new civic facilities have been established, and some earlier ones have been eliminated. The Sessions Street Police Station was closed in 1947. The John Howland School (1916) on Cole Avenue was closed and subsequently demolished in 1981. These moves reflect changes in municipal administrative practices and the neighborhood's demography.

The principal institutional facilities erected on the East Side during the past forty-five years all have been built to serve the Jewish community of the neighborhood and the region. These include the Providence Hebrew Day School (1960s), 450 Elmgrove Avenue, and the Jewish Community Center (1971; Lester Millman, architect), 401 Elmgrove Avenue. The earliest and most architecturally significant of these facilities is Temple Beth-El (1951-54; Percival Goodman, architect), a Reform synagogue at 68-72 Orchard Avenue. The building integrates a variety of functions--sanctuary, chapel, reception areas, offices, classrooms, and more--which are expressively articulated in the structure's interplay of forms: sleek horizontal masses containing circulation, office, and classroom spaces; vaulted roof covering the sanctuary; and small dome over the chapel. The interior arrangement reflects creative concepts of open, flexible space planning featured in many progressive buildings of the 1950s. Temple Beth-El was much published in the architectural press at the time of its construction, and remains one of the chief and best examples of modern religious architecture in Rhode Island. Historically,

*Temple Beth El  
(1951-54),  
68-72 Orchard Avenue.*



*Leonard Levin House  
(ca. 1955),  
80 Clarendon Avenue.*



*Joseph P. Esposito House  
(1974-75),  
2 Woodland Terrace.  
Modern house inspired by  
design for California's  
Sea Ranch Condominiums.*



it is the third structure built for Congregation Sons of Israel and David, the city's oldest Jewish religious body (founded 1855), and succeeds earlier synagogues on Friendship Street and Broad Street. The congregation's decision to relocate here from Broad Street after the war illustrates both the geographic and socioeconomic mobility of Providence's Jewish residents in the twentieth century.

### DOMESTIC ARCHITECTURE: 1945 TO PRESENT

East Side postwar domestic architecture is diverse. It ranges both from the conservative to the progressive and from the unique, architect-designed to the mass-designed tract house. By the 1950s modernism began to make an impact on East Side residential construction. Individual dwellings exhibiting an appreciation and masterful handling of modern movement design principles were built in increasing numbers, and the East Side eventually became one of the few areas in Rhode Island with a substantial number of Modern houses. Most of the notable individually designed houses were erected on scattered empty lots remaining in earlier plats or in Woodland Terrace.

Designs for the earliest modernist houses on the East Side follow the work of Frank Lloyd Wright, both the forms he pioneered in the 1930s and the designs produced at Taliesin West in the 1950s. Such houses are characterized by asymmetrical massing, mixed horizontal-board and stone wall cover, flat overhanging roofs, and cantilevered forms. The Peter and Lesta Bardach House (1958), 33 Intervale Road; the Burleigh B. and Ruth Greenberg House (1957-58), 6 Woodland Terrace; and the Leonard Levin House (1954-55), 80 Clarendon Avenue are typical Providence Wrightian houses, all designed by local architect D. Thomas Russillo. Simpler versions include the Lester J. and Janet S. Robinson House (1949), 161 Blackstone Boulevard and the Herman and Anita Lazarus House (1951), 346 Blackstone Boulevard.

Most modern houses on the East Side are simple wood-frame houses with flat or low gable or shed roofs. Massing, whether of simple or complex interlocking forms, and patterns of window and door openings generally have a strong and clear geometrical organization. Typical are the Clarke Freeman, Jr., House (1954-55; Harkness & Geddes, architects) at 70 Freeman Parkway, a severe, unornamented rectangular box with artfully asymmetrical disposition of doors and windows on the facade, and the Elizabeth and Roger M. Freeman, Jr. House (1956; Cull, Robinson & Green, architects) at 57 Hazard Avenue, an asymmetrically massed and articulated structure with sweeping, low-pitch gable roof planes and large glazed areas. The Theodore F. Low House (1963; Millman Associates, architects), 95 Blackstone Boulevard, shows West Coast, Oriental-derived influence, with clerestory gables rising from its flat roof and an open post-and-beam entrance porch and carport in front.

Individually designed contemporary residences in the 1970s continued to follow prototypes developed elsewhere. Chief among these is Moore Lyndon Turnbull & Whitaker's Sea Ranch (1965-72), a very influential northern California condominium complex composed of organically assembled, strongly juxtaposed, shed-roof geometric shapes clad in vertical wood siding. The Joseph P. Esposito House (1974-75; Henry Frederick Elias, architect) at 2 Woodland Terrace is an early and well designed reflection of this mode.

Standard twentieth-century suburban tract housing types also appear in the neighborhood. They are especially prevalent in the areas developed as tracts in the 1960s and 1970s: the Hope Athletic Field-Skating Club plat, the Old Tannery Road-Glen Drive plat, and the Aldrich Field plat. These buildings follow typical modern forms and plans: colonial, ranch, raised ranch, and split level. East Side tract-type houses conform to the area's traditional land-use pattern of detached single-family dwellings, but their designs differ dramatically from the traditional forms and details that characterize the neighborhood's rich fabric of older buildings.

Tract house types were used for both individually commissioned and speculative construction. East Side colonials, ranches, and split levels are often more inventively planned and detailed than similar buildings in contractor-built tracts put up on speculation in other parts of the state, probably a reflection of the East Side's higher average income level. The styling of tract houses divides into two general categories: those with traditional forms and simple historicizing detail and those with innovative forms and overtly modern detail. The Albert Weiner House (1957), 2 Harian Road, typifies the large, traditional ranch house: it conveys a sense of substantiality through low, solid massing, a broad cross-gable roof, and minimal trim, including a Regency-inspired bow window. The Betty Wattman Shanbrun house (1957), 11 Old Tannery Road, has a sweeping hip roof and a modernistic projecting central entrance pavilion of stone, glass, and metal, topped by a flat semicircular roof.

The most recent tract-like houses on the East Side are less futuristic than those of the 1950s. Typical is the Alan and Judith Josephson House (1976) at 41 Faunce Drive, a raised-ranch-type tract house with an abstract, two-story, Palladian-motif entrance porch.

## USING THE PAST TO GUIDE THE FUTURE

One of Rhode Island's premier residential areas, the East Side was long seen as a swampy, undesirable fringe outside the compact part of colonial Providence. By the early nineteenth century, however, the area was appreciated as a pastoral retreat, with picturesque scenery at the Grotto and along the banks and bluffs of the Seekonk River. In the century following the Civil War, the East Side was intensively developed as a suburban neighborhood of choice.

The East Side, unlike many other historic areas, does not need to be rediscovered or restored. Many of its buildings are still in their original use, well cared for, with few serious alterations. Nearly all of its streets retain their sense of time and place. The circumstances that guided the East Side's development remain substantially unchanged; thus the stable and attractive residential neighborhood of today is not readily perceived as a historic area.

The historic assets of the East Side need and deserve recognition. The East Side has a long and interesting history, but many people think of other sections of Providence as the city's historic neighborhoods. Early recognition of College Hill, Broadway, and Elmwood--among others--as distinctive historic districts has abetted this notion. It also results from overlooking the historical and architectural significance of East Side buildings and streets--perhaps because they seem less obviously important than Colonial homesteads or Victorian mansions.

Many of the houses of the East Side are distinguished historic buildings. Although some early dwellings stand in the area, East Side buildings are largely products of the booming industrial economy and expansive confidence of the period between the Civil War and World War II. No other neighborhood in the state can match the East Side for the quality and the diversity of types, forms, and styles used for housing during one of the richest periods in American architectural history. Individually and collectively, they represent an irreplaceable legacy.

East Side street views are also significant. No other part of Providence--and only a few other areas statewide--so fully embodies early twentieth-century suburban planning over such an expansive area. The characteristic street view throughout most of the East Side is defined by block-long rows of large houses placed well back on ample lots. The general uniformity of scale, massing, and siting contrasts with the variety of styles. Within the space defined by the fronts of these houses are broad, landscaped front lawns, sidewalks separated from the street by landscaped verges, and wide streets designed for use by automobiles. The overall sense of lush greenery is derived not only from manicured lawns, shrubbery, and gardens, but also and particularly from rows of large shade trees lining the streets. Taken together, these elements define entire blocks, not individual lots, as the unit of design. The consistency of each block's street view gives the wider area its particular sense of place. This is especially evident along Blackstone Boulevard, in the Freeman Plat, and in the Blackstone Boulevard Realty Company Plat.

A number of properties identified in this survey deserve consideration for listing in the National Register of Historic Places and the State Register. A few East Side properties have been listed already, including Moses Brown School, Butler Hospital, and Swan Point Cemetery. Other East Side buildings and areas merit such recognition. A list of these appears in Appendix A, together with information about the National and State Registers.

The key to preserving the neighborhood lies in recognizing its significance and understanding the various elements which comprise its historical and architectural character. East Side preservation principally requires maintaining the status quo; major changes are not needed. Plans for future changes in the area should be weighed against its qualities of architecture, landscape, and urban planning.



Individual decisions to remodel a house or re-landscape a yard can erode the historic qualities of the surrounding properties. Over time, many individual decisions can alter the character of entire blocks or even larger areas. In addition to property owners' maintenance and preservation of their houses and yards, the City of Providence should respect the historic values of the area by replacing missing street trees and by carefully designing public improvements.

Commercial use was part of the historic development pattern on the East Side, particularly around Wayland Square and at the intersection of Lloyd and Elmgrove Avenues. These isolated commercial clusters are important components in an otherwise homogeneous residential neighborhood. Maintaining the equilibrium between residential and commercial use will be important in the area's long-term preservation. In this regard, the occupation of houses on Angell and Waterman Streets by professional offices is an early, and now largely assimilated, change from the original pattern of use. Unless carefully regulated, continuing conversion of residential buildings to commercial or professional use may be a negative factor for preservation. Any consideration of further conversion of houses to commercial use must account for changes to architectural and landscape integrity. Use changes should be carefully evaluated for their effect to the character of the surrounding area, since the granting of variances can amount to a gradual and unplanned type of rezoning.

Several architecturally significant apartment buildings are recommended for listing in the National Register. In addition to the justified recognition registration brings, these income-producing historic buildings would be eligible for applying for federal tax credits for restoration projects. More information about this project is available from the Rhode Island Historical Preservation Commission.

Recent attention to Providence's waterfront has made undeveloped land along the Seekonk River a prime area for new development. The land itself has little historical value--indeed, much of it is filled land--but its development may affect visual qualities, traffic circulation, and congestion and create pressure to redevelop surrounding areas. Planning and review of proposals for new development should take place in the context of the larger East Side and should consider direct and indirect impacts on historic properties.

Ultimately preservation of the historic character and quality of the East Side is up to its residents. They may call upon the Rhode Island Historical Preservation Commission, the state office for historic preservation, and the Providence Preservation Society, a non-profit citywide advocate for preservation, for advice and assistance. Owners and residents take the many day-to-day actions which decide whether the architectural heritage of the East Side is preserved or not. The attractiveness of the East Side for homeowners is largely due to the qualities of its architecture and landscape architecture, which not only reflect the area's history but create the neighborhood setting for which the East Side is justly celebrated. Those who have chosen to make the East Side their home, the stewards of this legacy, should be the most responsible for preserving its special character.

*View of Alumni Avenue,  
1891.*



*View of Laurel Avenue,  
1989.*



## THE NATIONAL AND STATE REGISTERS OF HISTORIC PLACES

The National Register of Historic Places is a record maintained by the National Park Service, United States Department of the Interior, of districts, sites, buildings, and objects significant in American history. Authorized by the National Historic Preservation Act of 1966, the National Register is the official inventory of the cultural and historic resources of the nation. The Register includes historic properties in the National Park system; National Historic Landmarks; and properties of national, state, and local importance nominated by the states and federal agencies and approved by the Secretary of the Interior.

The National Register is an authoritative guide for federal, state, and local governments; planners and private groups; and individuals everywhere, identifying those properties which are worthy of preservation throughout the nation.

In Rhode Island the State Register of Historic Places parallels the National Register. Authorized under the provisions of Section 42, Chapter 45 of the General Laws of Rhode Island, the State Register includes all Rhode Island properties listed in the National Register.

Registered properties are protected from the adverse effects of federally and state funded and licensed activities by the Rhode Island Historical Preservation Commission's project review process. Listing in the Registers is a prerequisite for eligibility for federal historic preservation income tax credits and for low-interest loans made through the Rhode Island Historic Preservation Loan Fund. Control and authority over the property's use or disposition remains solely with the owner as long as federal funding is not involved.

One of the goals of the East Side survey is to locate and identify properties which are eligible for registration. The following properties in the area are listed in the National and State Registers:

Moses Brown School, 250 Lloyd Avenue

Butler Hospital, 345 Blackstone Boulevard

Swan Point Cemetery, 585 Blackstone Boulevard

Swan Point Trolley Shelter, Blackstone Boulevard

Constance Witherby Park, 210 Pitman Street

The following property has been approved for nomination by the Rhode Island Review Board:

Olney Street-Alumni Avenue Historic District

The properties listed below should be further studied and investigated for Register eligibility:

Blackstone Boulevard Realty Plat Historic District

Freeman Plat Historic District

Wayland Historic District

Blackstone Boulevard

Cole Farmhouse, 12 Cole Farm Court

Dexter Brown House, 28 Eames Street

Ladd Observatory, 210 Doyle Avenue

Frank Mauran, Jr., House, 137 Grotto Avenue

Temple Emanu-El, 295 Morris Avenue

Henry Childs House, 68 Pitman Street

William and Clara Bridgham House, 460 Rochambeau Avenue

This list should not be considered final. Additional research or changes in historical perspective may lead to the identification of other properties worthy of nomination.

## INVENTORY

This inventory is a selective list of buildings, structures, objects, and sites of historical, architectural, or cultural significance in the East Side survey area. Material in the inventory is arranged by address, with street names in alphabetical order and street numbers in numerical order.

Property names are those of the original or the earliest known owner. Names, construction dates, and architects' names are assigned on the basis of information obtained from secondary written sources, maps and atlases, municipal tax records, and city directories. Deed records and building permits were consulted for some but not all properties. Additional research on a given properties could identify a more appropriate name or precise date.

### ALUMNI AVENUE

- 62 ALFRED METCALF HOUSE (ca. 1890): A large 2-1/2-story, cross-gable-roofed Queen Anne/Shingle Style dwelling with a brick first story; shingle-clad upper stories; a recessed, arched side-hall entranceway surmounted by an oriel window; a 2-story, semi-cylindrical, semi-conical-roofed bay occupying the remainder of the facade; a 1-story glazed porch to the other side of the entrance; shed dormers; and a massive ribbed chimney of brick. It was built for Alfred Metcalf, a businessman who managed the interests of the Henry J. Steere Estate. Steere had been a Providence industrialist and philanthropist, owner of the Wanskuck Mills and benefactor of the Home for Aged Men.
- 64 ISABELLE B. NICHOLS HOUSE (1884): A 2-1/2-story, cross-gable-roofed, clapboard- and shingle-clad Queen Anne dwelling with a lower, asymmetrical front projection covered by an end-gable roof with one slope extended saltbox-fashion over a recessed, turned-post entrance porch with a gridwork balustrade. The house was constructed for Isabelle B. Smith Nichols, daughter of prominent Providence industrialist and politician James Y. Smith (1809-1976) and widow of Charles A. Nichols (1826-1877), a business partner of his father-in-law in the textile-manufacturing firm J. Y. Smith, Nichols & Rogers. Mrs. Nichols had lived in an imposing Gothic Revival mansion, once located near the corner of present-day Morris and Hazard Avenues, which her father had commissioned in 1866-67 as a present for his daughter and son-in-law. Mrs. Nichols sold the older dwelling to the Rhode Island Homeopathic Hospital in 1884 and subsequently moved to this house. (See entries for the Nichols House Site, Morris Avenue, and 45 Hazard Avenue).
- 96 HORATIO E. BELLOWS HOUSE (1908-09); Hoppin & Field, architects: A 2-1/2-story, cross-gable-roof, brick and stucco dwelling with deep bracketed eaves and porch reflecting the influence of the Arts and Crafts and Craftsman styles. Mr. Bellows was a patent attorney.
- 103 RICHARD HURLEY HOUSE (1916); Jackson, Robertson & Adams, architects: A 2-1/2-story, brick and frame dwelling exhibiting a free, eclectic adaptation of Colonial and English vernacular sources. It is a long, gable-roof horizontal mass with symmetrically placed end bays topped by front gables. The fenestration is artfully asymmetrical. Mr. Hurley was a real estate dealer.

## ANGELL STREET

- 387-89 **JAMES CORNELL DOUBLE HOUSE** (between 1875 and 1882): A large 2-1\2-story, mansard-roofed, clapboard-sheathed, Second Empire-style double house with side projections fronted by narrow modillion-trimmed entrance porches flanking the sides of a bulky frontal block, paired windows on the facade, bracketed hoods over all windows, a heavy modillion cornice, and gabled dormers with bracketed raking eaves. This building was constructed as an investment property for James Cornell, who lived down the street at number 377. Cornell was associated with the firm M. S. Daniels & Company, wholesale grocery suppliers. A number of large rental houses such as this were erected along Waterman and Angell Streets by well-to-do businessmen in the late 19th century. The Cornell House, together with the Vaughn House (see entry for 182-84 Waterman Street) is one of the better preserved surviving examples of the type.
- 400 **EDWARD L. WATSON HOUSE** (ca. 1900): A 2-1\2-story, 3-bay, hip-roofed, clapboard-sheathed Colonial Revival dwelling with Ionic corner pilasters, entablature and mutule eaves trim, hipped and triangular dormers, paired interior chimneys, a roof deck with a balustrade, and an elaborate central entrance bay topped by a gable breaking the entablature and eaves line. The entrance bay contains a sidelight-and-transom doorway, a semicircular Ionic portico with roof balustrade, and a pilaster-trimmed second-story bay window with a door in the front topped by a broken-scroll pediment. It was built for Edward L. Watson, secretary of the Providence Washington Insurance Company.
- 412-14 **FREDERICK A. DEVOLL HOUSE** (1889); Tristram H. Angell, architect: A 2-1\2-story, mansard-roofed, clapboard- and pattern-shingle-sheathed, asymmetrical Queen Anne three-decker designed to look like a single-family dwelling. Sited on a corner lot, it has projecting front and side pavilions, side-hall entrances sheltered by a turned-post porch, a pair of windows above the porch separated by an incised decorative panel topped by a pediment, gabled dormers, and a prominent octagonal corner tower topped by a spire-like conical roof. It is nearly identical to the three-deckers at 155 and 179-181 Elmwood Avenue. This house was built for Frederick A. DeVoll, a dry-goods dealer with a shop in the Arcade. The DeVolls, who moved here from Chapin Avenue, subsequently moved to Barrington in 1892 or 1893 and rented this house to Benjamin Buffum, secretary of the Continental Steamboat Company.
- 415 **THOMAS GOFF HOUSE** (1866-67); Clifton A. Hall, architect: A 2-1\2-story, L-plan, hip-roof Italianate house with bracketed eaves and an arcaded side porch. Goff built this house as an income-producing property. Though now somewhat altered from its original condition, it is notable as one of the early houses in the Plat of Waterman, Ferry and Ives Streets, and as a work of Providence architect Clifton A. Hall. It illustrates a pattern of speculative development typical of the block in which it stands (see entry for 182-84 Waterman).
- 420 **FRANK H. AND L. AMELIA MAYNARD HOUSE** (1891); Edward I. Nickerson, architect: A large and complex 2-1\2-story, cross-gambrel-roofed, asymmetrical Queen Anne/Colonial Revival dwelling set diagonally on a corner lot. It has a brick first story; aluminum-sided upper stories which were probably originally clapboarded; a broad end-gambrel entrance pavilion and several other projecting pavilions and bays; a semicircular portico with classical columns, a modillion

cornice, and a wrought-iron roof balustrade; a second-story overhang on one end supported by consoles and pierced by a massive chimney; a third-floor oriel on the same end with decorative panels and plaques in its center section; a dormer with a broken pediment; and a variety of plate-glass, bull's-eye, ogival, and single and grouped double-hung windows. Frank Maynard was treasurer of the Providence Steam & Gas Pipe Company when this house was built and later became manager and subsequently president of the General Fire Extinguisher Company.

- 453 ASA K. POTTER HOUSE (ca. 1870): A fine 2-1\2-story, 3-bay, mansard-roofed, clapboard, sheathed Second Empire dwelling with a projecting central entrance pavilion fronted by a projecting vestibule, window hoods on brackets, large corner brackets and smaller paired brackets and dentils at the cornice line, and segmental-pediment dormers. The segmental-arch, double-leaf glazed doorway is covered by a wrought-iron segmental hood and the long first-floor windows are fronted by shallow wrought-iron false balconies, apparently added in the early 20th century. This house is one of the few reasonably well preserved examples of its type in the survey area, which once contained many Second Empire dwellings, most of which have since been altered or demolished. It was built for Asa K. Potter, a partner in Potter, Denison & Company, furniture dealers.
- 457 PROVIDENCE UNION NATIONAL BANK & TRUST, now FLEET NATIONAL BANK (1950); Henry Markoff, architect: A 1-story, 3-bay, flat-roofed, brick commercial building in a very simple neo-Federal style; it has arched facade openings filled with multi-pane windows and transoms and a side-hall entrance, stone keystones trimming the arches, a front pediment gable with modillion cornices, flanking parapet sections with urns at the ends, and a clock with a molded frame and keystones set into the pediment. Built for the Jane Realty Company, this structure was first occupied by the Providence Union National Bank & Trust, a firm later absorbed by Industrial National Bank, which subsequently changed its name to Fleet National Bank. The Union Bank was the product of a merger of the Providence National Bank and the Union Trust Company. Providence National, the oldest bank in Providence and fifth oldest in the United States, was founded in 1791, a fact which perhaps inspired the choice of Federal-derived design elements for this and other offices of the company.
- 500 WAYLAND MANOR (1926-27); T. H. McHale, architect: A large, 7-story, flat-roofed, U-shaped, brick apartment building with a high stone basement, projecting front end wing, a cornice between the sixth and seventh floors, several bays of windows grouped vertically in shallow recesses topped with brick corbeling, false gargoyles ornamenting the roof parapet, and several massive third-floor stone balconies ornamented with sculptured roundels supported by gargoyle-figure corbel brackets. The building stands on the site of the second Joseph Banigan House (1897), a large stone mansion built for an Irish immigrant who became a self-made millionaire with a controlling interest in the Rhode Island-based U.S. Rubber Company. The Roger Williams Realty Company acquired the Banigan Estate and adjacent property in 1924, demolished the Banigan House, and initiated construction of the present structure in 1926, while concurrently petitioning the city to extend the apartment house zone along Angell Street to include all of the new building. The first tenants occupied Wayland Manor in 1927-28.

- 631 JOHN A. SUTTON HOUSE (1884): A 2-1/2-story, clapboard and shingle, end-gable Queen Anne dwelling with handsome decorative shinglework and spindlework front porch. Mr. Sutton was a restaurateur.
- 646 JOHN F. AND WILLIAM F. SLATER HOUSE (ca. 1867): A 2-1\2-story, T-shaped, mansard-roofed, clapboard-sheathed Second Empire dwelling with porches flanking each side of the frontal wing (one now enclosed, with arched windows), a modillion cornice, and gabled dormers. The land on which this house stands was part of a section of the Blackstone Park plat purchased as an investment in 1863 by John F. Slater of Norwich, Connecticut, and his cousin William F. Slater of Smithfield, Rhode Island, both textile manufacturers. To stimulate development of the area the Slaters commissioned the construction of two dwellings, now the houses at 613 and 646 Angell Street, which they then rented out. During the next nine years the Slaters sold only four building lots and they sold their remaining property and the two rental houses to real-estate investors Charles and Henry Taber. The first owner occupant of this house was Lindsay Anderson, the proprietor of a downtown oyster bar.

#### ARLINGTON AVENUE

- 19 COURTLAND W. GILMORE HOUSE (1891); Charles F. Chase, architect: A 2-1/2-story, Modern Colonial shingle dwelling with a front porch and a large gambrel roof encompassing the second floor and attic. It is an archetypal example of the Modern Colonial style.
- 37 GEORGE O. SACKETT HOUSE (1899); Stone, Carpenter & Willson, architects: A 2-1\2-story, 3-bay, gambrel-roofed, clapboard-sheathed Colonial Revival dwelling which is one of the finest examples of its style in Providence. It has a front veranda with paired Ionic columns and a roof balustrade with urn-topped newels, a central entrance with sidelights and an elliptical fanlight, a semicircular balustrade-topped bay window on one side, a projecting side ell, entablature trim at the eaves, and a central front dormer with a broken-scroll pediment flanked by dormers with triangular pediments. It was designed by Stone, Carpenter & Willson for George O. Sackett, a clerk at the Kendall Manufacturing Company.
- 41 SAMUEL T. BROWNE HOUSE (1874): A large, 2-1\2-story, mansard-roofed, clapboard-sheathed, cubically massed Second Empire dwelling, with a rear wing, a first-floor bay window, paired windows, a modillion cornice, gabled dormers, and a rambling Tuscan-columned veranda wrapping around two sides of this corner-lot house. It was built for Samuel T. Browne, the local U.S. Navy Paymaster, who moved here from a house near Gano and Angell Streets.
- 57-59 HENRY A. FIFIELD HOUSE (ca. 1900): A handsome 2-1\2-story, hip-roofed, clapboard sheathed two-family dwelling with asymmetrical Queen Anne massing and Colonial Revival detailing. It has a 3-1\2-story octagonal corner tower topped by a gently curving bell-shaped roof, and a 2-1\2-story gable-roofed side projection with a Palladian window in the gable. The entablature band and cornice of the main block continue as a stringcourse around the tower, tying it to the block, as does a Tuscan-columned veranda wrapping around the front and one side of the house. At the front, the veranda breaks forward at the end away from the tower to mark the entrances, and is surmounted at this point by a second-story porch with ramped balustrades and columns supporting a roof.



Above the porch is a gabled dormer with garland-and-swag plasterwork filling the gable end. The house was erected for Henry Fifield, a clerk at the Grant Mill, a cotton textile manufactory.

- 93 GEORGE C. LYON HOUSE (1898-99); Martin & Hall, architects: A handsome 2-1\2-story, 3-bay, hip-roofed, clapboard-sheathed, cubically massed Colonial Revival dwelling with an elaborate central entrance bay, first-floor facade windows with shouldered architraves and molded caps, quoin-block trim, an entablature bank and dentil and modillion cornice, gabled dormers, and a flat roof deck without a balustrade. The entrance bay contains a double-leaf doorway framed by broad double-hung sidelights and a transom, surmounted by an oriel with flanking panels over a semi-circular portico with their composite columns, a modillion cornice, and floor- and roof-level ramped balustrades with urn-topped newels. George C. Lyon was a partner in Hall & Lyon, proprietors of two downtown pharmacies.
- 130 FANNIE M. AND GEORGE H. TILLINGHAST HOUSE (1916): A fine 2-1\2-story, 5-bay, flank-gable-roof, Georgian Revival style brick dwelling with a central neo-Federal pediment fanlight doorway flanked on each side by slit windows, long first-story windows fronted by shallow wrought-iron false balconies, a central arched window on the second story, stone keystones over the windows, a sun porch on one side, a stringcourse between stories, a modillion cornice, and a pair of gabled front dormers. The house was built for Fannie M. Tillinghast and her husband George H., a bookkeeper.
- 194 ALBERT GERALD HOUSE (1904); Hilton & Jackson, architects: A 2-1\2-story, 3-bay, flank-gable-roofed, Georgian Revival-style brick dwelling with a central fanlight doorway under a shallow portico with Tuscan columns, impost blocks, and an end-gable roof; a shallow central second-story oriel with panes and mullions in a Shavian-type Queen Anne pattern; triple windows on each side of the entrance; marble keystones over many of the windows; a sun porch on one side; a bay window on the opposite side; a rear ell; a modillion cornice; urn-topped pedestal blocks at the front corners of the roof; and segmental-roofed dormers. Albert Gerald was an attorney with the firm of Edwards & Angell.
- 200 JOHN J. GILBERT HOUSE (altered 1939); Lloyd W. Kent, architect: A 2-1\2-story, 4-bay, hip-roofed brick dwelling with neo-Georgian and neo-Regency detailing and crisp, geometrical masses inspired by International Style design. Set on a brick-walled terrace on a corner lot, it has a recessed off-center entrance framed by rustication of raised brick work, an octagonal window over the entrance, 12-over-12 windows with white stone keystones and louvered shutters, a bow window on one side, a side wing, no eaves overhang or cornice, and arched dormers. This house was originally constructed in 1901, facing Olney Street, and altered in 1924. John J. Gilbert, a physician, and his wife Angela P. in 1927. The Gilberts altered the house to its present form in 1939.
- 215 HAROLD A. AND MARGUERITE P. MACKINNEY HOUSE (ca. 1906): A large 2-1\2-story, hip-roofed asymmetrical Tudor Revival dwelling with shingle-clad first story, stucco-and-timber upper stories, two gabled front pavilions of different size projecting from the upper stories, a bay window under one of the pavilion overhangs, a central timberwork entrance portico, a side wing, and hipped and shed-roofed dormers. The house was built for Harold A. MacKinney, a clerk at the American Screw Company, and his wife.

- 230 **BALLOU CARRIAGE HOUSE (1900-01)**; Martin & Hall, architects; (1956-57); Pat Acciardo, architect: A 1-1\2-story, gambrel-roofed, Georgian Revival style brick structure with a central projecting, segmental-roofed pavilion containing a second-story Palladian window and an octagonal, arcaded cupola with lower-filled openings and a dome. Set end to Arlington Avenue, it faces Olney Street and was originally the carriage house of the Frederick A. Ballou House at 366 Olney (see entry). It was converted into a residence by William M. Mauran in 1956-57.
- 231 **EDWIN O. CHASE HOUSE (1925)**; Marshall B. Martin, architect: A handsome 2-1\2-story, hip-roofed, brick neo-Georgian dwelling with a central gabled, projecting entrance pavilion flanked by bow windows; a front terrace; quoins trimming the main block and pavilion, a modillion cornice; gabled dormers; and a Tuscan-column, segmental-roof portico sheltering a doorway with a blind fan. Chase was president of Burrows & Kenyon, Inc., lumber dealers.

#### BALTON ROAD

- 25 **FREDERICK AND ALBINA E. BODELL HOUSE (1928)**; William T. Aldrich of Boston, architect: A handsome dwelling designed in the manner of a small, late 17th- or early 18th-century English manor house, set on a large lot partly surrounded by a brick wall. Constructed of hollow tile with Flemish-bond brick veneer, it comprises a 2-1\2-story, hip-roofed main block with a 1-1\2-story, hip- and gable-roofed, L-shaped service and garage wing extending from one side. The house has a garden front and an entrance front facing a vehicle court framed by the main block and the service wing. The 7-bay garden front contains a central segmental-pediment doorway surmounted by a stone bay with a shallow relief carving of a shouldered architrave around the window. The entrance front has a central 3-bay, end-gabled entrance pavilion with a doorway framed by pilasters and a pediment. There are segmental relieving arches over the windows and segmental-roof dormers. This house, one of the grandest and most costly erected in Providence in the 1920s, was built for Frederick and Albina E. Bodell. Mr. Bodell was a partner in Bodell & Company, a banking and brokerage firm.
- 45 **EDMUND J. AND MARGARET A. SULLIVAN HOUSE (1931-32)**; Edwin E. Cull, architect: A large, handsome, 2-1\2-story brick dwelling in the Georgian Colonial style of the middle Atlantic region, with segmental-arch ground-floor windows, paneled shutters, a modillion cornice, arched dormers, and a hip roof with a flat, central deck surrounded by a balustrade. Set on a corner lot, the house has two facades: one facing Balton Road and one facing a garage court opening off Intervale Road. The Balton Road front contains a recessed central doorway trimmed with Ionic pilasters on pedestals, a cushion-frieze entablature, and a segmental pediment. The more elaborate courtyard front has a pedimented doorway in a central projecting entrance pavilion flanked by large bow windows.

#### BARBERRY HILL

- 6 **WILLIAM L. AND MAY I. SWEET HOUSE (1902)**: A 2-1\2-story, 5-bay, gable-roofed neo-Georgian style brick dwelling with a central entrance style brick dwelling with a framed by sidelights and an elliptical fanlight, Ionic pilasters,

and a segmental pediment; a tripartite central window; gabled dormers; and a sun porch with Ionic corner pilasters and a bow window. William Sweet was treasurer of the Rumford Chemical Works, manufacturers of baking powder and other food additives.

- 47 FREDERICK T. MOSES HOUSE (1922): A 2-1\2-story, T-shaped, stuccoed English Cottage-style dwelling comprising a projecting front wing topped by a hip roof with elongated foreslope and a gable-roofed cross wing. The main entrance is at one of the corners of the "T" under a segmental hood. The house was built for Frederick T. Moses, president of the Fireman's Mutual Insurance Company.
- 48 ARCHIE W. AND ADDIE L. MERCHANT HOUSE (1924); Clarke & Howe, architects: A 2-1\2-story, gable-roofed, 5-bay, neo-Federal brick dwelling prominently sited on a sloping lot with terraced lawn. It has a central entrance portico with Ionic columns, an interlace frieze in the entablature, and a Chinese Chippendale roof balustrade; a tripartite center window with engaged colonettes and a segmental pediment; patten-brick blind arches over the ground-floor facade windows, stone keys over the other windows; and a modillion cornice with a reeded-panel frieze beneath it. Archie W. Merchant was president of A. W. Merchant, Inc., building contractors.

#### BLACKSTONE BOULEVARD

BLACKSTONE BOULEVARD (1892-1904): A broad parkway comprising two parallel roadways separated by a landscaped median strip, connecting Butler Avenue on the south with Hope Street on the north. Its development was first proposed by the Proprietors of Swan Point Cemetery in 1886. The Proprietors engaged Horace W. S. Cleveland, landscape architect for Roger Williams Park and portions of Swan Point, to draw plans for widening Butler Avenue from Elton Street to Rochambeau Avenue and extending it northward in a curve to meet Hope Street. Construction of the Boulevard was authorized by the General Assembly in 1890. The roadways were constructed between 1892 and 1894 and a trolley line was built on the median about 1902. Landscaping of the median was completed in 1904, as was a rustic trolley shelter of boulders, opposite the cemetery entrance, commissioned by the Proprietors of Swan Point and designed by Stone, Carpenter & Willson. Intended to provide a suitably attractive route from the more densely settled portion of the city to Swan Point, Blackstone Boulevard improved access to the previously remote upper East Side and became in time one of the most prestigious residential area in Providence.

- 8-12 LINCOLN APARTMENTS (1920): A large 3-story, flat-roofed, rectangular apartment block with a pair of entrances, each flanked on both sides by bay window stacks, and stuccoed walls articulated with bands of brick trim. The entrances are sheltered by columned porticos surmounted by attenuated Palladian-motif windows. The structure was built for Benjamin H. Jackson, who formed a holding company, the Jackson Development and Realty Company, to manage the building in 1921. Among the early residents was Frederick B. Thurber, president of the Tilden-Thurber jewelry store (see entry for 518 Cole Avenue).
- 35, 37 HOSEA K. MORTON and DAVID WALDRON HOUSES (ca. 1881): A pair of similar 2-1\2-story, 2-bay facade, end-gable, side-hall-plan cottages with some

ornamentation. Morton, a photographer, built and occupied number 35; David A. Waldron, a broker, lived in Barrington and rented out number 37. These houses are part of a small group of relatively early houses clustered near the intersection of Butler and Irving Avenues at the beginning of Blackstone Boulevard.

- 55 CHARLES H. REED HOUSE (1875): A handsome 1-1/2-story, 2-bay, end-gable-roofed, clapboard-sheathed, side-hall plan vernacular cottage with a door hood on massive brackets; a front bay window; and Carpenter Gothic jigsawn boards trimming the door hood, bay window, and raking eaves of the gable. The house next door at number 51 was probably identical to this before it was remodelled with a neo-Colonial doorway and picture window. This dwelling, historically important as one of the oldest on the Boulevard, was built for Charles H. Reed, a reed maker.
- 87, 91 ESTHER M. KANE HOUSES (1936): An unusual pair of 2-story brick dwellings, with narrow ends set facing the street and masses stepping out in a series of side projections to form mirror-image "L" shapes which bracket a courtyard-like space opening onto the Boulevard. Number 87 is Tudor Revival in style, with gabled roofs, a prominent stepped side chimney, and stucco-and-timber sheathing on the upper story of the side projection containing the main entrance. Number 91, simply detailed to evoke the architecture of the English Regency period, has a heavy cornice molding surmounted by a roof parapet, a slab chimney on the side, a second-story octagonal window in one side projection, and an arched entrance with a rusticated stone surround in the other side projection. The lots on which these houses stand originally contained a wooden Victorian dwelling once owned by William E. Parkis. In November 1935 the Parkis Estate was purchased by Esther M. Kane, wife of Benjamin N. Kane, the president of the John M. Dean and the Interstate Furniture Companies. The existing brick structures were subsequently erected. Mrs. Kane conveyed the houses to Sidney A. and Edythe A. Kane (#87) and Irwin E. and Charlotte L. Kane (#91), her sons and daughters-in-law. The Kane brothers worked for their father, the former as a salesman and the latter as a manager. Sidney Kane sold his property almost immediately to Samuel P. Tabor, chief clerk of the General Chemical Company, and his wife Ethel S. Tabor.
- 95 THEODORE F. LOW HOUSE (1963); Millman Associates, architects: A 1-story, vertical-board-sheathed, rectilinear contemporary style dwelling with a flat roof punctuated by a pair of end-gable clerestories and an airy front entrance canopy and carport of post-and-beam construction. Vaguely Japanese in character, it was purchased soon after its completion by Theodore F. Low, president of the Simms Corporation, oil-burner dealers, and principal partner in Theodore F. Low Associates, yacht brokers.
- 97 FRANKLIN L. HATHAWAY HOUSE (1871): A 1-1/2-story, gable-roofed, clapboard-sheathed, L-shaped Victorian vernacular dwelling with a 3-bay front wing flanked by one side by a stickwork porch sheltering a front-facing entrance set in the side wing. The house has a bay window on the side wing, thick drip mold caps over the windows, and scalloped bargeboards trimming the gable ends. One of the oldest houses on the Boulevard, it was probably constructed by its original owner, Franklin L. Hathaway, a partner in the carpentering firm Hathaway & Douglas.

- 129 HENRY V. A. JOSLIN HOUSE (1909): A long, 2-1\2-story, flank-gable-roofed dwelling in the form of a horizontal rectangular block. Its asymmetrical first-floor facade--with an off-center, fanlight-topped entrance framed by pilasters and a pediment; tiny windows flanking the entrance; a group of four windows to one side; and a sun porch on the other side recessed into the end of the house--is surmounted by seven bays in the second story. The walls are covered with white-painted shingles laid to produce a banded effect and the roof has broad overhanging eaves and eyelid dormers. The house was built for Henry V. A. Joslin, secretary of the Rhode Island Company, operators of the metropolitan Providence trolley system.
- 140 ROSEMARY C. AND CHARLES D. DUNLOP HOUSE (1908); Clarke & Howe, architects: A splendid large-scale 2-1\2-story, 3-bay, flank-gambrel-roofed, clapboard-sheathed Colonial Revival dwelling. It has a broad central entranceway with sidelights and an elliptical fanlight; an Ionic entrance porch with a central front bow, a modillion cornice, and a roof balustrade with urn-topped posts; a tripartite Queen Anne central second-story window; composite corner pilasters; a full entablature and modillion cornice extending around the house; a side bay window with a roof balustrade; a parapet balustrade at the front of the gambrel roof; and front dormers with high-pitched end-gable roofs. Mr. Dunlop was a vice president of the Providence Washington Insurance Company.
- 145 MARY B. AND ASHBEL T. WALL, JR., HOUSE (1916-17): A 2-1\2-story, 5-bay, flank-gable-roofed, Georgian Revival-style brick dwelling with a central Tuscan-columned entrance portico surmounted by a wrought-iron balustrade; a tripartite central second-story window with a marble keystone; a modillion cornice; a 2-story, flat-roofed side wing; and a broad multi-sash front dormer containing a central segmental-arch window. Ashbel T. Wall, Jr., worked for the A.T. Wall Company, a gold and silver plating company owned by his father.
- 161 LESTER J. AND JANET S. ROBINSON HOUSE (1949): An austere hip-roofed Contemporary-style dwelling comprising a 2-story, rectangular main block set end to the street and a 1-story, rectangular, perpendicularly arranged garage wing containing the main entrance at the intersection of the two blocks. Clad in fieldstone masonry and vertical-board siding, it represents the typical approach to modern American design from the late 1930s through the 1950s, which combined the use of crisp geometric forms derived from European International Style practice with the use of natural wall-cover materials. The house was built for Lester S. Robinson, vice president and secretary of the Nathan Kaufman Company, Inc., dealers in precious stones and beads.
- 165 WILLIAM H. AND EDNA S. CORREA HOUSE (1920): A 2-1/2-story, hip-roof, 3-bay-facade dwelling with horizontal massing and broad, sprawling proportions reminiscent of the work of Prairie School architect George S. Maher. It has a few simple Colonial references such as a front portico, shutters, and a modified Palladian motif dormer typical of such "modern" houses in New England.
- 180 WARREN H. AND MAUDE E. B. DURKEE HOUSE (1914): An unusual 2-1\2-story, L-shaped, gable-roofed, brick and stucco dwelling reflecting the influence of the Queen Anne, Medieval Revival, and Bungalow styles. A veranda with brick piers, wooden segmental arches, and exposed-rafter bracketing runs across the facade of the transverse wing and wraps around the end, extending beyond to form a porte-cochere. The second story mass is broken by an octagonal

corner bay and an end bay sheltered by the overhanging eaves of the main roof and a pent roof extending across the end of the transverse wing. Boards are applied to the wall in places to represent half-timber work and there is an overhang in the peak of the end gable supported by a row of corbels. The eclectic house was built for Warren Hayward Durkee and his wife Maude. About the time it was constructed, Durkee left his position as a salesman for Arnold, Hoffman & Company, chemical and dyestuff suppliers, to form his own firm, Warren H. Durkee & Company, manufacturing chemists.

- 188 WILLIAM MCDONALD, JR., HOUSE (1908); Clarke, Howe & Homer, architects: A 2-story, 5-bay, hip-roofed, neo-Federal style brick dwelling with a semicircular, columned central entrance portico; white marble splayed lintels with raised keystones over second-floor windows and with raised keystones and end voussairs over ground-floor windows, a modillion cornice, and tall end-wall chimneys. The house, set on a lawn terrace with a stone retaining wall, was designed for William McDonald, Jr., a former medical director at Butler Hospital who had just begun a private medical practice at the time of this house's construction.
- 200 ROBERT L. WALKER HOUSE (1910): A handsome 2-1/2-story, 3-bay, gambrel-roofed Colonial Revival dwelling with a brick first story; an overhanging shingle-clad second story; an elaborate central entrance portico with paired Ionic colonettes, a modillion cornice, and a ramped balustrade on the roof with urn-topped newels; a central oriel window; gabled dormers; and multi-paned, picture-window-type bay windows flanking the portico. It was built for Robert L. Walker, president of Robert L. Walker Company, dealers in real estate, mortgages, and insurance; treasurer of Providence Realty Company, and secretary and treasurer of the Title Guarantee Company.
- 203 FIRST PRESCOTT O. AND MARY C. CLARKE HOUSE (1895-96); Clarke & Spaulding, architects: A handsome 2-1/2-story, gable-roofed, L-shaped, brick and stucco-and-timber Tudor Revival with a shallow polygonal, conical-roofed entrance pavilion at the intersection of the wings and a densely planted front terrace with a stone retaining wall. It is an important landmark in the architectural transition from the Queen Anne Shavian style to the Tudor Revival of the early 20th century. Prescott O. Clarke, then partner in the Providence architectural firm Clarke & Spaulding, designed the house for himself and his wife. The Clarkes sold the house in 1906 to William B. Greenough, a lawyer and then Rhode Island Attorney General, and moved to 219 Blackstone Boulevard (now the somewhat altered dwelling at 79 Clarendon Avenue).
- 210 ARCHIBALD SILVERMAN HOUSE (1923): A 2-1/2-story, gable-roofed, unarcheological neo-Georgian brick dwelling with a broad, projecting central entrance vestibule fronted by engaged Ionic columns and topped by a segmental-arched roof with modillion cornice; asymmetrical window arrangement on the facade with a pair of oriels at second-floor level; hip-roofed dormers; and blind fans over ground-floor windows. It was built for Archibald Silverman, co-owner of Silverman Brothers, manufacturing jewelers; president of City Real Estate Company; and president of Cosmopolitan Trust Company.
- 220 BURTON A. EMERY HOUSE (1926): A handsome 2-1/2-story, hip-roofed brick dwelling modeled after the Georgian Colonial houses of Tidewater Virginia. It has a 5-bay facade with a 2-bay extension on one side, a central double-leaf door framed by fluted pilasters and an elaborately carved broken-scroll pediment

surmounted by an arched window, and segmental-head dormers, and is set on a stone-walled lawn terrace. It was constructed for Burton A. Emery, co-owner of Emery Brothers, operators of Emery's Congress [Bowling] Alleys.

- 249 **GEORGE BRIGGS, JR., HOUSE**, later the **ALICE SAMUELS HOUSE**, now the Donley Vocational Rehabilitation Center (ca. 1915); architect unknown; (1981); C. E. Maguire, architects: A large 2-1\2-story, hip-roofed, brick and stucco-and-timber dwelling combining features of the Prairie School, neo-Georgian, and neo-Tudor styles. The main block--with its central projecting vestibule topped by an oriel, rectangular ground-floor bay windows, segmental relieving arches over other windows, and hipped dormers--is symmetrical except for the end-wall chimneys, one of which is an unusual, massive, stepped, L-shaped mass resembling the buttress of a Gothic cathedral. Symmetrically placed 1-story wings--one with a gable roof and one with a hip roof--run back from the rear of the main block's sides to embrace a rear terrace. A long 1-1\2-story wing runs off one side of the main block. The house was built for George Briggs, Jr., secretary of the Screw Machine Products Company. It was purchased in 1927 by Alice M. Samuels, wife of Joseph Samuels (1868-1939). Mr. Samuels was a co-founder and President of the Outlet Department Store. The house was acquired by the State of Rhode Island, which opened a vocational rehabilitation center here in 1945. Now the Dr. John E. Donley Rehabilitation Center, the building was enlarged with a modern addition to the rear in 1981.
- 262 **KEEFE SURGICAL HOSPITAL** (1914): A 3-story, flat-roofed, rectangular-block, simple neo-Georgian brick structure with a projecting central pavilion, a central columned entrance portico topped by acroteria, white marble splayed window lintels, and a modillion cornice. Originally two stories tall, it was constructed as a private hospital by Providence physician John W. Keefe. It served as St. Francis' Friary for a community of Capuchin monks from 1937 through the 1960s and since 1973 has been occupied by the New England Academy of Torah.
- 288 **BERESFORD-NICHOLSON HOUSE** (1910-12); Clarke, Howe & Homer, architects; (1919); Jackson, Robertson & Adams, architects: A large, asymmetrical, 2-1\2-story, hip-roofed, stuccoed dwelling in the style of a picturesque English country house, set end to the street on a large lot fronted by a stuccoed wall. It has a number of wings and projecting pavilions, among them a stone-faced entrance pavilion subdivided into end gable- and flat-roofed sections. The entrance pavilion contains a door with a flaring Regency style hood and a segmental-arch tripartite window above, both under the gabled section, and a second-story octagonal window in the flat-roofed section. The property originally extended to Slater Avenue and included a 1- and 1-1\2-story, hip- and gable-roofed, stuccoed garage and servants' quarters at 315 Slater Avenue (built 1925). The house was originally designed by Clark, Howe & Homer for William and Florence Beresford and was enlarged and altered by architects Jackson, Robertson & Adams for the second owners, Paul C. and Martha F. S. Nicholson. Mr. Beresford was a salesman with the Bodell & Company banking and brokerage firm (see entry for 25 Balton Road) who formed his own brokerage firm, Beresford & Company, about 1916. Mr. Nicholson was vice president and treasurer of the Nicholson File Company, one of Providence's largest and most important manufacturing industries.
- 345 **BUTLER HOSPITAL** (1844 *et seq.*): A private psychiatric hospital comprising 13 major buildings set on 114 acres of landscaped grounds and woodland. In 1844 the organizers of the Rhode Island Asylum for the Insane purchased the Grotto

Farm on the banks of the Seekonk River, with its brick farmhouse (1731) built by Richard Brown. Center House (1847), the original hospital building, was designed by the firm Tallman & Bucklin, with their apprentice Thomas A. Tefft most likely responsible for the final design in the Tudor Gothic style. The center section of this structure was raised to 4 stories in 1906, and mansard roofs were added to the connecting wings. Two later wings were added at 45-degree angles to each end of the original complex: Sawyer House (1886-88; Stone, Carpenter & Willson, architects) on the west and Goddard House (1897-98; Hoppin & Ely, architects) on the east. In 1977 a modern addition was built onto the front (J. Robert Hillier, architect). Other buildings of this campus-plan facility, set north of Center House, include Ray Hall (1864; Charles E. Hartshorn, architect), the David Duncan Ward (1873-75; Stone & Carpenter, architects), and Weld House (1899-1900; Hoppin & Ely, architects). The handsomely landscaped surroundings were initially designed by the nationally prominent landscape gardener H. W. S. Cleveland of Chicago (1859) and further work was carried out by Olmsted Brothers of Brookline, Massachusetts (1906). One of the oldest private psychiatric hospitals in the country, Butler is an early example of both the humanitarian reform in treatment of the insane and 19th-century health theories regarding the therapeutic and restorative value of peaceful and secluded rural environments. Founded and heavily supported by local patrons--including Nicholas Brown III, Moses B. Ives, and Cyrus Butler, for whom the facility was named--the hospital has played a significant role in the state's medical history.

- 346 HERMAN W. AND ANITA LAZARUS HOUSE (ca. 1950): A flat-roofed, L-shaped Contemporary-style dwelling sheathed in fieldstone and vertical-board siding, comprising a 2-story main block set end to the street and a perpendicular 1-story wing containing a 2-car garage. Mr. Lazarus is president and treasurer of Woodrow's Modern Age, Inc., furniture dealers specializing in contemporary style merchandise.
- 436 J. RICHMOND FALES HOUSE (1927-28); Marshall B. Martin, architect: A large and handsome 2-1/2-story, L-shaped, gable-roofed, brick and stucco-and-timber Tudor Revival dwelling set on a corner lot. Its wings are arranged along the street frontages with the side wing projecting forward slightly beyond the front wing, forming an end-gabled pavilion at one end of the facade. There is also a gabled pavilion projecting from the side of the side wing. The main entrance, with a Tudor-arch stone enframingent, flanks the front pavilion. There are prominent front and side chimneys with flue columns topped by terra-cotta chimney pots. The upper stories of parts of the side wing are articulated with timber-work infilled with stucco on the side and with chevron, herringbone, and other patterned brickwork on the end comprising the front pavilion. The house was built for Jerome Richmond Fales, a cotton textile manufacturer. This is probably the best example of the Tudor Revival style in Providence.
- 450 ETHEL H. AND E. IRVING ROGERS, JR., HOUSE (1928): A large 2-1/2-story, gable-roofed unarcheological neo-Georgian style brick dwelling following an unusual T-shaped plan with a projecting, angled entrance bay at one corner of the intersecting wings. The entrance is sheltered by a columned portico with a wrought-iron balustrade forming a balcony for a second-story window. The front wing is fronted by a 1-story sunporch with a roof deck cut into its shed roof, and a ground-floor bay window terminates one side wing. The house was built for E. I. Rogers, Jr., vice president of Parks Brothers & Rogers, jewelry manufacturers, and his wife.



- 514 ISAAC & SUSAN F. ROSE HOUSE (1928-29); Marshall B. Martin, architect: A large, 2-story, stuccoed Mediterranean style dwelling with a 3-bay main block, articulated by raised, stuccoed quoin blocks, and set-back side wings, all covered by pantile hip roofs. It is accented with Renaissance-derived detailing executed in polychrome glazed terra-cotta, including a central entranceway with engaged columns and a broken pediment, a triple-arched central second-story window, and classical architraves surrounding some first-floor windows. First occupied by Isaac Rose, a partner in the Joseph Marcus & Company furniture dealership, this house may have been built for Richard F. Richardson, a developer responsible for the construction of several dwellings in the Blackstone Boulevard Realty Company Plat.
- 585 SWAN POINT CEMETERY (1846 *et seq.*): A picturesque 19th-century rural cemetery encompassing about 210 acres of naturally landscaped grounds overlooking the Seekonk River just north of Butler Hospital (see entry above), with informal plantings of trees, shrubs, and flower beds; winding roads and footpaths meandering over rolling and flat terrain; and a wide variety of monuments and tombs. Service structures include a brownstone-faced Romanesque style receiving tomb (1846; Thomas A. Tafft, architect); a 1-story, Gothic Revival stone office (1905; Stone, Carpenter & Willson, architect); an attached Gothic Revival chapel (1932; John Hutchins Cady, architect); a Gothic Revival chapel and crematorium addition (1947); and a modern stone addition with columbaria and a mausoleum (1960s). The first purchase of property, measuring about 59 acres, was made by the Proprietors of Swan Point Cemetery in 1846, and the grounds were consecrated 29 June 1847. Up to 1870 development occurred east of the Neck Road to Pawtucket, now the Old Road, a private way within the cemetery. Between 1870 and 1900 the Proprietors acquired sections of the Perry Farm to the west until part of the cemetery holdings extended as far as Hope Street. The Proprietors later promoted the construction of Blackstone Boulevard (see inventory entry), which eventually became the western boundary of the cemetery, the remaining land to the west donated for park or highway purposes or sold as house lots. Landscape architects associated with the cemetery's design include Niles B. Schubarth (1846-63), Horace W. S. Cleveland (1886), and Olmsted Brothers (1911-13 plan, followed to date). Long considered the most prestigious burial ground in the Providence metropolitan area, Swan Point contains the graves of many people prominent in the history of the city and state, and its impressive array of monuments and tombs constitutes an encyclopedic collection of funerary art and architecture of great historical and aesthetic significance.
- 624 SAMUEL AND GERTRUDE J. ROSEN HOUSE (1956): A large 1-story ranch-type dwelling set on a lawn terrace. It comprises a sprawling main block with horizontal board-and-batten siding and a low gable-on-hip roof fronted by an end-gable central pavilion with stone facing and a broad recessed entranceway surrounded by a heavy frame of pointed pyramidal blocks and a fluted keystone. The house, a representative example of a luxurious suburban residence of the mid-20th century, was built for business executive Samuel Rosen and his wife Gertrude. Mr. Rosen was president of the School House Candy Company; president of the Erco Corporation, a real-estate holding company; and vice president, secretary, and treasurer of the Rosbro Plastics Corporation, a firm co-owned by the Rosen brothers.
- 642 RICHARD AND MARY MAHONEY HOUSE (ca. 1962): An asymmetrical 1-story, hip-roofed, brick and shingle-sheathed ranch house with rectangular horizontal-

block massing a front terrace, large picture windows, and a broad chimney slab rising beside a recessed entrance porch. The entranceway is framed by a reeded architrave with a keystone containing a relief carving of a thistle. This typical mid-20th-century, upper-class suburban dwelling was built for Richard Mahoney, proprietor of the Premium Thread Company, and his wife.

#### BOYLSTON AVENUE

- 21            **GEORGE G. WOOD HOUSE (1909):** A handsome dwelling exhibiting the influence of the Queen Anne, Colonial Revival, and shingle styles, set end to the street. It has a massive flank gambrel roof containing the second story and attic; an end-gambrel-roofed projection over a bay window and a partly recessed, partly projecting Ionic entrance porch on the south side; and shingles laid in a banded pattern. The house was built for George G. Wood, a cashier at the National Exchange Bank.
- 36            **FRANK M. MASON HOUSE (1912):** An unusual 2-1/2-story dwelling in a hybrid Prairie School, neo-Colonial style. It has a brick first story; shingle-clad upper story; an asymmetrical facade with an off-center oriel supported by corbels; a central "temple-front" entrance portico with stubby, massively sealed Ionic columns, modillion cornice, and pediment; Chicago windows flanking the portico; a flank gable roof with hip extensions across the ends; and hip- and shed-roofed front dormers. It was built for Frank M. Mason, a clerk at the Providence Institution for Savings (now Old Stone Bank).

#### BRENTON AVENUE

- 19,25,35      **BRENTON AVENUE BUNGALOWS (1920):** Three nearly identical 1-1/2-story, hip-roofed bungalows with front porches recessed under extended front roof slopes, front dormers with hip roofs partly sheltering balconies recessed into the main roof masses, side bay windows, and hip-roofed side dormers. These dwellings, typical examples of the suburban tract housing erected in Providence in the 1920s and 1930s, were apparently built by the same as yet unidentified contractor or developer. Number 19, with shingled walls and Tuscan porch and balcony columns, was first owned by Samuel Goldberger, a partner in the soft-drink supply firm Goldberger & Steiner. Number 25, with brick and shingle walls and square porch and balcony posts, was originally owned by William Titter, a bookkeeper for the Narragansett Electric company. Number 35, with brick walls and square porch and balcony posts, was owned by Mary A. Crossley, a widow.

#### BUTLER AVENUE

- 104            **WALTER H. COE GARAGE (1908);** Stone, Carpenter & Sheldon, architects: A 2-story, flat-roofed Tudor Revival-style structure with brick rear and side walls and a facade with a brick first story, an overhanging stucco-and-timber second story supported by large brackets with acorn drops, and a modillion cornice. It has an off-center, recessed, stuccoed, segmental-arch, entrance porch flanked on one side by a broad, segmental-arch window-filled opening. The building was probably constructed as a garage and chauffeur's residence for the Walter H. Coe estate at the corner of Butler Avenue and Pitman Street.

- 125      **RICHMOND PARK PLAT COMPANY HOUSE (1907):** A 2-1/2-story, 3-bay, flank-gable-roofed, clapboard- and shingle-sheathed Colonial Revival dwelling with a central entrance sheltered by a Tuscan-columned porch with a roof balustrade, a central second-story oriel, a 2-story bay window on one side, a modillion cornice, and gabled dormers. This house is a particularly handsome and well preserved example of a type and style commonly seen throughout older sections of the East Side. It was built for the Richmond Park Plat Company, a real estate investment enterprise headed by Walter E. Richmond, president of the American Emery Wheel Works at 331 Waterman Street, who at one time lived in the dwelling which stood across the street on the site of the Almacs supermarket. The Richmond Company retained ownership of the property until 1920, renting it before then to a number of parties. The house's first occupant was Gilbert C. Carpenter, one-time assistant treasurer of the Congdon & Carpenter metal-supply firm.
- 163      **LORENZO SEARS HOUSE (1891-92):** A large, asymmetrical, 2-1/2-story, cross-gable-roofed, shingle-clad dwelling with a side projection, an L-shaped wraparound veranda now partly enclosed, a second-story recessed corner loggia now enclosed, stucco-and-timber detailing in the front gable, and a square front-corner turret with stucco-and-timber wall panels and a square domical roof topped by a finial. This once-handsome house was built for Lorenzo Sears, professor of rhetoric and oratory at Brown University.
- 230-36      **BUENA VISTA APARTMENTS (1912-13);** Frank W. Woods, architect: A large 3-story, stucco-covered apartment building combining features of the Bungalow and Spanish Colonial Revival styles. Its four segmental-arched, double-leaf entrances with rusticated surrounds of brick are surmounted by panels containing the building's name and shallow, arched end niches containing devil-figure sculptures holding chains which support Beaux-Arts wrought-iron and glass canopies over the doors. The building is covered by a pantile hip roof with overhanging eaves articulated by exposed-rafter brackets and paired angle braces. The building, containing twelve apartments, was constructed for Edgar A. Hopkins, a real estate dealer and investor, and Bradford Campbell, partner in Whipple & Campbell, gold refiners. Hopkins and Campbell both resided here themselves. Among the other original tenants were Charles H. Wagenseil, treasurer of the American Electrical Works in East Providence; Samuel F. McIntosh, a constructing engineer; Francis A. Crum, an agent for the Equitable Life Assurance Society; Frederic N. Luther, editor of the *Providence Tribune*; James H. Oppenheimer, an employee of Snow & Westcott, manufacturing jewelers; and Earl L. Miller, president of the U.S. Knitting Company, a cotton-yarn factory in Central Falls.
- 271      **CHRISTOPHER A. PIERCE HOUSE (1870):** An asymmetrical, 2-1/2-story, mansard-roof Second Empire house with a large front porch and bracketed window caps. It illustrates a typical form for neighborhood houses in the 1860s and 1870s. Pierce was a partner in Hill & Pierce, a coal dealership.

#### CLARENDON AVENUE

**COLE FARM VILLAGE HOUSES (ca. 1867):** These three plain, modest cottages, in the Victorian vernacular style derived from the Greek Revival, are remnants of a hamlet near the intersection of Cole and Clarendon Avenues which was once inhabited by workers on the nearby Cole Farm. This farm had been

established by 1732, when Richard Brown built the farmhouse forming the oldest portion of the dwelling now at 12 Cole Farm Court (see entry). At the turn of the century Cole Farm Village had about 100 residents and a general store. The Cole Farm survived as a horse-breeding operation until 1948, when the last three acres were subdivided into house lots.

- 11 McCune-Day House: A 1-1/2-story, flank-gable-roofed, 3-bay, clapboard-sheathed dwelling with a central front entrance. This was a private residence, built by Ambey McCune and later sold to Michael Day, who moved it here in 1884 from its original site on the rear of the lot next door.
- 20 A 1-1/2-story, end-gable-roofed, 3-bay, shingled side-hall-plan dwelling with shed dormers (the wall cover is a recent alteration). Owned by Washington L. Cole.
- 24 A 1-1/2-story, end-gable-roofed, 2-bay, clapboard-sheathed, side-hall-plan dwelling with a broad flat-board entablature and hood-like cornice molding over the front door and a sympathetically designed, successfully integrated modern addition at the rear and side. Owned by Washington L. Cole.
- 80 LEONARD LEVIN HOUSE (1954-55); D. Thomas Russillo, architect: A 1- and 2-story, flat-roofed, Contemporary-style dwelling composed of asymmetrically arranged, rectangular, block-like units, set on a corner lot bordering Blackstone Boulevard. It is sheathed in stone and horizontal-board siding and has a recessed entranceway under a cantilevered shelf-like hood, a plate-glass window wall, single and grouped awning windows, and a massive slab chimney. Leonard Levin was a dealer in imitation gemstones.

#### COLE AVENUE

- 49 SAINT SEBASTIAN'S ROMAN CATHOLIC CHURCH (1915); Ambrose J. Murphy, architect: A tall, 1-story, end-gable-roofed Academic Gothic church building of random ashlar masonry, with a tall 2-story corner tower and a flche near the chancel end. The corner tower, with a side entrance in the base, has a Gothic-arch belfry and a battlemented parapet. The structure, modeled after the medieval parish churches of rural England, was designed in the austere manner of the prominent Boston architect and architectural theorist Ralph Adams Cram. St. Sebastian's parish started as a mission of St. Joseph's Church on Hope Street. Its establishment is an indicator of the substantial growth in the East Side's Catholic population by the early twentieth century.
- 195 WILLIAM DEGOEY BUILDING (ca. 1923): A 1-story, flat-roofed, brick and concrete-block commercial block with wood and glass storefronts, set on a corner lot. This structure, erected for William DeGoey, was originally designed with stores facing Lincoln Avenue and auto stalls facing Cole Avenue and a rear alley, the latter presumably for rental to nearby apartment dwellers who did not have garage facilities at their residences. The first store in the building was a grocery run by Fred Barstow. The structure now contains four stores facing Cole Avenue.
- 381 L. ROHE AND MARIAN B. WALTER HOUSE (1925): A 1-1/2-story, end-gable-roofed English Cottage-style dwelling with extended side roof slope, full-length side shed dormers, a front chimney in the center of the facade, and an off-

- center gabled entrance pavilion with a Colonial broken-scroll-pediment doorway under a bull's-eye window. L. Rohe Walter was educational director of Northeastern University.
- 507 FRANCIS O. AND MARY A.B. ALLEN HOUSE (1926): A 2-1/2-story, asymmetrically massed, brick neo-Tudor dwelling covered by a saddleback roof with one hipped end and one gabled end. A front chimney near the center of the facade is flanked on one side by a small 1-story, shed-roofed, porch-like bay and an adjoining 2-story, gabled entrance pavilion with a segmental-arch doorway surmounted by a tripartite segmental-arch window and a wrought-iron balcony. Francis Allen was treasurer of the Hazard Cotton Company.
- 508 NEWTON P. AND MARIE L. HUTCHISON HOUSE (1925): A 2-story, 5-bay stuccoed dwelling combining elements of the Prairie School, neo-Colonial, Spanish Colonial Revival, and Bungalow styles, with a pantile hip roof and a central fanlight entranceway under a columned portico with wrought-iron roof balustrade. Mr. Hutchison was principal partner in Hutchison and Company, a banking and brokerage firm.
- 518 FREDERICK B. AND JACQUELINE N. THURBER HOUSE (1926): A 2-story, 3-bay, stuccoed Mediterranean style dwelling with a central Baroque style entranceway containing a recessed door, corner pilasters, and blind arches with rosette relief over ground-floor windows. It was built for Frederick B. Thurber, president of Tilden-Thurber jewelers, and his wife.
- 525 TOM AND JAYNE L. HOWICK HOUSE (1927): A large handsome, 2-1/2-story, gable-roofed, L-shaped Tudor style dwelling with brick, stucco-and-timber, and shingle wall cover, set on a corner lot with its two wings along the street frontages. A projecting, gabled pavilion near the center of the main facade contains a broad, 2-story, segmental-arch, quadripartite window under a drip mold and an off-center, 1-story, projecting gabled entrance vestibule. To one side of the pavilion is a 2-story, rectangular bay window covered by an extension of the roof slope. The facade wall continues beyond the end of this wing and is pierced by an arched gateway, while at the opposite end a prominent chimney anchors the intersection of the two wings. The subsidiary wing contains a 2-car garage in a slightly projecting end bay and has dormer gable breaking the eaves line, a bow window, a side entrance, and a second-story French window with a balcony. The house was built for Tom Howick, a salesman of investment securities for H.M. Bylesby & Company, and his wife. The Howicks sold it in 1930, after the stock market crash of October 1929, to Robert B. Dresser, an attorney with the firm Edwards & Angell, and moved into Dresser's former dwelling at 150 Everett Avenue.
- 526 WILLIAM G. AND JEANE THURBER HOUSE (1926-27); John Sinclair, architect-builder: An imposing 2-story, 3-bay, hip-roofed, stuccoed dwelling in the style of an antebellum Greek Revival southern mansion, with a full-height tetra-style composite-columned portico and a central doorway with sidelights surmounted by a balcony with a classical balustrade. It was built for William G. Thurber, secretary and treasurer of Tilden-Thurber jewelers, and his wife.
- 540 ADOLPH W. AND GRACE M. ECKSTEIN HOUSE (1938); Verna C. Salamonsky of New York, architect: A picturesque 2-1/2-story, gable-roofed, 3-bay dwelling of white-painted random-course ashlar masonry, with design features derived from American Colonial and Federal and English Regency architecture. It has a

recessed central entrance trimmed with fluted composite pilasters, incised bands of reeding and rosettes, an entablature with turned-up backband and dentils, a carved panel of foliage, and a leaded fanlight; a delicate Regency side porch with trellis-work arcade and supports; an arched dormer; and a bow window. It was designed for Providence physician Adolph Eckstein and his wife.

- 546 JAMES AND OLGA BARTLEY HOUSE (1928): A 2-1/2-story, gable-roofed, English Medieval Revival style dwelling with random-coursed stone and stucco wall cover and a central gabled entrance pavilion containing a recessed doorway in a segmental-arched opening under a flaring hood. It was constructed for the proprietor of the Mohican Hotel and his wife.
- 560 WALTER F. AND MARGARET L. FARRELL HOUSE (1936-37): A handsome 2-1/2-story, gable-roofed, brick dwelling in the Georgian Colonial style of the mid-Atlantic region. Its elaborate central entrance with transom is framed by engaged columns and a modillion-trimmed segmental pediment; the cornice is also ornamented with modillions and windows are flanked by paneled shutters. The house was built by the Murdot Company and became the home of Walter and Margaret Farrell in 1937. Walter Farrell was president of the Union Trust Company (later merged with Industrial National Bank).

#### COLE FARM COURT

- 12 COLE FARMHOUSE (ca. 1732? *et seq.*): A 1-1/2-story, gable-roofed, clapboard-sheathed dwelling with an asymmetrical six-bay facade, a front entrance with sidelights, a stickwork front porch, and a side ell. The oldest section of this house was possibly constructed in the early 1730s, when this property was part of the Richard Brown farm (see entry for Butler Hospital, 543 Blackstone Boulevard). Most of the present structure, however, dates from the late 18th or early 19th century, with later 19th-century additions. Cyrus Cole (1775 or 76-1817) married Maria Jackson (1780-1805), a granddaughter of Richard Brown (1711/12-1811 or 12), and served as Richard Brown's executor. He purchased the farm after Richard Brown's death. The property went to Cyrus' son Samuel J. Cole (1807 or 08-1873), then to Samuel's son and grandson, Washington L. Cole (1841-1911) and Francis S. Cole (1873-1962 or 63). The Cole family ran various types of farms on the property until 1948, when a horse-breeding operation was terminated and the remaining acreage was subdivided for house lots. During the farm's most productive period a village for tenant laborers existed on part of the land (see entry for Cole Farm Village houses on Clarendon Avenue).

#### DOYLE AVENUE

- 205 JOHN CANNING HOUSE (1907): A square, 2-1/2-story, hip-roof, 3-bay, center-hall Colonial Revival dwelling with colossal Ionic corner pilasters, splayed lintel trim with keystones, central Palladian window, Ionic front porch, and sidelight and fanlight doorway. Canning was a partner in the law firm Comstock & Canning.
- 210 LADD OBSERVATORY (1890-91); Stone, Carpenter & Willson, architects: A brick structure comprising a 1-story, flat-roofed rectangular block fronted by a central 2-story, domed tower with a semi-octagonal base and a cylindrical upper

story. It has arched windows with rusticated brownstone surrounds, a classical architrave doorway of brownstone at the base of the tower, a gallery around the tower with a balustrade which continues around the roof of the rectangular block, an attic story in the block defined by a stringcourse and containing circular windows, and a low rear wing of wood. The building was erected for Brown University after the funds for its construction were donated by Herbert W. Ladd, a wealthy businessman then serving as governor of the state. Although most of the programs once housed here have been transferred to a newer observatory atop the university's Barus-Holley Building, this structure is still used by Brown and local amateur astronomers.

- 215 THOMAS A. O'GORMAN HOUSE (1893-94): A handsome 2-1/2-story, clapboard-sheathed, asymmetrically massed Queen Anne/Shingle Style dwelling with a 2-story, conical-roofed, cylindrical, tower-like front bay; a gabled side pavilion; and a flaring hip roof which sweeps down at the corner between the front bay and the side pavilion to cover a low entrance porch. This property, part of the Dexter Donation, was leased from the City of Providence and the house was constructed for Thomas O'Gorman, owner of a downtown dime store.

#### EAMES STREET

- 28 DEXTER BROWN FARMHOUSE (ca. 1770?): A 2-1/2-story, 5-bay, flank-gable-roofed, shingle-clad dwelling with a shallow central projecting vestibule containing a sidelight doorway and a 1-story side lean-to with a wedge-shaped bay window on the facade. This property was part of the farm of Dexter Brown (1740-1810). This was a 51-acre tract extending south and east from Cat Swamp Lane and Olney's Lane (now Sessions Street and Morris Avenue). This structure was moved here from a site near 283 Morris Avenue in the late 19th century.

#### EAST MANNING STREET

- 31 AMELIA S. RICHARDSON HOUSE (1889-90): A handsome 2-1/2-story, flank-gable-roofed, clapboard- and shingle-sheathed shingle style dwelling with an off-center front entrance porch recessed under an extended roof slope which cuts around a 2-story, conical-roofed, cylindrical, tower-like corner bay. It was built for Amelia Richardson, widow of Oscar Richardson.

#### EAST ORCHARD AVENUE

- 30 LINCOLN SCHOOL (1913 *et seq.*); Clarke, Howe & Homer, architects (1913): A private day school for girls occupying several buildings on a campus bordering Butler Avenue. The main building is a long, 2-1/2-story, gable-roofed, stucco-covered neo-Georgian structure with gabled end pavilions, a central segmental-pediment doorway, asymmetrical fenestration, and gabled dormers. The school, operated by the New England Yearly Meeting of Friends, is named for the late Professor Lincoln of Brown University. It opened in 1884 in a building at the corner of Brook and Waterman Streets and subsequently occupied quarters at 59 Angell Street and 223 Thayer Street. The present main building was erected a year after the school's incorporation in 1912.

- 51 LILLIAN B. AND ERNEST F. SALISBURY HOUSE (1926): A 2-1/2-story, 5-bay, gable-roofed, shingle-clad neo-Georgian dwelling with a central flat-top neo-Federal entranceway containing a semi-elliptical transom window and a central second-story window topped by a fan-motif blind arch rising up into a small gable breaking the eaves line. Mr. Salisbury was associated with the firm Nightingale, Baker & Salisbury, dealers in iron and steel.
- 65 HERMAN C. AND LUCY M. PITTS HOUSE (1930): A long, 2-1/2-story, hip-roofed, shingle-clad neo-Georgian dwelling with a recessed central entranceway, bow windows at each end of the first-floor facade, a seven-bay second-floor facade, a modillion cornice, and a long shed-roofed front dormer with arched center and end windows. It was built for Herman C. Pitts, a physician, and his wife.
- 75 DAVID P. MOULTON HOUSE (1922): A long, 2-1/2-story, flank-gable-roofed, brick neo-Georgian style dwelling with an off-center main entrance, a glazed entrance vestibule with a wrought-iron roof balustrade, a window above the vestibule topped by a blind arch, a subsidiary front entrance under a trelliswork arbor, asymmetrical fenestration, a polygonal-bay dormer, and a long shed dormer. It was built for David P. Moulton, treasurer of the Weeden Land Company.

#### ELMGROVE AVENUE

- 10 FRANK H. MAYNARD HOUSE (ca. 1925): A 2-1/2-story, L-shaped, gable-roofed Tudor Revival dwelling with brick, timber, and stucco wall cover. An entrance porch with stone-trimmed rusticated segmental-arch openings is set at the intersection of the wings under an extended section of the front wing's roof slope and is surmounted by a square, gabled turret. The half-gable over the porch and the turret are faced with stucco and timber, while the gable end of the front wing is articulated with timbers infilled with patterned brickwork. Broad groups of casement windows are topped on the first floor by splayed stone lintels with keystones, and there is a second-story oriel on the end of the front wing. This house was built for Frank H. Maynard, previously owner and occupant of the large Queen Anne dwelling at 420 Angell Street (see entry). At the time this house was constructed, Maynard was president of the General Fire Extinguisher Company and lived in New York City. He probably had this smaller house built to serve as a residence while he was in Providence on business trips.
- 32 EDWARD C. JOYCE HOUSE (1895-96); Howard K. Hilton, architect: A picturesque 2-1/2-story, clapboard-sheathed Queen Anne/Colonial Revival dwelling covered by a tall, flaring, overhanging hip roof punctuated by a pair of tall brick chimneys. Set on a corner lot, it has a classical entrance porch on the Adelphi Avenue facade, flanked on one side by a pavilion with a polygonal end and a polygonal hip roof. At the corner at which the street facades meet there is an octagonal oriel sheltered by the broad eaves, while the opposite end of the Elmgrove Avenue facade terminates at the cylindrical corner tower with a conical roof. Some of the first-floor windows have broad lintel boards with garland-and-swag carvings and the eaves are ornamented with narrow stick-like modillions. The house was erected for Edward C. Joyce, then Providence's Recorder of Deeds.



- 139-149 **LEO LOGAN COMMERCIAL BLOCK (1922 and 1934):** Two adjoining 1-story, flat-roofed, brick commercial buildings. The older one, number 139-143, has shallow end pavilions topped by arched parapets flanking a pantile-clad false-mansard roof panel, while the newer one, number 145-149, has a central parapet flanked by false-mansard pantile panels. Built for real-estate developer Leo Logan, the building houses businesses serving the growing East Side residential area. Number 139-143 was first occupied by a Mayflower Store, a branch of an early supermarket chain; Benjamin Wilbur's grocery; and Loretta S. Pierce's hairdressing salon. The original tenants of 143-149 were a First National supermarket and Hall's Drug Store, the latter of which is still a tenant.
- 346 **BROWN UNIVERSITY STADIUM (1925);** Gavin Hadden, engineer; Paul P. Cret, consulting architect: An athletic field flanked by concrete grandstands. The larger, to the southwest, is of pier and lintel construction with an arcaded exterior wall, lower towers with arches, bear's-head reliefs, and polychrome terra-cotta medallions with "B" and Brown University arms.
- 360 **NATHAN BISHOP JUNIOR HIGH SCHOOL (1929):** A large 3-story, flat-roofed, brick and limestone Beaux-Arts Classic structure on a corner lot, with symmetrically placed projecting pavilion on all fronts and large-scale detailing. The ground story is treated as a basement capped by a stone water table, above which rise the upper stories, topped by a stone entablature and dentil and modillion cornice surmounted by a brick parapet. The 5-bay, limestone-sheathed main entrance pavilion, centered on the Sessions Street facade, has three recessed entranceways on the ground floor and colossal paired pilasters and engaged Roman Doric columns above, the latter defining the three recessed center bays, which contain arched second floor windows.
- 401 **JEWISH COMMUNITY CENTER (1971);** Lester Millman, architect: A large, Contemporary style brick structure composed of asymmetrically grouped 2-, 3-, and 4-story rectangular-block masses with plain punched windows, some surmounted by brise-soleils, and an entrance portico with narrow posts supporting a flat roof with a broad fascia. It is headquarters for the Jewish Community Center, a private organization providing a variety of social, educational, and recreational programs for its members.
- 425 **MARVEL GYMNASIUM (1927);** Clarke & Howe, architects: A large neo-Federal style brick structure across the street from the Brown Stadium (see entry above), serving as a field house and gymnasium for Brown University. The front section comprises a 2-1/2-story, end-gabled central section flanked by 2-story, flat-roofed, one-bay side wings with roof parapets. The central block is articulated by a 3-bay blind arcade containing doors and windows and by colossal Tuscan pilasters supporting an entablature with a triglyph frieze and mutule blocks and a pediment containing the Brown University arms. This front section is connected to a large 4-story block set partly below street level in a depression. The rear section is covered by a broad low-pitch gambrel roof with a central cupola in the manner of Charles Bulfinch, and has blind arcading on the walls infilled with arched windows. The building, designed by Clarke & Howe, is named for Frederick W. Marvel, Brown University athletic director. .
- 525 **GEORGE E. AND HOPE B. WITHINGTON HOUSE (1928):** A 2-1/2-story, 5-bay, gable-roofed neo-Georgian dwelling with a central entranceway trimmed with fluted Ionic pilasters and a pediment with dentil trim, blind stucco-filled arches over ground-floor windows, and a dentil cornice. It was constructed by

developer Rossiter C. Stark and was purchased by the Withingtons in 1929. Mr. Withington was secretary and treasurer of Roberts & Withington, Inc., dealers in packing house products.

- 585 **RALPH AND JENNIE GREGORY HOUSE (1928-29):** An asymmetrical 1-1/2-story, flank-gable-roofed, brick Tudor Revival dwelling with a small gabled front dormer and an off-center, end-gabled front projection fronted by a 1-story, end-gabled vestibule containing an arched doorway with rusticated stone surround. The front gables have stucco-and-timber detailing. The house, possibly constructed by developer Richard Richardson, was first owned and occupied by Ralph and Jennie Gregory. Ralph Gregory was president and treasurer of Goodwin & Gregory Company, Inc., processors of silversmiths' findings.
- 601 **WINTHROP AND AGNES P. WINSLOW HOUSE (1925):** A 2-1/2-story, gable-roofed, brick English Cottage-style dwelling with the main entrance set under a flaring hood on the side of a central projecting entrance pavilion with an end-saltbox-profile roof. Gabled front dormers break up through the eaves and a 1-story, gable-roofed ell extends from one side. A low brick wall topped by a wrought-iron fence runs along part of the lot frontage. The house was built by Winthrop Winslow, an agent for Massachusetts Mutual Life Insurance Company, and his wife. It was later the home of Albert and Selma Pilavin, donors of an important collection of modern American art to the School of Design Museum.
- 612 **FERGUS J. AND MARY F. C. MCOSKER HOUSE (ca. 1930);** John F. O'Malley, architect: A picturesque 2-story, L-shaped, asymmetrical brick dwelling in the style of an Italian villa, set on a trapezoidal corner lot with the internal angle of the "L" facing the street. It has a pantile-covered hip roof; a recessed, arcaded entrance porch near the intersection of the wings; a projecting front stair bay with an arched landing window, covered by an extension of the roof slope; a trapezoidal, 1-story, flat-roofed side sun porch with a high parapet and floral-boss relief panels in the wall; arched French doors on the ground floor of the main block and sun porch, with contrasting keystone and springer blocks; and extended-rafter eaves brackets with sawn profiles. It was built for Fergus J. McOsker, a Providence lawyer, who moved here from Edgewood with his wife.
- 690 **WALTER S. AND MARGUERITE H. H. STEWART HOUSE (ca. 1929-30):** A picturesque 2-1/2-story, gable-roofed, 5-bay neo-Georgian style brick dwelling with 1-story side wing containing an attached garage and a front terrace edged by dense trees and shrubbery. The central arched entrance is surrounded by wrought-iron trelliswork applied to the walls; windows are accented with flat arches and false wrought-iron balconies and the cornice is trimmed with dentils. This house was erected by contractor-developer Leo Logan and was sold in 1936 to Marguerite Stewart, wife of Walter Stewart, president and treasurer of W. S. Stewart, Inc., auto dealers.
- 715 **J. HOWARD AND ESTELLE A. MCGRATH HOUSE (1935-36):** A 2-1/2-story, gable-roofed, L-shaped, neo-Tudor style brick dwelling with gabled dormers breaking up through the eaves; stucco-and-timber trim in the dormer and front-projection gables; a 1-story, mansard-roofed projecting vestibule flanking the front wing; and a bay window. The house was probably built by Central Falls contractor Joseph T. Majeau and was subsequently sold to J. Howard McGrath, who at the time was United States Attorney for Rhode Island and an associate in the Providence law firm of Theodore Francis Green, then U. S. Senator from

Rhode Island. McGrath lived here while serving as Governor of Rhode Island from 1941-45.

- 716 **GEORGE F. AND JULIEN M. O'SHAUNESSY HOUSE (1929-1930):** A 2-1/2-story, hip-roofed, neo-Tudor style brick dwelling with asymmetrically placed, gabled front projection of varied depth flanking an entrance with a rusticated stone surround and a hood resembling a cutaway gable-on-hip roof with a window piercing the gable portion. A front chimney with terra-cotta pots rises beside the more centrally located front projection, and the facade wall, pierced by an arched opening filled with wrought-iron grillwork, extends beyond the end of the house mass to screen a side terrace. The house was built by contractor-developer Leo Logan and was later sold to Julien O'Shaunessy, wife of George F. O'Shaunessy, a partner in the law firm O'Shaunessy & Cannon who had been a U. S. Congressman from Rhode Island (1911-19).
- 722 **EVERETT J. AND MABEL C. HORTON HOUSE (1928):** A 2-1/2-story, gable-roofed, brick and stucco-and-timber neo-Tudor style dwelling with a centrally placed, recessed-arch limestone entranceway with a label mold above, flanked by an off-center, gabled front projection with stucco-and-timber gable. Everett Horton was the proprietor of E. J. Horton & Company, wholesale flour dealers.
- 730 **ROBERT L. AND CAROLINE S. GILMAN HOUSE (1930):** A handsome, amply proportioned, 2-1/2-story, gable-roofed, neo-Federal style brick dwelling with stepped-block marble lintels over the ground-floor windows, marble keystones over the second-story windows, a modillion cornice, gabled dormers, and an elaborate central entrance bay containing a portico with paired composite colonettes and a roof balustrade, a doorway with sidelights and an elliptical fanlight, and a Palladian window set under an elliptical arch with fan-pattern spandrel infill. Robert Gilman was vice president of Coated Textile Mills, Inc.
- 738 **HERBERT R. AND NELLIE W. DEAN HOUSE (1926):** A 1-1/2-story, flank-gable-roofed, shingle-sheathed dwelling in the Colonial style of the mid-Atlantic region, with a front veranda recessed under the roof slope, a broad front shed dormer, and a central entrance framed by sidelights and a transom. Herbert Dean was an insurance agent and officer of the Shepley Land Company.
- 750 **HIRAM W. AND CHARLOTTE L. EMERY HOUSE (1930):** A large, 2-1/2-story, gambrel-roofed, neo-Georgian style dwelling with brick end walls, clapboard-sheathed facade, a central Palladian dormer flanked by gabled dormers, a modillion and dentil cornice, splayed-lintel window caps with keystones, and a central entrance with sidelights and a blind elliptical fan.
- 753 **EDITH C. THORNTON AND EDITH T. CABOT HOUSE (1930):** A 2-story, hip-roofed dwelling of brick with cream-colored stone trimmings, executed in a hybrid neo-Georgian/Spanish Colonial Revival style. The symmetrical main block has quoins, rusticated first-floor window surrounds with stepped-triangle lintels containing escutcheon reliefs, and a central entrance bay with a shouldered door architrave containing a relief panel of anthemion and palmettes surmounted by a shallow wrought-iron balcony fronting a French window with rusticated jambs. It was built for two widows.
- 757 **MACK AND SYLVIA FORMAN HOUSE (1938-39);** Muir & Rigney, architects: A picturesque dwelling of stucco, stone, and rustic weatherboard modeled after the vernacular farm buildings of northwestern France. It is a 2-story, gable-

roofed, L-shaped structure with a conical-roofed, cylindrical entrance tower at the intersection of its wings.

760. **HARRY B. AND RUTH E. MEAD HOUSE (1928);** Marshall B. Martin, architect: A long, 1-1/2- and 2-story, gable-roofed, asymmetrically massed neo-Tudor dwelling of brick, stone, and stucco-and-timber, with shed and gabled front dormers; an off-center, gabled front projection containing an oriel window and stucco-and-timberwork in the gable; leaded casement windows grouped in horizontal bands; and a Tudor-arch entrance with Tudor-rose spandrel reliefs under a label mold, set in a rusticated stone surround and flanked by a massive stone front chimney with terra-cotta chimney pots. Harry Mead was a Brinks Express Company salesman.
- 767 **HENRY J. AND MARION L. HASSENFELD HOUSE (1932):** A large, 2-1/2-story, gable-roofed, asymmetrically massed dwelling of brick, stone, stucco-and-timber, and clapboard, combining design features derived from English Tudor and German Medieval architecture. An off-center, gabled front projection, flanked by a tall front chimney with tile insets and terra-cotta chimney pots, contains stucco-and-timber and clapboard cladding in the gable and a subsidiary gabled, projecting entrance bay with a doorway surrounded by random-course ashlar masonry and a broad limestone Tudor arch surmounted by timberwork infilled with stucco and patterned brickwork. Henry Hassenfeld was secretary and treasurer of Hassenfeld Brothers, Inc., originally manufacturers of leather novelties, now Hasbro Industries, a Pawtucket-based firm which now the country's largest toy manufacturers.
- 768 **FRED H. AND ADELLE F. PERKINS HOUSE (1930);** William T. Aldrich of Boston, architect: A long, 2-story, hip-roofed, neo-Georgian style brick dwelling with tall end-wall chimneys, bricks laid to resemble dentils at the cornice, and a delicate vine-covered Regency-style front porch with a flaring roof supported by a trelliswork arcade. It is prominently sited at the intersection of Elmgrove Avenue and Blackstone Boulevard and was originally painted white. It was designed for investment broker Fred Perkins and his wife.

#### ELMWAY STREET

- 30 **JOHN B. AND REBECCA OLEVSON HOUSE (1927);** Harry Marshak, architect?: A 1-story, flat-roofed, L-shaped, asymmetrical, stucco-covered Spanish Colonial Revival dwelling with a stepped roof parapet now surmounted by a wooden parapet. The off-center entrance, covered by an arcaded portico with a pantile-covered hip roof, is set between a projecting end pavilion and a set of multi-pane French doors with an arched transom. The pavilion and the bay at the opposite end of the facade each contain triple windows with 12-over-12 double-hung sash in each section. A low-walled terrace extends from the side of the portico to run in front of the French doors, and the facade wall of the pavilion extends beyond the end of the house to form an arched gateway topped by a small gabled pantile roof. This is an unusual, if not unique, example in Providence of a building type commonly formed in the 1920s, in rapidly developing southern California communities such as West Hollywood. The house, possibly built on speculation by Providence architect Harry Marshak, was first occupied by John and Rachel Olevson in 1927. John Olevson was a furniture dealer.

## EMELINE STREET

- 39 **SAMUEL R. AND RUTH FINEGOLD HOUSE (ca. 1953):** A 1- and 2-story, flat-roofed, vertical-board-sheathed Contemporary-style dwelling composed of asymmetrically arranged, rectangular box-like units. Set on a terraced lot on a sloping street, it has a high basement containing a 2-car garage. It typifies modern American residential design of the 1940s and 1950s. The house was built for Samuel Finegold, a newspaper distributor, and his wife.
- MACINTYRE HOUSES (1929):** The three 2-1/2-story, brick and shingle-clad dwellings at numbers 45, 65, and 71 were all erected on speculation by Linus MacIntyre, a building-construction foreman, on land owned by his wife Flora B. MacIntyre. The houses are not identical but are all executed in a freely handled English Cottage/neo-Tudor style. The MacIntyres apparently ran into difficulty marketing the houses after the 1929 stock market crash and through the ensuing depression, and rented out two of the houses for a number of years before selling them. The structures are described in detail below.
- 45 **MACINTYRE-LESAVOY HOUSE:** An asymmetrical, L-shaped, gable-roofed dwelling with an off-center gabled front pavilion flanked by a side chimney in the angle between the wings and an entrance vestibule covered by an extension of the transverse wing's front roof slope. There is a bay window on the front of the pavilion and a 1-story, gable-roofed side sun porch. This house stood vacant after its completion and was first rented about 1933 by Henry T. Cook, an agent for the Connecticut Mutual Life Insurance Company, and his wife Faith S. Cook. It was purchased by Rose LeSavoy in January 1942.
- 65 **MACINTYRE-HERMAN HOUSE:** A long, asymmetrical, rectangular, flank-gable-roofed dwelling with a full-width front shed dormer broken by a cross gable toward one end; an off-center, 1-1/2-story, end-gabled entrance pavilion projecting in front of the cross gable; a rear ell; and irregularly placed casement windows. The pavilion contains a recessed entrance porch below a gable detailed with brick-infilled timberwork. After its completion this house was rented to Bradbury L. and Nettie D. Barnes. It was purchased by William P. Herman in December 1941.
- 71 **MACINTYRE-CLEMENTS HOUSE:** A long, asymmetrical, rectangular, flank-gable-roofed dwelling with a slightly shorter side extension, pent-roof forms extending across the gable ends, a front shed dormer broken by a front gable toward one end, a shorter projecting gable fronting the front gable, an off-center arched entrance with a rusticated stone surround, and irregularly placed casement windows. The MacIntyres sold this house immediately after its completion to Edward D. Clements, an associate editor with the American Historical Society, Inc.

## FAUNCE DRIVE

- 41 **ALAN AND JUDITH JOSEPHSON HOUSE (ca. 1976):** An unusual 2-story, 3-bay, hip-roofed, garrison colonial-type suburban tract dwelling with uncoursed stone facing on the first-story facade, vertical board siding on the second-story facade, and shingle covering on the sides and rear. A pair of diamond-pane bay windows set under the second-story overhang flank a recessed central entrance bay fronted by a 2-story, end-gabled, Palladian-motif portico with paired posts

on each side of a barrel vault. This house, noteworthy for the Post-Modernist character of its tacked-on, simplified neo-Classical portico, was built for Alan and Judith Josephson in a subdivision opened for development in the 1960s on land owned by Brown University.

#### FOSDYKE STREET

- 140      **GEORGE E. AND MAZELLE R. COMERY HOUSE (1933):** A very picturesque 1-1/2- and 2-story, gable-roofed, asymmetrical Tudor Revival style dwelling covered with American-bond and patterned brick veneer and rustic weatherboard sheathing. An end-gabled wing forming half the facade is fronted by a lower gabled projection which is itself fronted by a prominent chimney with a chevron-pattern vertical strip. To one side of this wing is a 1-story, shed-roofed, patterned brick, projecting vestibule containing a Tudor-arch doorway. The vestibule lies in front of a 1-1/2-story side wing with a dormer recessed into the roof slope, and dormer gables break the eaves on the long outer side of the frontal wing. The house was built for George E. Comery, a certified public accountant in the firm Comery, Davison & Jacobson, and his wife.

#### FREEMAN PARKWAY

- 16      **MARY L. HARTWELL HOUSE (1917-18);** Jackson, Robertson & Adams, architects: A 2-1/2-story, gable-roofed, brick English Cottage style dwelling with a gabled, projecting front end pavilion; asymmetrically placed groups of multi-pane casement and double-hung windows; a 1-story side sunporch; two end-wall chimneys; shed-roof dormers; and a recessed segmental-arch entranceway framed by a shouldered architrave, pilasters, and a segmental hood molding. The house was constructed for Mary L. Hartwell, widow of Frederick W. Hartwell, and was occupied by Mrs. Hartwell and her son Joseph C., an engineer for the General Fire Extinguisher Company. The Hartwells moved here from the Queen Anne dwelling at 77 Parade Street which Edward I. Nickerson had designed for Frederick and Mary. Frederick Hartwell had been secretary and manager of the General Fire Extinguisher Company.
- 25      **PAUL C. DEWOLF HOUSE (1925);** Clarke & Howe, architects: A very handsome 2-1/2-story, gable-on-hip-roof, clapboard-sheathed Georgian Revival dwelling with a 5-bay main block and 1-bay side extension; a projecting, gabled central entrance pavilion with a semi-elliptical window in the gable; a semicircular Ionic entrance portico with Chinese Chippendale roof balustrade, surmounted by a Palladian window set in a blind arch; window shutters; a modillion cornice; gabled dormers; and paired interior chimneys. The house was built for Paul Churchill De Wolf, vice president of Brown & Sharpe, the nationally prominent Rhode Island precision machine-tool manufacturing firm, then located in Providence.
- 30      **CLARKE F. FREEMAN HOUSE (1930):** A very large 2-1/2-story, neo-Federal style brick dwelling with a central columned entrance portico topped by a wrought-iron roof balustrade; white marble window lintels with splayed ends and keystones; an overscaled entablature with a dentil and modillion cornice; and a hip roof with gabled dormers, a central deck surrounded by a Chinese Chippendale balustrade, and a central octagonal cupola. It was built for Clarke F. Freeman, vice president of the Manufacturers Mutual First Insurance

Company, by his father, John R. Freeman, president and treasurer of Manufacturers Mutual and a figure who played a major role in East Side real estate development in the 1910s and 1920s.

- 45 HOVEY T. FREEMAN HOUSE (ca. 1929), incorporating the CHARLES A. NICHOLS CARRIAGE HOUSE (1866-68); Clifton A. Hall, architect: An unusual, asymmetrical 2-1/2-story, end-gable-roofed dwelling with a number of 1- and 2-story, gable- and shed-roofed projecting ellis; stuccoed walls; and a neo-Elizabethan stone facade containing a side-hall entrance under a Tuscan-columned portico, a tiny wedge-shaped oriel, and some diamond-pane casements. This structure incorporates a carriage house for the Charles A. Nichols House (1866-68, demolished 1927), a large Gothic Revival stone mansion which stood near the present-day intersection of Morris and Hazard Avenues. The house was occupied by Hovey T. Freeman, a son of business executive and East Side developer John R. Freeman, in the 1920s.
- 60 SIDNEY AND MARY E. F. CLIFFORD HOUSE (1936); Albert M. Harkness, architect: A 2-1/2-story, 3-bay, mansard-roofed brick dwelling combining features of the Georgian and Greek Revival styles. Its projecting, gabled central entrance pavilion contains a recessed doorway with Greek Revival style architrave trim. It was built for Sidney Clifford, partner in the Providence law firm Sherwood & Clifford.
- 70 CLARKE FREEMAN, JR., HOUSE (1954-55); Harkness & Geddes, architects: An unusual 2-story, clapboard-sheathed Contemporary-style dwelling with contained rectangular-block massing, a low-pitch hip roof, and an asymmetrical facade containing an off-center entrance under a flat-roofed portico and a vertical strip window near the center of the wall. The house was built for Clarke Freeman, Jr., and his wife Ann. Freeman was an engineer with the Manufacturers Mutual Fire Insurance Company, a firm once headed by his grandfather John R. Freeman, the prominent Providence business executive and real estate developer.
- 114 HAROLD B. AND BERTHA T. ANDREWS HOUSE (1924): A large, handsome Dutch Colonial dwelling with a brick first story and clapboard-sheathed upper stories; a massive tile-covered gambrel roof containing the second floor and an attic; hip extensions across the gambrel ends; a full-length front shed dormer topped by a small shed attic dormer; a brick end-wall chimney pierced by an arched window; and a central recessed entranceway framed by columns, massive brackets, and an overscaled broken-scroll pediment surmounted by an oriel window. Mr. Andrews was an associate in the firm J. P. Rhodes Company, cotton dealers.
- 124 HENRY O. HINKEL HOUSE (1923): A 2-1/2-story, gable-roofed, English Cottage style brick dwelling with a recessed elliptical-arched entranceway near the center of the facade, a tripartite window over the entranceway, and asymmetrical fenestration and massing. The facade is dominated by a front gable at one end with an extended outer slope giving it a saltbox profile. Hinkel was associated with the J. L. Peirce Company, dealers in oils and starches.
- 141 VINCENT SORRENTINO HOUSE (1930); Russell H. Shaw, architect: A large 2-1/2-story, neo-Georgian style brick dwelling with 2-1/2-story wings flanking the 5-bay main block; tall hip roofs; a central entrance with sidelights and

elliptical fanlight in a Palladian motif arrangement set under a columned, segmental-roofed portico; segmental-arch dormers; and tall chimneys. It is prominently sited at the intersection of Freeman Parkway and Elmgrove Avenue on a lot surrounded by a dense yew ledge. Vincent Sorrentino was president and treasurer of Uncas Manufacturing Company, ring makers.

- 215      LOUIS B. DYER HOUSE (1923): A fanciful 2-1/2-story, stuccoed dwelling combining features of the Prairie School, neo-Georgian, and Spanish Colonial Revival styles. It has a shallow central entrance projection containing a recessed elliptical-arched doorway with a double-leaf glazed door; a wrought-iron balcony fronting a central second-story window with a neo-Baroque enframement of volutes, pilaster strips, and a flattened broken-scroll-pediment cornice molding; asymmetrical facade fenestration; a polygonal bay window on one side; and a massive hip roof with wide overhanging eaves. It was built for Louis B. Dyer, an agent for the Travelers Insurance Company.
- 225      SAMUEL M. AND IDA WHITE HOUSE (1926-28); Harry Marshak, architect: An asymmetrical neo-Tudor style brick dwelling with an end-wall chimney, a front shed dormer breaking up through the eaves, and a front gable at one end of the facade backing an off-center, gabled projecting vestibule with a Tudor-arch entranceway set under an attenuated stone label-shaped lintel. The facade is articulated by timbers into panels filled with American-bond and patterned brickwork and textured stucco. Samuel White was a partner in the W & W Jewelry Company.
- 252      CARRIE AND SIMON SHATKIN HOUSE, or KERNEY-SHATKIN HOUSE (1929-30): An unusual 2-1/2-story, 3-bay, hip-roofed brick dwelling with receding side wings fronted by 1-story, flat-roofed subsidiary blocks; a small circular front dormer; and eclectic Georgian Regency, Spanish Baroque, and Art Deco detailing. The facade of the main block has semicircular oriels with diamond-pane windows on each side of an elaborate central entrance bay. The entrance bay contains a recessed doorway framed by stone pilasters surmounted by low-relief stone volutes flanking a window fronted by a shallow wrought-iron balcony. The subsidiary blocks have arched and flat-top windows arranged in a Palladian motif and roof parapets with relief panels containing an Art Deco-inspired dart pattern. This house was first occupied by Carrie Shatkin and her husband Simon, president of the Standard Realty Company. It may have been built for the Shatkins or construction may have been initiated for Doctor J. Edwards Kerney, the previous owner of the property, who possibly sold the partly completed house to the Shatkins after the 1929 stock market crash.
- 265      GEORGE AND RUTH GERBER HOUSE (ca. 1930): A very fine 2-1/2-story, 5-bay, gable-roofed, clapboard-sheathed Georgian Revival dwelling with corner pilasters, modillion cornice, central entranceway framed by pilasters and a broken-scroll pediment, and splayed lintel caps with raised keystones and end voussoirs over the first-floor facade windows. First occupied by George Gerber and his wife Ruth in 1932, the property on which the house stands was owned successively in 1929 by two individuals who figured in the development of other parts of the East Side, and the house may have actually been constructed on speculation by one of these earlier property owners in 1929 or 1930. George Gerber was the proprietor of George Gerber & Company, wholesale jewelers.
- 270      HARRY AND BESSIE S. WINKLER HOUSE (1929): A 2-1/2-story, 3-bay, hip-roofed brick dwelling in a hybrid Prairie School/neo-Federal style, with 1-story



side sunporches topped with wrought-iron balustrades. Its central columned, segmental-roofed entrance portico is flanked by Palladian windows in blind semicircular arches with fan infill, in the manner of Bulfinch, and is surmounted by another Palladian window under an elliptical arch with fan infill. All windows have stone keystones and the roof contains shed dormers on the sides and a Palladian-motif front dormer. Harry Winkler was a foreman for one of the jewelry manufacturing concerns in the Nemo Building.

330

**ANNA C. AND FREDERICK A. HALLWORTH HOUSE (1929-30):** A handsome 2- and 2-1/2-story, gable- and hip-roofed, brick and stucco-and-timber Tudor Revival dwelling set end to the street behind a stone wall. It has a large multi-pane bow window on the end facing the street, a gabled entrance pavilion on the west side with stucco-and-timber gable detailing and a Tudor-arch doorway framed by stone pilasters and a segmental pediment, and a 2-story garage wing with a front gable backing an entrance courtyard. The property was purchased in May 1930 by Anna C. Hallworth, wife of Frederick A. Hallworth, a buyer for Cherry & Webb. It had been owned by developer Leo Logan in 1929 and it seems likely that Logan initiated construction of the house before the stock market crash. Logan later sold the property to the Rosedale Realty Company, which then conveyed it to the Hallworths. Mrs. Hallworth was either widowed or divorced between 1931 and 1933 and she subsequently married G. Mason Gross, assistant treasurer of the G. L. and H. J. Gross insurance and realty agency. The Grosses lived here into the early 1950s.

#### GANO STREET

257

**DR. EDWIN M. SNOW HOUSE (1861, altered ca. 1940?):** A rather large, boxy, 2-1/2-story, cross-gable-roofed, brick-veneer structure with rusticated corner trim of raised brickwork, a central arched entrance with rusticated trim and a stone keystone, blind arches over the windows defined by patterned brickwork and stone keys and springers, some false wrought-iron balconies ornamenting some windows, and triple arched gable windows under segmental relieving arches. This extensively altered wood-frame building was built as a single-family residence for Dr. Edwin M. Snow, a prominent physician who served for many years as Providence's Superintendent of Health and Registrar of Vital Statistics. The vaguely Mediterranean-style brick veneer was added after 1937. The house, historically noteworthy as one of the oldest surviving suburban villas on the East Side, is also a good example of the sort of modernization that many Providence Victorian dwellings underwent when they were converted to apartments or offices in the early and mid-20th century.

#### GOVERNOR STREET

203

**RICHARD W. COMSTOCK, JR., HOUSE (1905):** Clarke & Howe, architects: A symmetrically designed, 2-1/2-story, hip-roof, Colonial Revival brick dwelling with a full-width, columned entrance porch; a fanlight entrance; an oriel window over the porch; splayed lintel trim with keystones; a modillion cornice; and a Palladian stair landing window on the north side. The house was built by Richard W. Comstock (1834-1918), partner in the Rhode Island Perkins Horse Shoe Company manufacturing firm, and given to his son Richard W. Comstock, Jr. (1880-1924) upon the latter's marriage to Mabel B. Field in 1905. In its smaller scale and relative simplicity, the Comstock House is indicative of the

transformation which Colonial Revival architecture underwent in the years after 1910.

- 205 TRUMAN BECKWITH HOUSE (1886-87); Hoppin, Read & Hoppin, architects: A unique 2-1/2-story, clapboard- and shingle-sheathed neo-Medieval/Colonial Revival dwelling covered by a massive, complex roof with a hipped front and gambrel sides. It has a recessed, arched corner entrance porch; a pair of cylindrical, conical-roofed corner turrets on the facade; a front eyelid dormer; and a projecting, gable-roofed side staircase pavilion with a semi-hexagonal base, rectangular upper stories, and a tall landing window with paneling beneath it and a pediment over it. This remarkable house was for Truman Beckwith, who together with other members of his family had extensive interests in the textile industry.

#### GROTTO AVENUE

- 11,15,19 J. PARKER FORD HOUSES (1912): Three nearly identical, 2-1/2-story bungalows with flaring flank-gambrel roofs encompassing the second story and attic, front shed dormers, and recessed front porches. Numbers 11 and 19 have stucco-covered first stories, shingled upper stories, and large-diameter stuccoed porch columns. Number 15 has a brick first story, stuccoed upper stories, and brick porch piers. They were probably built for J. Parker Ford, an Elmgrove Avenue resident who also owned the adjoining property at 254 Irving Avenue. Number 11 was purchased by Addison W. Rouband, a partner in MacPherson-Rouband, manufacturing jewelers, and number 15 was purchased by Fanny D. Hayden, widow of Daniel Hayden. Ford retained ownership of number 19 and first rented it to Emile J. Ozanne, a lace manufacturer.
- 125 DONALD S. AND MARY G. BABCOCK HOUSE (1928): A 2-1/2-story, hip-roofed brick dwelling modeled after Colonial houses of the middle Atlantic region. It has a 4-bay main block with a 2-bay side wing; an off-center entrance framed by their pilaster strips, consoles, a triglyph frieze, and pediment; segmental relieving arches over the windows; paneled shutters; gabled dormers; and a projecting brick stringcourse between the first and second stories. Donald Babcock was a clerk for the Wanskuck Company.
- 130 WALTER H. AND MARION B. ROBINSON HOUSE (between 1927 and 1931): A 2-story, gable-roofed, asymmetrical, brick and stucco-and-timber neo-Tudor dwelling with a bow window on a gabled front projection at one end of the facade, a Tudor-arch entranceway under a label mold beside the projection, a broad window of grouped casements under a label mold, and gabled dormers breaking up through the eaves. It was built for Walter H. Robinson, an insurance agent, and his wife.
- 137 FRANK MAURAN, JR., HOUSE (1929); Edmund Gilchrist of Philadelphia, architect: A very handsome 2- and 3-story, gable-roofed, townhouse-type brick dwelling modeled after Federal architecture of the mid-Atlantic region. Set end to the street on a lot that slopes downward from street level, it comprises a 4-bay main block with a 2-bay "side" wing extending toward the street and a projecting service/garage wing on the opposite side. The main block contains an arched, recessed side-hall entrance with a door framed by leaded sidelights and a semicircular fanlight. The end walls, with pairs of tall, massive chimneys, continue above the roof line to form parapets which frame Chinese

Chippendale roof balustrades. The house was built for Frank Mauran, Jr. (1896-1943) and his wife Marion were both from Philadelphia, though the Mauran family had ties to Providence. Mr. Mauran was president of an investment company.

- 151 THOMAS F. AND JEAN A. GILBANE HOUSE (1948): A handsome 2-1/2-story, neo-Federal style brick dwelling comprising a 5-bay main block and a side wing. The main block, covered by a hip roof with a flat deck surrounded by a latticework balustrade, has a projecting central entrance pavilion topped by a glazed pediment gable; a columned entrance portico with roof balustrade; blind arches over the ground-floor windows; and ball trim at the eaves. The house is set on a large lot fronted by a fine white wooden pale fence with urn-topped posts. Thomas Gilbane was president and treasurer of the Gilbane Building Company, one of Providence's prominent contracting firms, founded by William and Thomas Gilbane (see 443 and 453 Hope Street).

#### GULF AVENUE

- 50 BERNARD R. AND ROSALIE ZEMAN HOUSE (1940-42); Philip Franklin Eddy, architect: An unusual, asymmetrical, 1-1/2- and 2-story, gable-roofed, stucco and brick dwelling combining elements of the Spanish Colonial Revival and Normandy Farmhouse styles. Set on a terraced hillside lot, it has a recessed arcade along a side of one wing; a cylindrical, conical-roofed tower set in an angle between the wings, and leaded diamond-pane windows. The main entrance, at the base of the towers, is reached by a long, curving flight of stairs leading up to an entrance terrace backed by the recessed arcade. The house was designed by Philip Franklin Eddy, a Providence architect noted for producing a number of fantastic eclectic buildings with English Tudor, Mediterranean, and Norman features. Bernard Zeman was the owner of a manufacturing concern.

#### HARIAN ROAD

- 2 ALBERT WEINER HOUSE (1957): A low, sprawling, gable-on-hip-roof, ranch-type dwelling with brick, stone, and vertical-board sheathing and broad overhanging eaves. It has a gabled front projection containing a large picture window, an entranceway to one side sheltered by the eaves overhang, a front bow window, and a front terrace. This representative example of a typical mid-20th-century suburban subdivision tract house was built for Albert Weiner.

#### HARWICH ROAD

- 7 JACOB AND PEARL SHORE HOUSE (1938); Samuel Lerner, architect: A 2-story, gable-roofed neo-Georgian style dwelling with brick end walls, wood quoins, a modillion and dentil cornice, and a central entrance with sidelights and pilaster trim flanked by bow windows. It is picturesquely sited on a lot surrounded by a white picket fence and rose bushes. The house was designed by Providence architect Samuel Lewer for Jacob Shore, a retail and wholesale produce dealer, and his wife. The Shores subsequently built the neo-Colonial house at 48 Harwich Road (see below).

- 48 JACOB AND PEARL SHORE HOUSE (1941-42); Royal Barry Wills of Boston, architect: A 1-1/2-story, 5-bay, clapboard-sheathed, Cape Cod-style dwelling with an oversealed flank-gable-roof, a massive center chimney, a central entrance, 12-over-12 windows, and an attached side garage wing topped by a cupola. It was designed by a nationally known Boston architect who specializes in the creation of sumptuous neo-Colonial suburban homes. Jacob Shore, proprietor of Providence's American Super Market, and his wife, who had previously constructed the neo-Colonial residence at 7 Harwich Road (see entry).

#### HAZARD AVENUE

- 57 ELIZABETH T. AND ROGER M. FREEMAN, JR., HOUSE (1956); Cull, Robinson & Green, architects: A 1-1/2-story, vertical-board-sheathed Contemporary-style dwelling with an asymmetrical, low-pitched end-gable roof with one extended slope; asymmetrically placed plate-glass and casement windows; and a projecting 2-car garage bay. It was built for Roger M. Freeman, Jr., vice president and assistant secretary of the Manufacturers Mutual Life Insurance Company, and his wife.

#### HAYWARD AVENUE

- 90 MAX L. GRANT HOUSE (1932); Philip Franklin Eddy, architect: An unusual 1-1/2-story, L-shaped, stuccoed Tudor Revival/Norman Farmhouse style dwelling with a tall gable roof, set on a corner lot with its wings arranged along the sides abutting the adjoining properties. A flight of stairs leads up to an entrance terrace in front of a gabled projecting picture-window bay in the flank of one wing and a cylindrical, conical-roofed entrance tower in the angle between the wings. The end facing Taber Avenue contains a shallow, off-center, gabled projection with a bow window and a brick end-wall chimney with stepped massing and terra-cotta chimney posts. The gable ends have timberwork detailing and the gabled dormers have rustic weather boarding in their peaks. Mr. Grant was president of the Art Process Company; the Sun Laundry, Inc.; the Mary Investment Company, a real-estate firm; and the Grant Supply Company, remnants dealers.

#### HOPE STREET

- 349 JOHN E. CAMFIELD HOUSE (1896-97); Edward I. Nickerson, architect: An elaborate, asymmetrical 2-1/2-story, gable-roofed Queen Anne dwelling set on a stone-walled lawn terrace at the intersection of Hope and Olney Streets. It has a clapboard-sheathed first story, a slightly projecting shingle-clad second story, and a variety of irregularly placed single and grouped windows. The entrance, on the Olney Street facade, is sheltered by an arcaded entrance porch with engaged Ionic columns, partly projecting and partly recessed into the base of a 2-story semicircular tower topped by a very tall conical roof with a bull's-eye dormer. A massive chimney, exposed on the ground floor, rises within the second-story wall and pierces through a gabled dormer on the Olney Street side of the building. The roof mass is broken up by ancillary gables and hip roofs and the Hope Street gable end contains a tripartite window in a recess fronted by a balustrade and flanked by columns surmounted by wreath, garland, and

swag decorative panel. The house was built for John E. Camfield, a partner in the wholesale grocery supply firm, Dodge & Camfield.

- 351-59 ENGINE COMPANY #5 AND HOOK & LADDER #7 (1892); Hoppin, Read & Hoppin, architects: An asymmetrical 2- and 3-story, mansard-roofed brick structure set on a corner lot at the intersection of Olney Street. It has a projecting pavilion with a corbie-step gable on the Olney Street side; a 3-story, cross-gable-roofed block at the end of the Hope Street side; a second-story oriel with a conical turret roof; several segmental-arch door and window openings; and exposed rafter and purlin eaves bracketing. This fire station was closed and sold by the city in 1951 after several new stations were built throughout Providence as part of a comprehensive program to upgrade fire department facilities. Since then it has been used for commercial purposes.
- 421 EAST AVENUE PRIMARY SCHOOL, now MOUNT HOPE DAY CARE CENTER (1897): A massive 2-story, hip-roofed, cross-plan brick structure with recessed, arched entrances in the side wings; quoins detailing in raised brickwork; a cornice ornamented with consoles; and prominent slate chimneys. Built by the City of Providence to house a kindergarten and primary grades, it was later the Montague Street Elementary School.
- 443, 453 WILLIAM AND THOMAS F. GILBANE HOUSES (1895): Two 2-1/2-story, gable-roofed, clapboard-sheathed, minor-image Colonial Revival dwellings set at right angles to each other on a large corner lot. They have central entrances framed by leaded sidelights and fanlights, Ionic-column front porches with roof balustrades, bay windows on the side, central second-story oriel windows with roof balustrades, and large gabled front dormers containing Palladian windows. They were built for two brothers who were partners in the carpentering firm William Gilbane & Brother, which later grew to become one of Rhode Island's largest and most prominent construction and real-estate development companies.

#### HUMBOLDT AVENUE

- 20 JOHN M. AND LYDIA W. ROUNDS HOUSE (1875, ca. 1900): A 2-1/2-story, 3-bay, mansard-roofed Second Empire dwelling with a 2-story bay window on one side, window hoods on small brackets, a modillion cornice, and several later Colonial Revival alterations, including a central sidelight-and-elliptical-fanlight doorway, a semicircular classical entrance porch, and a broken-scroll pediment over the central dormer. John M. Rounds was a grocer.
- 26 CLARENCE H. CARPENTER HOUSE (1876): A handsome, 2-1/2-story, cross-gable-roofed, cross-plan, clapboard-sheathed Victorian dwelling with a side entrance sheltered by a porch flanking the front wing, bracketed 1-story bay windows on the front and one side wing, deep hoods on buckets over triple and double second-story windows in the ends of the wings, corner eaves brackets, a tiny arched front-gable window, and stick-work trusses in the gables. Carpenter was a lumber dealer.
- 40 DAVID W. HOYT HOUSE (1873-74): A handsome, 2-1/2-story, L-shaped, gable-roofed, clapboard-sheathed Victorian vernacular dwelling with a front-facing entrance in the side wing, an entrance porch flanking the front wing, arched second-story windows, gabled dormers, and lacy jigsawn bargeboards in an

undulating pattern. The house was built for a teacher at Providence High School, forerunner of today's Central High School.

- 50 **CHARLES A. CALDER HOUSE (1897)**; Franklin J. Sawtelle, architect: A 1-1/2-story, 3-bay, gambrel-roofed, clapboard-sheathed, simple Colonial Revival dwelling with a central sidelight-and-elliptical-fanlight entranceway, triangular-and segmental-pediment front dormers, a bow window on one side, and a rear ell. It was built for Charles A. Calder, son of Albert Lawton Calder, a downtown druggist who had made a fortune by manufacturing and selling Calder's Saponaceous Dentine, a tooth-cleaning powder. Charles Calder worked as a clerk and later as manager at his father's firm, the Albert L. Calder Company.
- 62 **CHARLES ALEXANDER HOUSE (late 18th-early 19th century?, 1887)**: A 2-1/2-story, flank-gable-roofed, clapboard-and shingle-sheathed dwelling set end to the street, with a facade containing five bays on the first story and four bays on the second story. It has a central doorway framed by sidelights and a transom, an entrance portico with square piers and a barrel roof fronted with a segmental pediment (probably an early 20th-century addition), window hoods on small brackets, overhanging eaves, a gabled facade dormer, and small paired interior chimneys. The house's relatively small scale, contained massing, and regular fenestration are unusual for a Late Victorian dwelling and suggest that this may be an earlier structure which was embellished and altered in 1887 after it was acquired by Providence grocer Charles Alexander. This building stands on land once part of the Moses Brown Farm but this is not Moses Brown's house, which burned in the 19th century. It does not seem to have a timber frame, making it more likely that the house was newly constructed in the 1880s, or perhaps was a mid-19th-century farm building later converted to a fashionable suburban residence for Alexander.
- 155-59 **ENGINE COMPANY #21 FIRE STATION (1906)**; E. T. Banning, architect: A 2-story, flat-roofed, brick and stone public building in the Beaux-Arts Classic style, with a first story treated as a rusticated basement, projecting end pavilion with Ionic corner pilasters on the second story, molded hoods on consoles over a pair of garage doors in the center section, second-story windows with stepped radiating voussoirs and keystones of stone, an entablature and modillion cornice, and acroteria and volute cresting on the pavilions. Built to house Engine Company #21, the building now contains a police substation in addition to a fire station.

#### INTERVALE ROAD

- 33 **PETER H. AND LESTA S. BARDACH HOUSE (1958)**; D. Thomas Russillo, architect: A 1- and 2-story, flat-roofed, stone and horizontal-board-sheathed Contemporary-style dwelling on a corner lot, with a curved corner entrance bay, broad overhanging eaves, horizontal window bands, and cantilevered, shelf-like hoods over the entrance and garage door. It is reminiscent of the work of Frank Lloyd Wright in the 1930s and 1940s. Peter Bardach was president and treasurer of Bergere, Inc., a jewelry manufacturing firm.
- 50 **CROMBE-EASTWOOD HOUSE (1928)**: A 2-story, L-shaped Tudor Revival dwelling with a tall gable roof, brick veneer on the gable-end walls, a stucco facade on the transverse wing, an oriel on the end of the frontal wing, second-

story windows with rustic-weatherboard gables breaking up through the eaves of the transverse wing, and an extension of the frontal wing's roof slope sweeping down to cover an entrance porch in the angle between the wings. The house, built on property owned by Susan H. Crombe, was first occupied by Willard F. and Jeanette M. Eastwood, who eventually purchased it in 1936. Willard Eastwood was manager of the Albert S. Eastwood lumber dealership.

## IRVING AVENUE

- 16 **FRANK K. ROGERS HOUSE (1890)**; Frank K. Rogers, architect?: An asymmetrical 2-1/2-story, clapboard- and shingle-sheathed Queen Anne/shingle style dwelling with a massive end-gambrel roof containing the second story and attic, a 2-bay facade, a side-hall entrance, a columned porch across most of the facade end, and side overhangs at the foot of the roof and a front gambrel overhang above the second story with a row of corbels under it, variously shaped side bays under the roof overhang, numerous shed and gabled dormers, and a 2-story, bell-curve-roofed front corner tower with alternating octagonal and cylindrical sections. The house was built as an investment property for Frank K. Rogers, an architect who also presumably designed it. It was first rented to T. Edward Chace, Jr., and was sold in 1895 to William H. Gale, a policeman then recently transferred to the Wickenden Street station, and his wife Sophia.
- 98 **WASHINGTON APARTMENTS (1912-13)**; Frank W. Woods, architect: A 3-1/2-story, hip-roofed, brick apartment building with white glazed terra-cotta trim. It has single and grouped windows with keystones on the first two stories, segmental-arch third-story windows with keystones and drip molds linked by connecting bands, paired cornice brackets, and dormers. Three entranceways, fronted by balustraded terraces with pairs of lamp standards in the form of truncated obelisks, have molded panels over the doors with the building's name flanked on each side by sculptures modeled after the Houdon bust of George Washington. This structure is typical of the apartment buildings of Frank W. Woods, who designed both the Washington and the Lafayette (see entry for 380 Lloyd Avenue) for William E. Horton. The original tenants of the building included Arthur B. Moody, agent for Northwest Mutual Life Insurance Company; Walter I. Sweet, a downtown dentist; Charles M. Butler, president of the Providence Paper Company; George T. Brown, a Rhode Island Superior Court justice; William P. Chapin, Jr., secretary of Chapin & Hollister, manufacturing jewelers; Fletcher P. Burton, secretary of Curran & Burton, coal dealers; and Frederick W. Moses, president and treasurer of the Fireman's Mutual and Union Mutual Insurance Companies. Moses later moved to 47 Barberry Hill (see entry).
- 227 **ERASTUS WALCOTT HOUSE (1880)**: A 2-story, end-gable, 2-bay, side-hall-plan cottage with paired windows, a bracketed bay window and front porch, a dentil cornice, and gable trusswork. Walcott was a Barrington oil dealer who built this as an investment. This is part of a small cluster of early houses at the intersection of Irving Avenue and Blackstone Boulevard.
- 290 **FRANK M. AND HELEN B. W. MACLEOD HOUSE (1909-10)**; Clarke, Howe & Homer, architects: A large 2-1/2-story, 7-bay, hip-roofed, brick Georgian Revival dwelling with a central columned, segmental-pediment, modillion-trimmed entrance portico sheltering a doorway surrounded by rusticated wood trim; stone

window lintels with splayed ends and keystones; a modillion cornice; hip-roofed dormers; tall end-wall chimneys; and an arcaded wooden sun porch surmounted by a screened sleeping porch on one side of the house. Frank M. MacLeod was a salesman for Brown & Sharpe.

#### IVES STREET

- 329 **FELIX O'ROURKE HOUSE** (ca. 1890): A fine 1-1/2-story, 2-bay, side-hall-plan, end-gable-roofed, vernacular Queen Anne dwelling with a side gable breaking the eaves, clapboard wall cover, a bracketed front entrance porch and bracketed front bay window, shingled hoods over the side-wall windows, patterned shinglework in the gables, and gable returns trimmed with brackets and fan-motif jigsaw screens. O'Rourke was a laborer.

#### LAUREL AVENUE

- 21 **MORRIS LEVIN HOUSE** (1928); Merrill H. Lincoln, architect: A picturesque, asymmetrical, 1- and 2-story stuccoed Spanish Colonial Revival dwelling with pantile-covered gable roofs and complex, vaguely T-shaped massing. It is set on a terraced, sloping site. A frontal end-gabled front-wing projection with a narrow, 2-story arched window is flanked by a projecting entrance vestibule set at the intersection of the wings under an extension of the side wing's roof slope. The side wing has a large rectangular picture window, a basement garage, an end-wall chimney, and a side balcony with twisted columns. This unusual dwelling may have been built by local developer Linus McIntyre. It was owned by the proprietor of two downtown hat shops.
- 270 **MILTON C. SAPINSLEY HOUSE** (1949); Samuel Lerner, architect: An asymmetrical 1-story, hip-roofed, brick, ranch-type dwelling with an entrance porch recessed into the corner of a front projection, large multi-pane picture windows, and a projecting front garage wing. It is an early local example of one of the predominant domestic building types of the 1950s and 1960s.
- 323 **REGINALD J. AND BERNICE M. WHITE HOUSE** (1940); Barker & Turoff, architects: A 1- and 2-story, flat-roofed, stucco- and horizontal-board-sheathed modern dwelling set on a sloping lot, composed of asymmetrically arranged rectangular blocks with metal casement, glass block, and plate glass windows and roof decks enclosed by steel industrial railings. This house is one of the early Providence-area dwellings exhibiting the influence of the International Style. Reginald J. White was president of J. J. White, manufacturing jewelers.

#### LLOYD AVENUE

- 380 **LAFAYETTE APARTMENTS** (1913); Frank W. Woods, architects: A 3-1/2-story, L-shaped, stucco-covered Mediterranean style apartment building, set on a corner lot with its wings arranged parallel to the bounds of the adjoining lots. It has segmental-arch entrances sheltered by canopies on wrought-iron brackets, some windows fronted by wrought-iron false balconies and surmounted by garland-and-swag festoons, a stringcourse between the second and third stories, massive paired braces at the cornice, and a pantile-covered hip roof with broad overhanging eaves and hip-roofed dormers. One of the oldest apartment houses



in Providence, the structure was designed by Frank W. Woods for William E. Horton, the same architect and client associated with the Washington Apartments (see entry for 98 Irving Avenue). The original tenants of the Lafayette's eight apartments included Joseph F. Beck, general manager of the Providence Telephone Company; Benjamin R. Thurston, assistant superintendent of the American Screw Company; John R.M. Orpen, treasurer of the Providence Ice Company; Arthur E. Hatley, an engineer; Thomas A. Richardson, a salesman; Mrs. Walter A. Hatch, widow of a dentist; and two dentists, John Stearns and S. Woodruff Clark.

- 495 FRED C. AND LILLIAN M. SOMES HOUSE (ca. 1912): A picturesque 2-1/2-story, jerkin-head-roof, stucco dwelling modeled after the English Cottage and English Arts and Crafts modes. It has a segmental-roof central entrance portico, asymmetrical fenestration, exposed rafters along the eaves, and an arched central front gable. Its attached jerkin-head-roof garage is a notable feature. Mr. Somes was a jewelry manufacturer.
- 505 PAYTON-BALLOU HOUSE (ca. 1915): This 2-1/2-story, hip-roof, stucco dwelling is an unusual local example of the European Arts and Crafts style, resembling Austrian or German models perhaps more than English sources. It has a central recessed entrance bay under a shallow segmental hood, very picturesque asymmetrical fenestration incorporating a wide variety of window shapes and sizes, and a broad segmental front dormer breaking the eaves line.
- 528 HENRY M. AND EMMA J. BOSS HOUSE (1910): A handsome, 2-1/2-story dwelling reflecting the influence of 17th- and 18th-century American Colonial architecture and English Arts and Crafts design principles. Set on a corner lot, it has a stucco first story; shingle-clad upper stories; an entranceway with side lights and a blind segmental-arch fan; a pent roof; an off-center, rectangular front bay contained under the pent roof; a massive exterior end chimney breaking up through the pent roof; and a saltbox roof with a front overhang. It was built for Henry M. Boss, partner in Spencer & Boss, insurance agents, and his wife Emma.

#### MEDWAY STREET

- 18-20 LAURA I. POWERS APARTMENT BUILDING (1906-07): A 3-story, flat-roofed, L-shaped neo-Georgian structure constructed of red brick with yellow brick detailing. Its first story, treated as a basement with contrasting red and yellow stripes, is topped by a molded stringcourse. The upper stories are articulated with quoins, splayed lintels and keystones over the windows, and an entablature and classical cornice surmounted by a parapet. Erected for Laura I. Powers, the building's original tenants included Spencer H. Over, manager of the Narragansett Brewery; Herman W. Powers, assistant foreman in a jewelry factory; Charles S. Bihler, partner in the contracting firm McCabe & Bihler; J. Earle Clauson and Frederick W. Jones of the *Providence Journal* editorial staff; two stenographers, Mrs. Grace E. Smith and Mrs. Harriet Mitchell; Harry M. Goss, a steward at Butler Hospital and an accountant; Lt. Edward L. Rains, recruiting officer for the U.S. Army; and J. Parker Ford, partner in Ford & Carpenter, manufacturing jewelers, and an East Side real-estate investor (see entry for 11-19 Grotto Avenue).

## MORRIS AVENUE

- 99           **FRIENDS MEETING HOUSE (1953);** Harkness & Geddes, architects: A tall, 1-story, flank-gable-roofed, brick neo-Georgian style structure with narrow, tall multi-pane windows lighting the meeting hall and a side-hall entrance with a transom and a cantilevered, gabled hood. The Providence Friends Meeting worshipped for many years in a structure on the northeast corner of North Main and Meeting Streets. This building was erected to replace the older one, which was moved to make way for a fire station.
- 100           **WILLIAM H. KENERSON HOUSE (1906);** Norman M. Isham, architect: A 2-1/2-story, flank-gable-roofed, shingle-clad dwelling modeled after 17th-century Colonial architecture, with double-hung and diamond-pane casement windows; an overhanging second story carried on exposed beams; a low, broad shed-roofed front dormer breaking the eaves line; and a massive stone exterior end chimney. The house was designed by a noted authority on Colonial architecture for Brown University professor William H. Kenerson.
- 130           **CARPENTER-AUSTIN HOUSE (1906):** A handsome 2-1/2-story, clapboard- and shingle-sheathed, asymmetrical Queen Anne/Colonial Revival dwelling with a semi-hexagonal front bay at one end of the facade and a tower-like octagonal corner bay at the opposite end, an off-center columned entrance porch with a modillion cornice and a Chinese Chippendale roof balustrade, a modillion cornice, a flaring hip roof with a Chinese Chippendale balustrade around a central deck, and hipped dormers. Built for Lydia F. Carpenter, it was first occupied by Edward E. Austin, a salesman for A. & C. W. Holbrook, picker manufacturers. Austin and his wife Lillian acquired the house in 1913.
- 140           **WALTER C. BRONSON HOUSE (1910):** A very handsome 2-1/2-story, 5-bay, monitor-on-hip roofed, archeologically executed Federal Revival brick dwelling with central Ionic entrance portico topped by a balustrade, brick relieving arches over the windows, a projecting stringcourse, a tripartite central window, a modillion cornice, tall end-wall chimneys, and roof balustrades. It was designed by Norman M. Isham, the famed Providence architect and restoration expert, for Walter C. Bronson, a Brown University professor.
- 141           **FREDERICK A. HASKELL HOUSE (1914):** A large, picturesque, asymmetrical 2-1/2-story dwelling reflecting the influence of the American Colonial and English Cottage styles. It has a brick first story and shingle-clad upper stories with a front overhang supported by corbels. The house's most notable feature is its complex roof mass, composed of a double saddle back with one extended side slope and an interpenetrating deck-on-hip roof between the gabled sections with a front slope extending down between the gable ends to form a hood over a second-story window. This window is set in a slightly recessed bay which also contains the main entrance underneath a stuccoed shell hood carried by massive consoles. The extended side slope of one of the gables contains a shed-roofed dormer and a balcony recessed into it and sweeps down to cover a sun porch recessed into the mass of the building. This unusual house was built for Frederick A. Haskell, an engraver.
- 221           **JAMES A. DORAN HOUSE (1915):** A handsome 2-1/2-story, 3-bay, stuccoed dwelling with a flaring, pantile-sheathed hip roof. Its design reflects the influence of the English Cottage, Mediterranean, Prairie School, and Bungalow styles. It has a central entrance with a barrel hood or brackets, first-story

casement windows with architrave surrounds carried up to form blind arches repeating the door hood, a shallow wrought-iron false balcony over the door hood, a side sun porch with a roof deck surrounded by a paneled wooden parapet, broad overhanging eaves with exposed-rafter bracketing, a large side hipped dormer, and paired interior chimneys with cylindrical terra-cotta chimney posts. The house was built for James A. Doran of James C. Doran & Sons, processors of jeweler's findings.

- 263 O. PERRY SARLE HOUSE (1905-06); Norman M. Isham, architect: A large dwelling reflecting English medieval and postmedieval Colonial influences, with a brick first story, shingle-clad upper stories, an exceptionally tall end-gable roof with a front overhang, plain bargeboard trim, a gabled central entrance porch, and a gabled side projection. Oliver Perry Sarle was a civil engineer.
- 273 OLIVE H. AND CHARLES A. FRANKLIN HOUSE (ca. 1895): An asymmetrical, 2-1/2-story, Queen Anne style dwelling with a clapboard-sheathed first story, shingle-clad upper stories, and a tall mansard roof. It has an off-center, end-gable-roofed front pavilion with a segmental-arch gable window and a foliate relief decorative panel in the roof peak; an L-shaped entrance porch wrapping around one corner; a bulky, gable-roofed third-floor projection with an oriel and brackets under the overhang; and hip-roofed dormers. The house was built for Olive H. Franklin and her husband Charles A. Franklin, co-owner and operator of the Franklin Brothers livery stable on Dorrance Street.
- 295 TEMPLE EMANU-EL (1926); Krokyn & Brown of New York, architects: A tall, modernistic 2-story structure of buff brick with extremely simplified neo-Classical limestone detailing. Its cubical block mass with truncated corners contains three recessed, pier-framed entranceways set in a colossal front portal with shallow stepped-block massing reminiscent of setback skyscraper design. A square drum with truncated corners and a crowning ring of anthemion rises above the block and supports a shallow saucer dome. The walls contain narrow 2-story arched windows and decorative roundels with reliefs of the Decalogue tablets and other Hebrew religious symbols. A chapel, classrooms, office, and other facilities are housed in later additions to the sides and rear of the sanctuary. Its construction here reflects the changing status of Providence's Jewish community as the increasingly successful and affluent descendants of the city's early Jewish immigrants relocated from the neighborhoods settled by their ancestors to more exclusive residential areas on the East Side. This Conservative congregation was founded in 1924.

#### NISBET STREET

- 3 ALMY HOUSE (ca. 1870, altered ca. 1890): An unusual, large, 2-1/2-story, 3-bay, flank-jerkin-head-roofed, brick structure on a high foundation, set at the edge of the sidewalk. It has a tall central doorway with a large-scale gabled hood on brackets, relieving arches over the first-story windows, a small side porch, extensions of the cornice across the jerkin-head ends, and brackets along the cornice and raking eaves. This atypical building may originally have been constructed as a carriage house for the Humphrey Almy House at 90 South Angell Street (see entry) and converted to a dwelling in the early 1890s.

## OLD TANNERY ROAD

- 11 **BETTY WATTMAN SHANBRUN HOUSE (1957):** A 1-story, gable-on-hip-roofed, rectangular-block-mass ranch-type dwelling with an unusual modernistic central entrance pavilion flanked by a large bow window on one side and picture window on the other. The entrance pavilion, comprising a semi-hexagonal door and sidelight bay set into a stone-face splayed recess capped with a flat semicircular roof, is similar in character to the designs for 1950s storefronts or strip-commercial buildings. Located in a suburban subdivision platted out on former Butler Hospital land in the early 1950s, this house was built for Betty Wattman Shanbrun and her husband Samuel B. Shanbrun.

## OLNEY STREET

- 250 **GEORGE THURSTON HOUSE (1888);** C. F. Sanford, builder: A 2-1/2-story, asymmetrical, shingle Queen Anne/Colonial Revival dwelling with a high hip roof and deep eaves with brackets. It is distinguished by a front bay with an oddly proportioned Palladian window, and other freely handled "Colonial" detail.
- 257 **ABBIE M. POTTER HOUSE (1900);** Martin & Hall, architects: A 2-1/2-story, 3-bay, hip-roofed, clapboard-sheathed Colonial Revival dwelling with a central double-leaf door sheltered by a semicircular portico with paired columns and a roof balustrade; a second story door opening onto the portico roof; facade windows trimmed with shouldered architraves, broad frieze boards, and molded caps; and a gabled front dormer. It was built for Abbie M. Potter, a widow, and was occupied by Mrs. Potter and her son Henry O. Potter of the Daniel Remington & Son cotton brokerage.
- 260 **ALFRED HARRISON HOUSE (1896);** Clarke & Howe, architects: A 2-1/2-story, 3-bay, hip-roofed Colonial Revival dwelling with handsome detailing, including a central sidelight- and elliptical-fanlight entranceway, a columned entrance porch with a roof balustrade, a central door opening onto the porch roof, ground-story windows with wide frieze boards and molded caps, corner pilasters, and entablature band and modillion cornice, a semicircular side bay window, a porte-cochere on the opposite side, and a tripartite front dormer with a flat roof surmounted by a central gable. The house is now covered with aluminum siding. It was built for Alfred Harrison, a partner in Alfred Harrison & Company, manufacturing chemists.
- 263 **WILLIAM A. SCHOFIELD HOUSE (1903);** B. S. D. Martin, architect: A handsome 2-1/2-story, hip-roofed, clapboard-sheathed, asymmetrical Queen Anne/Colonial Revival dwelling with a central projecting entrance bay, a cylindrical corner tower with a bell-curve domed roof, Ionic-pilaster corner trim, an entablature band and stick-bracket modillion cornice, and gabled dormers. The entrance bay contains a Palladian window in a blind arch with fan-like spandrel infill, set over a semicircular, columned portico sheltering a broad entranceway with sidelights and a transom. The tower has carved garland-and-swag relief panels between floor levels. William A. Schofield was partner in Schofield, Battey & Company, manufacturing jewelers.
- 275 **JAMES P. TIERNEY HOUSE (1905);** Stone, Carpenter & Willson, architects: A 2-1/2-story, clapboard-sheathed Queen Anne/Colonial Revival dwelling covered by a flaring hip roof with broad overhanging eaves and a flat deck at the top.

It has a central elliptical-fanlight doorway sheltered by a semicircular Ionic portico with a roof balustrade; a central second-story oriel; a 2-story cylindrical, tower-like corner bay set under the roof overhang; and a central segmental pediment dormer flanked on each side by triangular-pediment dormers. Tierney was a partner in Tierney-Colgan, a steam-fitting and plumbing firm.

- 281 **FREDERICK W. MARVEL HOUSE (1904)**; Norman M. Isham, architect: A large, handsome, 2-1/2-story, 5-bay flank-gambrel-roofed, clapboard-sheathed Colonial Revival dwelling with Ionic pilasters trimming the central entrance bay and corners, a modillion cornice, and gabled dormers. The elaborate entrance bay contains an elliptical-fanlight double-leaf doorway, a shallow oriel above, and a Tuscan portico with a projecting gable-roofed shell hood. The house was built for Frederick W. Marvel, Brown University's athletic director.
- 295 **BERTON KILE HOUSE (1906)**; Wayland T. Robertson, architect: A 2-1/2-story, gable-roof, brick and shingle dwelling with an artfully asymmetrical facade and detailing reflecting Arts and Crafts influence. Mr. Kile was a partner in the firm Kile & Morgan, lumber brokers.
- 306 **ELIZABETH C. EDDY HOUSE (1898-99)**; Clarke & Spaulding, architects: A picturesque shingled Modern Colonial dwelling with an asymmetrical, recessed entrance porch and a large gambrel roof encompassing the second floor and attic. This is a definitive example of the Modern Colonial style in Providence. Mrs. Eddy's husband Irving P. Eddy was a dentist.
- 310 **WALTER B. JACOBS HOUSE (1898)**; Howard K. Hilton, architect: A large and picturesque 2-1/2-story, clapboard-sheathed, asymmetrical Queen Anne/ Colonial Revival dwelling with a massive flank-gambrel roof containing the second story and attic. Set on a corner lot, the main entrance is located in the center of the Boylston Avenue facade, sheltered by a porch with grouped piers and columns. A conical-roofed polygonal tower rises two stories above the porch and is flanked on each side by a dormer, one under a shed roof, the other flat-roofed with a broad frieze containing wreaths and garlands. The house's massing is further enlivened by a 2-story, semicircular, semi-conical-roofed bay with a wreath-and-garland frieze, taking up one end of the Olney Street facade. Jacobs was the principal of the new Hope High School standing nearby at Hope Street and Alumni Avenue (subsequently demolished and replaced by the present Hope High).
- 315 **CHARLES MUMFORD HOUSE (1902-04)**; Sawtelle, Robertson & Shurrocks, architects: A 2-1/2-story, hip-roof, clapboard Colonial Revival dwelling turned end to the street, with a pilaster-framed 3-bay facade containing a central entrance under a Corinthian portico, and a porch along the street facade. Mr. Mumford was an architect with the mill engineering firm C. R. Makepeace & Company.
- 329 **EMMA BUTTS HOUSE (1902)**; Sanders & Thornton, architects: A 2-1/2-story, hip-roof, shingled dwelling with a polygonal corner bay and very simple trim. It is a good representative of the sort of simplified, unornamented mode derived from Colonial and Medieval sources which developed as the Shingle Style.
- 332, 336 **RICHARD H. DEMING HOUSES (1902-03)**; Angell & Swift, architects: A pair of 2-1/2-story, end-gambrel-roofed, clapboard-sheathed Queen Anne/Colonial Revival dwellings which were originally mirror images of each other but which

are now slightly different as a result of later alterations. They have partly recessed, partly projecting, Tuscan-columned corner entrance porches with modillion cornices; massive roofs incorporating the second stories and attics; pairs of second-story front oriels; recessed tripartite third-story windows fronted by Ionic columns supporting entablatures; oval bull's-eye windows in the roof peaks; and a variety of shed-, hip-, gable-, and flat-roofed dormers. The houses were built for Richard H. Deming and were both sold in 1904. Number 332 was purchased by Grace M. Greene, wife of Howard Greene, a clerk, and number 336 was purchased by Maude D. Fowler, wife of Joseph R. Fowler, a bank teller.

- 340 AMEY T. SMITH HOUSE (1909-10); Murphy, Hindle & Wright, architects: An asymmetrical, 2-1/2-story, gabled-roofed, brick and shingle-clad dwelling with a front-facing entrance in a flank of a side wing and a simple medieval-derived detailing, including an overhanging second story on the facade, a rectangular bay window under the front overhang, and plain bargeboards meeting at the pendant posts at the peaks of the front and side gables. Erected for Amey T. Smith, widow of building contractor Henry A. Smith, the house was occupied by G. Burton Hibbert, a teller at the Rhode Island Hospital Trust Company, and perhaps also by Mrs. Smith. Hibbert was probably a son-in-law of Mrs. Smith. The house remained in the Hibbert family until 1960.
- 350 GEORGE M. BAKER HOUSE (1911-12); B. S. D. Martin, architect: A 2-1/2-story, hip-roofed, brick Georgian Revival dwelling with asymmetrical fenestration, stone splayed lintels over the windows, a stringcourse, a modillion cornice, gabled dormers, and a slightly projecting central entrance pavilion sheathed in horizontal boards beveled to imitate ashlar masonry. The pavilion, framed by full-height Ionic pilasters supporting a pediment breaking the eaves line, contains a broken-segmental-pediment doorway under an oriel window. George M. Baker was owner of a precious metals refining firm.
- 360 GEORGE H. CAHOONE HOUSE (1915-17); Jackson, Robertson & Adams, architects: A 2-1/2-story, gambrel-roof, Georgian Revival brick dwelling with a 5-bay facade, a barrel-vaulted central entrance porch with Ionic columns, and marble lintel trim. Mr. Cahoone was a jewelry manufacturer.
- 362 ROSE MAGID HOUSE (1925): A typical 2-1/2-story, hip-roof, 5-bay facade, Georgian Revival brick house with symmetrical side pavilions. Mrs. Magid's husband Samuel M. Magid was secretary and treasurer of two firms owned by her family: the Little Nemo and the Brier Manufacturing companies.
- 366 FREDERICK A. BALLOU HOUSE (1900-01); Martin & Hall, architects: A handsome 2-1/2-story, 5-bay, gambrel-roofed, Georgian Revival style brick dwelling with an elaborate broken-scroll-pediment central entrance-way flanked by bull's-eye windows; splayed window lintels of marble, some with keystones; a projecting stringcourse; a dentil cornice; gabled dormers with arched windows; a glazed, arcaded porch fronting a wing on one side; and a classical porch on the other side. The house was designed by Providence architects Martin & Hall for Frederick A. Ballou, partner in B. A. Ballou & Company, manufacturing jewelers. It was purchased in 1905 by Albert M. Steinert, president of M. Steinert & Sons, piano and music dealers with stores in Boston and Providence.

## ORCHARD AVENUE

- 9        **JOSEPH BANIGAN HOUSE (1875):** A 2-1/2-story, mansard-roofed, clapboard-sheathed Second Empire dwelling with an L-shaped mass embracing an entrance pavilion; a square-post entrance portico with a roof balustrade; pediments and bracketed, flat molded caps over the windows; a modillion cornice; and pedimented dormers. Joseph Banigan, an Irish immigrant, became one of the pioneers of the rubber industry, founding several companies which eventually grew to become the U.S. Rubber Company. This house, originally constructed for Banigan at 500 Angell Street, was moved to Orchard Avenue in the mid-1890s to make way for a larger and more opulent mansion which was later demolished to permit the construction of the Wayland Manor (see entry). The old house became the property of Banigan's son John T. Banigan in 1899 and was rented by him to several parties. It was sold in 1901 to Cornelius S. Sweetland, President of the Providence Banking Company and treasurer of the United Traction Company, operators of the Providence trolley system.
- 29        **ROBERT LINCOLN LIPPITT HOUSE (1902):** A 2-1/2-story, 3-bay, hip-roofed, clapboard-sheathed Colonial Revival dwelling with a broad, Tuscan-columned central entrance portico sheltering a doorway with square sidelights over paneling; a second-story central oriel; and dormers. The property is notable for the large garage at the rear, probably one of the earliest in the city. Lippitt (1860-1910), an agent of the Lippitt Woolen Company, was an early automobile aficionado.
- 35        **FORREST GREENE HOUSE (1896):** An unusual 2-1/2-story, rectangular brick dwelling covered by a cross-gable roof filled out at the corners with flat roof sections screened by parapets. Set end to the street behind a stone wall, it resembles an English Georgian manor house. It has a slightly projecting, 3-bay, gabled central entrance pavilion with quoins, a 1-story brick vestibule with a door facing the street, a shallow oriel over the vestibule containing a group of narrow ogee-arch windows, a Palladian window in the entrance pavilion gable, segmental relieving arches over the windows, and a rear wing. The house was built for Forrest Greene, partner in the carriage manufacturing firm of Parks Brothers & Rogers.
- 43        **HAROLD J. AND MARY F. GROSS HOUSE (1899);** Martin & Hall, architects?: An asymmetrical 2-1/2-story, gabled-roofed, shingle-clad dwelling with Queen Anne, Colonial Revival, and Medieval Revival features. The central entrance, with the sidelights and a transom set within a segmental-arch enframingent, is sheltered by an Ionic portico surmounted by a second story oriel and a flaring end-gable front dormer with a Palladian window, plain bargeboards, and a finial-topped pendant post at the gable peak. A large, octagonal corner turret, covered with a slightly bell-curve, polygonal dome, rises above the roof line from the second story. This house, probably designed by Martin & Hall and built for firm member Frank H. Martin and his wife Annie, was purchased by Harold J. and Mary F. Gross in 1900. Mr. Gross was a partner in G. L. & H. J. Gross, insurance and real estate agents.
- 44        **ANNIE C. BARKER HOUSE (1910-11);** Clarke & Howe, architects: A 2-1/2-story, 5-bay, flank-gambrel-roofed, brick Georgian Revival dwelling set on a lawn terrace. It has an elaborate ogee-roof central entrance portico with paired columns, side entablature sections, a segmental roof, and urn finials at the corners; a large side bay window; a modillion cornice; and gabled dormers.

It was built for Annie C. Barker, widow of Henry R. Barker, former president of the Providence Mutual Fire Insurance Company.

- 49      **GEORGE F. HALL HOUSE** (ca. 1899); Martin & Hall, architects: A handsome, vertically proportioned, 2-1/2-story, flank-gable-roofed Colonial Revival dwelling set end to the street, with a parapet-topped brick end wall containing paired chimneys facing the street, clapboards covering the other walls, quoin blocks, delicate neo-Georgian trellises attached to the brick wall, a column-and-trelliswork entrance porch on one side, stone keystones over the windows in the brick wall, a lunette attic window between the chimneys, a deep entablature and dentil cornice and large gabled dormers. The house was designed by Martin & Hall as a residence for firm member George F. Hall.
- 50-60      **SAINT MARTIN'S EPISCOPAL CHURCH** (1916, 1925; west end 1946); Clarke & Howe, architects; Wallis E. Howe, architect (1946): An asymmetrical, random-ashlar masonry ecclesiastical building modeled after the Gothic parish churches of rural England. It is set on a corner lot at the intersection of Orchard Place and comprises a tall 1-story, gabled-roofed nave running parallel to Orchard Avenue; a 3-story corner tower with buttressed corners, a belfry with paired Gothic arches, and a battlemented parapet; and a projecting gabled entrance porch flanking the tower. Around the corner on Orchard Place is an attached 2-1/2-story, gabled-roofed, stucco-sheathed, Tudor Revival style parish hall with a projecting, stone and stucco-and-timber, gabled central pavilion containing a Tudor-arch entrance; front gables with stucco-and-timber detailing; and partly exposed stone front chimney. The present complex replaced an earlier wooden church. Founded in 1899 as Calvary Church, a mission of St. Stephen's on George Street, the parish changed its name to St. Martin's in 1917.
- 63      **NATHAN B. AND LILLIAN F. BARTON HOUSE** (1897); Martin & Hall, architects: A fine 2-1/2-story, 5-bay, hip-roofed, clapboard-sheathed Colonial Revival dwelling with a central entrance bay defined by Ionic pilasters and a gable breaking up through the cornice, Ionic corner pilasters, first-story windows with wide lintel boards and modeled caps, a deep entablature and modillion cornice, and a pair of gabled dormers. The entrance bay has a double-leaf door flanked by oval bull's eye windows under a semicircular portico with paired colonettes and a roof balustrade, a second-story oriel surmounted by blind semicircular and segmental arches formed by moldings applied to the wall surface, and a tiny attic window in the front gabled topped with a broken-scroll pediment. Nathan B. Barton was treasurer of the Ostby & Barton Company, manufacturing jewelers.
- 67      **AMY T. AND C. FRANKLIN NUGENT HOUSE** (1898): A complex, asymmetrical 2-1/2-story, hip-roofed dwelling with Queen Anne, Colonial Revival, and Medieval Revival features. It has a yellow brick first story; shingle-clad upper stories, a cylindrical, conical-roofed corner tower with a large-scale, neo-Federal flaring-dentil cornice; a shallow, off-center, first-story front projection topped by a paneled "parapet"; an arched side-hall entrance in the front projection framed by engaged columns and impost blocks topped by newel-like pedestals with urn finials; a second-story oriel surmounted by a gable with corner brackets, plain bargeboards, a pendant post at the peak, and inverted chevron-pattern timberwork; a gable dormer; a tall chimney; and a tiny roof deck with a Chinese Chippendale balustrade. This unusual house was built for Amy T. Nugent and her husband, the latter the principal partner in C. Franklin Nugent & Company, bankers and brokers.



68-72 **TEMPLE BETH-EL (1951-55);** Percival Goodman of New York, architect: A fine Contemporary-style buff brick and limestone structure composed of asymmetrically disposed 1- and 2-story, flat-roofed horizontal blocks. The 1-story main block has an off-center recessed entrance porch, a vaulted roof rising over the temple section, and a small dome over a chapel to one side of the entranceway. Side wings contain offices, classrooms, and an assembly hall. The building was designed by Percival Goodman of New York for the Congregation of the Sons of Israel and David, Providence's oldest Jewish religious body. The congregation, started in 1854 and chartered in 1855, moved here from a synagogue erected in 1911 at 688 Broad street. The construction of this new temple reflects the mid-20th-century migration of much of Providence's Jewish population from immigrant-settled neighborhoods in South Providence, Smith Hill, and Constitution Hill to outer areas of the East Side. This is an excellent example of modern religious architecture in Rhode Island.

75 **GEORGIANA V. AND HENRY W. HARVEY HOUSE (1900-01):** A large, complex, 2-1/2-story, 3-bay, hip-roofed Queen Anne/Colonial Revival dwelling set on a corner lot at the intersection of Butler Avenue. It has a central semicircular Ionic entrance portico surmounted by a second-story polygonal bay with a door in it, a central gabled dormer with a recessed triple window screened by columns, projecting front gables on each side of the central dormer with blind-arch-topped windows in the gable-ends and paired corner brackets and second-story oriels under the overhangs, an overhanging gable-roofed stair pavilion on the Butler Avenue side, a projecting gabled pavilion on the other side fronted by a massive segmental-arch porte-cochere, a broad entablature and modillion cornice, subsidiary gabled dormers, and two massive ribbed chimneys. Henry Harvey was a partner in the jewelry manufacturing firm Harvey & Otis.

#### ORIOLE AVENUE

44 **CLARA D. AND JOHN H. HAMBLY HOUSE (1898):** A 2-1/2-story, 3-bay, hip-roofed, rectangular-block Colonial Revival dwelling with a central Ionic entrance porch topped with an enclosed second-story porch; a front door flanked by niches; first-floor facade windows with wide lintel boards and molded caps; a broad entablature and modillion cornice; a 2-story semicircular side bay with paneling; a tripartite side window with a broad entablature and a broken-scroll pediment over the center section; and front and side gables, the former with a relief panel in the peak and the latter with arched windows. John Hambley was treasurer of the Quidnick Manufacturing Company.

54 **ELLIOT H. FLINT HOUSE (ca. 1904):** A 2-1/2-story, 2-bay, end-gable-roofed stucco-and-timber Tudor Revival dwelling with an off-center, 1-story, end-gabled front sun porch; a front first-floor bay; a side entrance; a slightly overhanging gable end with corbels under it; and an oriel in the gable topped by a projection of the gable peak. Flint was a real estate broker and owned an automobile company.

67 **HERBERT E. WALKER HOUSE (1915);** Norman M. Isham, architect: A large 2-1/2-story, gable-roofed, shingle-clad dwelling exhibiting features derived from 17th-century New England Colonial architecture. Its wall surfaces, pierced by asymmetrically placed windows are broken by a slight flare in the shingling between the first and second stories, intended to make the second story appear as if it is overhanging the first. There is a large central front gable flanked

on each side by small gabled dormers, and the front and end gables all have slight overhangs, the former with corbels under the lower corners. The central entrance is sheltered by a rather massively scaled segmental-roof portico with pilaster detailing and a segmental-arch opening breaking up into a segmental pediment. Herbert E. Walker was an associate professor at Brown University.

- 90 MATTHEW W. ARMINGTON HOUSE (1861-62): A 2-1/2-story, flank-gable-roofed, clapboard-sheathed Victorian vernacular dwelling with a central entrance and a Tuscan-column front porch, a sun porch on one side, and a broad range of front dormers which are all apparently early 20th-century additions. The house was constructed for Matthew W. Armington, a former auctioneer, merchant, and clerk, on a 20,000-square-foot tract purchased from Moses B. Jenkins. Armington lived here with his son Charles F., a salesman, and his daughter, Mary D., a schoolteacher. This is one of the earliest surviving suburban residences on the East Side.

#### PITMAN STREET

- 55 JAMES AND SARAH COATS HOUSE (1880); Stone & Carpenter, architects: An unusual 1-1/2-story French Modern Gothic dwelling comprising a clapboard-sheathed, 1-story rectangular block topped by a mansard roof with its vertical slopes angled sharply to form a flaring apron resembling a pent roof. The house, set with two bays facing the street and its entrance on one side, has some Stick Style wall articulation; shallow, shingled shed hoods over the first-story windows; and dormers with shed roofs formed by extensions of the upper, hipped section of the mansard roof. This structure, very similar in character to work executed by Richard Morris Hunt and his students in the 1860s and 70s, was built for James Coats, partner in a large thread-manufacturing firm, and his wife Sarah. The Coatses lived on Williams Street and apparently built this house as an investment property.
- 68 HENRY CHILDS HOUSE (ca. 1858); Henry Childs, builder: A handsome 1-1/2-story, L-shaped, gable-roofed, clapboard-sheathed vernacular Gothic Revival dwelling with its entrance in the side of a projecting vestibule in the angle between the wings, a small entrance porch, and lacy jigsaw bargeboards in the front gable and a front gabled dormer. A rare surviving example of its type and style in Providence, this house was probably constructed by carpenter Henry Childs for use as his own residence.
- 76 JOHN D. WILLEY HOUSE (ca. 1845): A 2-1/2-story, 3-bay, end-gable-roofed, clapboard-sheathed Greek Revival dwelling with plain corner pilasters, an entablature, a side-hall entrance with sidelights, a transom, and trabeated trim, and a projecting side ell. This is a well preserved example of a standard Greek Revival house type which was constructed in large numbers throughout Providence in the 1840s. The earliest known owner of this house was John D. Willey, a stucco worker who lived here by 1854.
- 195-201 COLORED WORSTED MILL (early 20th century): A complex of industrial buildings erected for a woolen textile manufacturing firm. Among the structures are:  
BUILDING #7 (1908); Eugene Whipple, mill engineer: A 3-story, flat-roofed, rectangular block of brick with a side tower, a corbel cornice, and full-height segmental-arch wall arcading infilled with recessed windows and spandrel panels.

BUILDING #1, 2, 3, 4, 6 (ca. 1915): An expansive 1-story brick structure with a very low-pitch, nearly flat end-gable roof; eaves bracketing formed by projecting beams; and segmental-arch windows.

BUILDING #5 (1921): A 3-story, flat-roofed block of reinforced concrete pier-and-lintel construction with brick and windows filling the frame.

- 210 CONSTANCE WITHERBY PARK (1929): A small tract informally planted with grass and trees. It contains the *Spirit of Youth* (1933; Gail Sherman Corbett, sculptor), a bronze sculpture set on a stone plinth. Mr. and Mrs. S. Foster Hunt gave the park to the city in 1929 in memory of Mrs. Hunt's daughter, Constance Witherby (1913-1929).

## PRESIDENT AVENUE

- 99 SMITH-JACKSON HOUSE (1909): A large, long, 2-1/2-story, shingle-clad dwelling with a massive flank-gambrel roof containing the second story and attic, asymmetrical fenestration, shed dormers, and a central entrance sheltered by a pergola-like portico with columns, entablature sections on each side, and a nearly flat gable roof with exposed rafters. The house was built for Edwin A. Smith as a residence for his daughter and son-in-law, Rachel S. and Donald E. Jackson. Smith, who served as president or treasurer of a few textile and jewelry manufacturing firms, was also a real-estate investor who eventually devoted himself full-time to the management of his investment properties. Jackson, after serving as an associate of his father-in-law and as head of the Automatic Envelope Sealing & Stamping Machine Company, became president and treasurer of Smith Estates, Inc. following Edwin A. Smith's death in 1919. The Jacksons sold this house in 1928 and moved to an elaborate neo-Georgian dwelling at 66 Cooke Street and subsequently to 175 Upton Avenue (see entry) in 1949. This property was purchased by their son Donald E. Jackson, Jr., and his wife Mary H. in 1949. The younger Jackson was vice president and treasurer of Allen & Reed Company.
- 166 JOSEPH B. MCINTYRE HOUSE (1912): An elaborate 2-1/2-story, 3-bay, hip-roofed, brick Georgian Revival dwelling with a large, central, bow-front Ionic entrance portico topped by a roof balustrade and a semicircular, pilaster-trimmed bay window; marble lintels with radiating end voussoirs and keystones over facade and some side windows; side bays and gables; and a front dormer with a flat-roofed center section between two barrel-vaulted dormers containing molded plaster garlands and swags in their semicircular pediments. The house was built for Joseph B. McIntyre, manager of a Pawtucket manufacturing firm.
- 234-42 O'CONNOR APARTMENTS (1917); George F. Hall, architect: A large 3-1/2-story, hip-roofed, 12-unit, brick Georgian Revival apartment building with its mass broken into projecting and receding blocks, a modillion cornice, hipped dormers, and some gable pediments containing bull's-eye windows. It was built as an investment property by Elizabeth O'Connor, widow of Timothy O'Connor, the late operator of a nursery and greenhouses on his extensive holdings in the neighborhood. Among the original residents of the O'Connor were Walter U. Eddy, an insurance agent with the firm John Eddy & Son; Ernest P. B. Atwood, a partner in the law firm Atwood, Remington & Cosgrove; Harry C. Griswold, proprietor of the Narragansett Hotel; Mrs. Nathan B. Barton, widow of Nathan B. Barton of the Ostby & Barton jewelry manufacturing firm (see entry for 39 & 63 Orchard Avenue); City Clerk William C. Pelkey; lawyer and Assistant City

Solicitor Henry C. Cram; and Robert W. Adams, local manager of the General Electric Company.

- 272 JESSE W. COLEMAN HOUSE (1894); Edward I. Nickerson, architect: A handsome 1-1/2-story, end-gable-roofed, clapboard and shingle-sheathed Queen Anne dwelling with gabled side projection, a gabled side dormer breaking up through the eaves, a conical-roofed dormer on the opposite side, and a side-hall entrance under a hip-roofed front porch with paired colonettes, stickwork frieze panels, and an off-center front gable marking the entrance. There is elaborate patterned shinglework in the gables. Jesse W. Coleman was a clerk in the city's Department of Public Works.

#### ROCHAMBEAU AVENUE

- 270 ENGINE #4 FIRE STATION (1929): A tall 1-1/2-story, brick and half-timber, Tudor Revival fire station with a steep cross-gable roof. Its construction reflects the expansion of municipal services into this growing residential area, and its detailing represents an attempt to integrate the building with its domestic surroundings.
- 287 PHEBE AND PHINEAS BROWN HOUSE? (ca. 1745? with later alterations): This 2-1/2-story, gambrel-roofed dwelling, now clad in artificial siding, has early 20th-century windows and a Tuscan porch which give it the appearance of a suburban house in the Dutch Colonial mode, but certain elements such as the roof and dormer forms suggest that this is in fact a much altered 18th-century dwelling. The structure stands on or near the site of the house of Phebe (1728/29-1809) and Phineas Brown (1719-1805). The couple was married in 1745 and built a dwelling in this vicinity about that time.
- 317 MORRIS BROWN HOUSE (1793?, 1931, 1950); Norman M. Isham, consultant for 1931 renovations: A small 1-1/2-story, gambrel-roof clapboard dwelling with a rear ell and garage added in 1931 and a large addition built in 1950. Morris Brown (1767-1817) purchased a half-acre plot here in 1793 from his parents Phebe and Phineas Brown, described as "the lot of land where said Morris Brown is now building a house on." However, the scale and detailing of number 317 are closer to those of a house of the mid-eighteenth century. Morris Brown inherited 15 acres of his parents' farm after their deaths in 1805 and 1809. When Morris died the property was sold to pay his debts, and was purchased by Stephen Dexter. Morris Brown's grand-nephew John Morris (1828-1906) and Dexter's niece Anna Emerson (1830-1909) were married, and they subsequently acquired the farm. John and Anna Morris' descendants subdivided the farm in 1927-28 and sold number 317 to Phebe Parker in 1931. Miss Parker, a librarian at the John Hay Library, Brown University, undertook a freely conceived restoration of the type common in the 1920s and 1930s. Though Isham reportedly offered his advice, the project was carried out by Miss Parker's brother, a naval carpenter or engineer. The house passed to new owners in 1946, who added a separate living unit to the southeast.
- 395 ARTHUR M. MOLTER HOUSE (ca. 1932): A fine 2-story, hip-roofed, brick-and-timber Tudor Revival dwelling with a forward-facing, stone-trimmed, Tudor-arch entrance set in a gabled, saltbox-profile side pavilion with an extended front slope; raised brick quoin blocks; second-story windows on the sides with gables breaking up through the eaves; a side chimney with flue columns topped by

terra-cotta chimney pots; and a range of casements with rusticated stone trim at the center of the facade, surmounted by an end-gabled, stucco-and-timber projecting bay. Arthur M. Molter was a silk manufacturer.

- 460 **WILLIAM E. AND CLARA A. BRIDGHAM ESTATE (1915 *et seq.*);** Eleazer B. Homer, architect: A large property at the intersection of Rochambeau and Blackstone Boulevard, surrounded by a stone wall partly topped with barbed wire and by wrought-iron and chain-link fencing. The main house, a large, stuccoed, 2-story Spanish Colonial Revival dwelling, has several wings projecting from the main block and pantile-clad, low pitched hip roof covering its rambling, asymmetrical mass. Among the outbuildings are a Scandinavian vernacular log hut with a sod roof (built 1937) and a 2-story, stucco-covered dwelling at 427 Cole Avenue which originally served as quarters for a gardener and a chauffeur (built ca. 1925, now a separately owned property). The landscaping includes a stone fountain, a maze of hedges, an orchard, a grape arbor, flower and vegetable gardens, and informally planted shrubs and trees disposed about terraced grounds with walkways and stairs. In its present form the estate dates from 1915, when the main house was constructed for Rhode Island School of Design instructor William E. Bridgham and his wife Clara. The property had been part of a mid-19th-century farm (the date "1849" is carved into the stone wall on the Rochambeau Avenue side) encompassing the area from Elmgrove Avenue to Blackstone Boulevard north of Rochambeau Avenue. By the 1860s it had come into the possession of prominent Providence businessman and financier Robert H. Ives, who constructed a farmhouse here and maintained greenhouses and gardens. The Bridghams purchased and site of the farmhouse and greenhouses from the Beverly Land Company, a firm established by the heirs of Ives's daughter Elizabeth A. I. Gammell to manage the Gammell family's extensive East Side real estate holdings.

#### SOUTH ANGELL STREET

- 11-17 **AMERICAN BUILDING COMPANY BUILDING (ca. 1924):** A 1-story, flat-roofed, rectangular-block, brick commercial building set right at the sidewalk's edge, typical of early 20th-century strip architecture in its siting and basic form but unusual for its unacademic neo-Georgian detailing. It has a stepped front parapet with a broad, low-pitched, gabled central section and a facade with storefronts grouped within a molded architrave topped by engaged at each end flanking a broad, plain frieze panel with end volutes and molded cap. Erected about 1924, probably for the American Building Company, the structure's first tenant was Joseph Mulvaney, a plumber. The Hope Market opened here in 1926 and occupied part of the building until the mid-1980s.
- 90 **HUMPHREY ALMY HOUSE (1870):** A 2-1/2-story, L-shaped, gable-roofed, clapboard-sheathed Italianate dwelling with an off-center bay window on the facade, molded window caps on brackets, paired round-head gable windows, brackets trimming the bay window and eaves, and a forward-facing entrance in the side wing sheltered by a keyhole-arch porch in the angle between the two wings. One of the oldest surviving suburban residences on the East Side, this house was built for Humphrey Almy and was occupied after his death by his widow Amy and son Arthur L. Almy, an architect who studied under Alpheus Morse before starting his own practice in 1885. See entry for 3 Nesbit Street which was also originally part of the Almy property.

## TABER AVENUE

- 20 **FLETCHER S. MASON HOUSE (1889);** Gould & Angell, architects: A 2-1/2-story, hip-roofed, shingle-clad dwelling with a side-hall entrance sheltered by an extended semicircular corner tower at the opposite end of the facade topped by a flaring high-peaked conical roof; asymmetrical fenestration; a gabled, projecting staircase pavilion on one side; and hipped dormers. The house was built for Fletcher S. Mason, an employee at 50 South Main Street, headquarters of the business enterprises operated by Brown, Ives, Goddard, and Gammell families.
- 24 **HELEN K. AND EDWARD A. POTTER HOUSE (1888);** Gould & Angell, architects: A large 2-1/2-story, end-gable-roofed, clapboard- and shingle-sheathed dwelling with a side-hall entrance sheltered by a 3/4-circle corner porch with clustered colonettes and a conical roof, a shallow off-center bay window on the facade, a pair of wedge-shaped second-story oriels set beneath a gable overhang, and a double window set into a recess with convex-curve sides in the stucco-covered front gable. The windows are all of the Queen Anne variety with multi-pane upper sashes.
- 49 **PHILIP A. MUNROE, JR. HOUSE (1892);** Tristram H. Angell, architect: A fine 2-1/2-story, end-gable-roofed Queen Anne dwelling with a clapboard-sheathed first story, patterned shingle on the upper stories, a sidehall entrance sheltered by a semicircular columned portico, a cylindrical corner tower with a conical roof, a side gable and a 1-story sun porch addition on one side. The house was built for a partner in the firm Philip A. Munroe, Jr. & Company, grocers.
- 52 **CHARLES Z. EDDY HOUSE (1909);** John Hutchins Cady, architect: A 2-1/2-story, 3-bay, flank-gambrel-roofed, clapboard-sheathed Colonial Revival dwelling with a central entrance under a semicircular columned portico, quoin block trim, a columned side porch, and a central Palladian dormer flanked on each side by a gabled dormer containing an arched window. Charles Z. Eddy was a partner in Eddy Brothers, wholesale fruit dealers.
- 86 **JOHN E. HILL HOUSE (1902);** Norman M. Isham, architect: An unusual 2-1/2-story, cross-gable-roofed, shingle-clad dwelling in an eclectic revival style combining late medieval and classical Renaissance features in the English Queen Anne manner. Projecting from the facade are a pair of rectangular, end-gabled, first-story bays with large rectangular windows containing Palladian motifs surmounted by small diamond panes filling out the corners. The tall gables, with Gothic pinnacles at the peaks overhang the second story, and the main entrance is on one side, now sheltered by an unsympathetic modern post-and-beam porch extending forward beyond the facade. John E. Hill was a Brown University professor.
- 100 **FRANK B. BOURNE HOUSE (1890):** A handsome, asymmetrical 2-1/2-story, cross-gable-roofed, shingle-sheathed Queen Anne/Colonial Revival dwelling with a central side projection and an off-center front projection which are both semi-hexagonal at first-story level and rectangular above. The front gable, with a recessed window under a hood swelling from the wall surface and fan-motif panels in the lower corners, covers the front projection on one side of the facade and a partly recessed 2-story porch on the other. The first story of the porch, filling the recess and extending forward slightly beyond the front projection, has columns supporting a roof deck surrounded by a balustrade with

urn-topped posts. The upper level of the porch is backed by the recess under the gable overhang, partly screened by front and side latticework frieze panels over curved lattice-filled struts at the ends. This very picturesque house was built for Frank P. Bourne, a civil engineer who worked for the City of Providence.

- 104 AMELIA J. F. AND GEORGE M. FREEBORN HOUSE (1891): An unusual 1-1/2-story, clapboard-sheathed Queen Anne/Colonial Revival dwelling on a corner lot, with a massive gambrel roof, a 2-story octagonal corner tower with a glazed entrance porch in the base and a low bell-curve dome roof, projecting bay-window dormers with low bell-curve dome roof, and relief panels of garland-and swag ornament. The house was built for Amelia J.F. Freeborn and her husband George, partner in George M. Freeborn & Company, painting contractors.

#### UPTON AVENUE

- 38 FREDERICK O. CLAPP HOUSE (1920-21); Marshall B. Martin, builder/architect?: A handsome 1-1/2-story, brick and clapboard-sheathed Dutch Colonial dwelling with gambrel roof with hipped extensions across the ends and a central entranceway under a gabled hood. The house was probably built by Providence architect and developer Marshall B. Martin as a speculative venture, and was purchased in 1922 by Frederick O. Clapp, assistant engineer for the Providence Water Supply Board.
- 175 ALFRED M. COATS HOUSE (1926): A handsome, asymmetrical, 2-story, Flemish-bond brick dwelling modeled after provincial English manor houses of the late 16th or early 17th century, set on a corner lot at the intersection of Blackstone Boulevard. Its complex mass comprises a main block with a tall flank-gable roof, a shorter gable-roofed rear ell, a hip-roofed perpendicular wing off one side which projects forward slightly to form a hip-roofed pavilion with a flat roof surrounded by a parapet. The detailing includes an entranceway with brownstone architrave trim and a shallow segmental hood on brackets; a central window with narrow sidelights over the entrance; a molded water table and a projecting brick stringcourse between the stories; flat arches over first-story windows and segmental relieving arches over some second-story windows; a gabled front dormer breaking up through the eaves of the main block; and two massive, ribbed, corbel-top chimneys, one prominently placed on the gable facing the Boulevard.

#### WATERMAN STREET

- 166 AMANDA R., WALTER E., AND GERALD M. RICHMOND HOUSE (1905); Stone, Carpenter & Willson, architects: A 2-1/2-story, 3-bay, flank-gable-roofed dwelling with a brick first story, an overhanging slate-sheathed second story, an overhanging roof, a central entrance porch with paired composite columns and a roof balustrade, a side wing, elaborate articulation of the pavilion gable, a hip-roofed dormers with bracketed eaves. The eaves of the main roof are carried around the entrance pavilion by a small pent roof which is surmounted by paired pilasters flanking a window and rising to a projection formed by an outward-flaring surface in the gable peak. The gable window is set above a flaring bracket-like shelf and there are brackets trimming the pent roof, gable

returns, and peak overhang. The house was built for Amanda R. Richmond and her husband Walter E. Richmond, president of the American Emery Wheel Works at 331 Waterman (see entry below). The Richmonds lived at 90 Cooke Street and this house was occupied by their son Gerald M. Richmond, a former vice president of his father's firm who had recently started his own electrical engineering company.

- 170 **EZRA P. AND MARY ANN P. LYON HOUSE (1865):** A 3-story, 3-bay, cubical-mass, clapboard-sheathed Italianate dwelling with a low-pitch hip roof, bracketed eaves, window hoods on brackets, and a central entrance sheltered by a portico with paired Tuscan columns (probably an early 20th-century addition). The house was built for Ezra P. Lyon, partner in the fruit and grocery dealerships of Young & Lyon, and his wife Mary Ann. It originally stood near the corner of Waterman and Governor Streets on grounds which extended over to Ives Street. The property was subsequently subdivided and in 1900 the house was purchased by Horatio A. Hunt, who lived across the street at 165 Waterman. Shortly thereafter the house was moved east to its present site and was rented out by Hunt, first to Henry W. Roth. The Lyon House was one of the earliest suburban villas constructed in this section of Providence and is an important surviving example of the type.
- 176 **ELIZA G. AND CHARLES L. GREENE HOUSE (1905):** An asymmetrical, complex 2-1/2-story Queen Anne/Colonial Revival dwelling with massive roof forms containing the second story and attic. The house is basically L-shaped with a front wing covered by an end-gambrel roof and a transverse wing covered by a flank-gable roof with the front slope extended to cover a glazed porch filling out the angle of the "L." The house has a brick first story, shingle-clad upper stories, a side-hall entrance in the front wing now fronted by a projecting vestibule (a modern addition), and oriel on one side, and Queen Anne windows. The long front slope of the flank gable is broken by two dormers, the lower one with a balustrade-surrounded flat roof forming a balcony for the hip-roofed upper one. The house was built for Eliza G. Greene and her husband Charles L. Greene, a physician.
- 181 **MOSES P. FORKEY HOUSE (1867):** A 1-1/2-story, 3-bay, end-gable-roofed, clapboard-sheathed Victorian dwelling reflecting the continuing influence of the Greek Revival. It has a side-hall entrance topped by a pediment, bracketed window hoods with jigsawn vergeboards, narrow corner boards, deep eaves and gable returns, and a dentil cornice. The house was built for Emeline and Charles Mumford of Newport and was rented to Moses P. Forkey, a bookkeeper, who purchased it in 1870.
- 182-84 **WILLIAM P. VAUGHN DOUBLE HOUSE (1866):** A 2-1/2-story, mansard-roofed, clapboard-sheathed, rectangular-block-mass, Second Empire-style double house with paired central entrances sheltered by a dual square-post portico supporting an oriel window; a side porch; bracketed hoods over the first-story facade windows; modillions trimming the eaves, porch and portico cornices; and a 2-story rear wing. The lot on which this dwelling stands and the adjoining property bounded by Ives, Gano, and Waterman Streets--once property of the Hoppin family--was acquired by Edward A. Cutler in 1864. Cutler sold a half-interest in the property to Jesse Burdett and Richard F. Greene, partners in the lumber dealership Burdett & Greene, in October 1865 and the remainder of his interest in April 1866 to William P. Vaughn of the Putnam Manufacturing Company, a concern owned by the Vaughn family. To promote development of



the area, Burdett & Greene commissioned the construction of the single-family dwelling at Angell and Gano and the double houses at Angell and Ives and Waterman and Ives (the first two buildings have since been unsympathetically altered). Clifton A. Hall was architect of the single-family dwelling and may also have designed the other structures, which were built by carpenters Trask & Horton. Vaughn sold his interest in the Angell Street double house to Burdett & Greene, who each occupied half as a residence, and Burdett & Greene sold their interest in the Waterman Street structure to Vaughn. Vaughn used 182-84 Waterman as an income property, renting out the units while living elsewhere himself, eventually moving to 195 Waterman about 1868. The first owner-occupant of this house was Frederick E. Perkins, a dealer in scrap metals, who purchased the property in 1880. Perkins lived at number 182 and rented number 184 to George L. Shepley, a partner in the Starkweather & Shepley insurance agency and a noted bibliophile and collector. The Vaughn House is one of the better preserved Second Empire dwellings remaining in the Waterman-Angell Street area and is an important reminder of the speculative ventures undertaken in the mid-19th century to spur residential development of the southern East Side.

- 194 CHARLES W. BOWEN HOUSE (1896); Gould, Angell & Swift, architects: An elaborate 2-1/2-story, clapboard-sheathed Queen Anne/Colonial Revival dwelling with a massive, flaring, overhanging end-gambrel roof containing the second story and attic. It has a central entrance under a porch with paired columns and a roof balustrade, an oriel with a ramped roof balustrade over the entrance porch, a broad recessed window above the oriel, tiny arched slit windows and a tiny oval window in the gambrel peak, an octagonal corner bay contained under the roof overhang, a 2-story projecting side bay topped with a roof balustrade and surmounted by a gabled attic dormer, and shed-roofed side dormers. This complex house was designed by Gould, Angell & Swift for Charles W. Bowen, a commercial merchant.
- 206 SAMUEL STARR HOUSE (ca. 1925): A 2-story stucco dwelling with a central, steeply gabled front entrance pavilion featuring a large segmental window over the entrance. The house is topped with a tall "chateausque" hip roof containing round dormers. It is a stylish combination of English and French vernacular elements. Starr was a doctor.
- 211 EL DORADO APARTMENTS (ca. 1930): A long, flat-roofed brick apartment building set end to the street, with three stories above a high basement and a 4-story side ell at the rear. The street end contains an arched door with a heavy molded surround at basement level, surmounted by a wrought-iron balcony and a narrow, 3-story arched panel with a molded frame containing a glazed-tile sign with the building's name and address. Three projecting entrance bays on the side and ell have peaked false fronts with molded relief panels rising above the roof parapet. The entrance bays contain arched doorways with heavy molded surrounds, attenuated Tuscan columns and massive brackets supporting wrought-iron balconies over the doors, and vertical stacks of tripartite windows linked by continuous vertical mullion strips and separated by glazed-tile panels with decorative patterning and some lion's-head reliefs. The building was erected for the Irene L. Nichols Estate. Among its early tenants were Howard F. Williams, assistant secretary of the Union Trust Company; Dean Thresher, secretary of the Waite-Thresher Corporation, manufacturing jewelers; and George E. Withington, president of Roberts & Withington, packinghouse products suppliers (see entry for 525 Elmgrove Avenue).

- 218 218 WATERMAN APARTMENTS (1936); David Shapiro, architect: A large 3-story, flat-roofed, E-shaped Art Deco style apartment block of yellow and purple-brown brick, set on a lot running between Waterman and Medway Streets with a side pedestrian walkway providing access to side courts formed by the wings. The wall surfaces are articulated into shallow projecting and receding planes and the roof parapet has stepped sections, influenced by the massing of setback skyscrapers. The entrances on the street facades, set in narrow recessed bays, have glazed terra-cotta surrounds with zig-zag relief patterns and stainless steel-framed hoods surmounted by wrought-iron false balconies. The windows are all steel-framed casements, with broad corner windows separated by horizontal-ribbed panels of the darker-color brick laid in alternating projecting and recessed courses. This landmark building, a well designed, sophisticated expression of a style uncommon in Providence, was built for the 218 Waterman Street Company.
- 229 WHAT CHEER MUTUAL FIRE INSURANCE BUILDING (1948-49); Samuel Lerner, architect: An asymmetrical composition of 2- and 3-story, flat-roofed rectilinear units of brick and limestone, with simply trimmed windows. The focal point is a tower with a glass-walled entrance under a cantilevered canopy, a tall vertical window band broken by a spandrel panel containing the company logo, and a clock. This is a good example of the conservative modernism used for Providence commercial buildings in the 1950s, and reflects a new and more intensive type of development coming into Wayland Square in that period.
- 331 AMERICAN EMERY WHEEL WORKS (1898): A group of detached and interconnected 1-, 2-, and 3-story, rectangular-block brick structures with low-pitch gable or flat roofs and segmental-arch window openings. The complex was built to house the American Emery Wheel Company, manufacturers of abrasive wheels used for grinding. It is part of a small industrial district near the Seekonk River waterfront south of Waterman Street, an area radically different in character from the rest of the East Side.
- 392 RED BRIDGE KEEPER'S HOUSE (1872): A small 1-1/2-story, gable-roof brick cottage sited right on the edge of the Seekonk River. It served as quarters for the Red Bridge drawbridge operator. Two successive bridges at this site (1871, 1895) were replaced by Henderson Bridge, erected to the north of this site in 1970.

#### WAYLAND AVENUE

- 102 THOMAS W. GREENE HOUSE (1854); Thomas W. Greene, builder: An asymmetrical 2-1/2-story, hip-roofed, L-shaped, clapboard-sheathed Italianate style dwelling with a narrow, bracket-trimmed, square-post entrance porch in the angle between the wings; groups of double and triple narrow windows under shallow molded shelf hoods; and bracketed eaves. The house is a side-entrance, end-to-the-street residence originally set on a deep lot running back from Pitman Street; later construction now fills the front of the lot. Thomas W. Greene, the first owner, was a carpenter and probably built it himself. This structure is among the earliest surviving suburban residences on the East Side.
- 199-205 WEYBOSSET PURE FOOD MARKET BUILDING (ca. 1930): A 2-story brick commercial structure with stores on the first floor and office and retail space above. It is covered by a flat roof with a pantile-sheathed flank gable across

the front, interrupted by a central cross gable containing an escutcheon with the initials "WPFM" worked into a monogram. The building was constructed by the Weybosset Pure Food Market Company to house one of their stores and space for rental. It is one of the earlier commercial structures remaining in the Wayland Square shopping district.

254

**ALICE M. SULLIVAN HOUSE (1893);** William R. Walker & Son, architect: An elaborate, asymmetrical 2-1/2- and 3-story, Queen Anne dwelling with a brick first story and shingle-clad upper stories. Its hip-roofed main block is nearly invisible amid bewildering array of conical-roofed cylindrical and polygonal towers and flat-roofed 1- and 2-story projections topped with iron cresting and wooden parapets with Gothic-style cutout panels. The off-center, segmental-arch main entrance is set beneath a corbie-step gable fronted by a bracketed gable-roof hood with latticework gable infill. The entrance is flanked on one side by a 2-story, flat-roofed staircase pavilion containing a tripartite, triple-arched stained- and plain-glass window lighting the landing. This house, one of the most flamboyant in the city, was built for Alice M. Sullivan, wife of James E. Sullivan and daughter of rubber-manufacturing magnate Joseph Bannigan, who lived nearby at 500 Angell Street (see entry for 500 Angell and 9 Orchard Avenue). James Sullivan was a purchasing agent for the Woonsocket Rubber Company, one of the firms owned by his father-in-law.

259

**EMMA K. AND FRANKLIN S. JEWETT HOUSE (1909);** Martin & Hall, architect: A 2-1/2-story, hip-roofed, neo-Georgian style brick dwelling with a central columned, classical entrance porch surmounted by an oriel window and flanked by projecting 2-bay front end pavilions with tall front-wall chimneys. Detailing includes white marble splayed window lintels with keystones and a modillion cornice. A wooden dwelling constructed on this site by James Cornell in 1891 was moved to 295 Wayland (see entry below) and this dwelling was erected for Emma K. Jewett and her husband Franklin S., a Providence physician. It was subsequently purchased by Jessie C. Knight, wife of C. Prescott Knight.

275

**KATE A. S. AND CHARLES R. MAKEPEACE HOUSE (1896):** A large, complex, asymmetrical 2-1/2-story dwelling with a yellow-brick first story, red-slate-sheathed upper stories, and a basically cross-shaped plan filled out at two corners by a 2-story front projection and a 1-1/2-story rear ell. It has a flank gambrel roof with double end gambrels projecting over the front wing and a mansard over the rear wing. There is an Ionic-columned veranda across the front with a projecting end-gabled central unit, and wall and roof surfaces are broken by several bay windows and dormers. This unusual house was built for Kate A. S. Makepeace and her husband Charles, a mill architect and engineer who headed the design and construction firm Charles R. Makepeace & Company.

282-84

**DAVID C. AND SARAH C. ANTHONY DOUBLE HOUSE (1903):** A handsome 2-1/2-story, shingle-sheathed Modern Colonial/Colonial Revival double house with a massive flank-gambrel roof containing the second story and attic. The roof front is broken by a pair of gabled dormers flanking a central unit formed by two interpenetrating end gambrels. The two entrances, one with a shell hood and the other with a gabled hood, are each flanked on both sides by shallow bay windows contained under the roof overhang, and there are wedge-shaped oriels in each section of the double front gambrel. The house was built for David C. Anthony, proprietor of a leather findings business, and his

widowed mother Sarah C. Anthony, who lived at numbers 282 and 284 respectively.

- 295 **JAMES AND HOWARD CORNELL HOUSE (1891, moved 1909):** A 2-1/2-story, end-gable-roofed, clapboard-sheathed Queen Anne dwelling with an L-shaped, arcaded, balustrade-topped entrance porch wrapping around one corner; a 2-1/2-story, polygonal side tower with hipped dormers breaking up through the eaves of its conical roof; a foliate relief panel on the second story of the tower; and imbricated shingling in the gable end. This house, originally located at 259 Wayland Avenue, was built for James Cornell and occupied by Howard Cornell, both of the Daniels, Cornell & Company wholesale grocery firm. It was moved to 295 Wayland by Emma K. Jewett in 1909 to permit the construction of a new Georgian Revival house at number 259 (see entry above). Mrs. Jewett lived in the newer house and rented this one to Louis M. Jackson.
- 349 **GERALD T. HANLEY HOUSE (1910):** A handsome 2-1/2-story Queen Anne/Colonial Revival dwelling with a brick first story, shingled upper stories, and an overhanging flank-gable roof with the eaves continued across the ends by pent-roof-like extensions. It has a central columned entrance porch with a roof balustrade containing Chinese Chippendale fretwork and a solid-center-panel; a 2-story, polygonal-hip-roofed bay-window pavilion to one side of the porch; an oriel on the opposite side of the porch; and hipped dormers. The house was built for Gerald T. Hanley, who worked for the Providence Brewing Company, a firm owned by his family.
- 372 **CENTRAL BAPTIST CHURCH (1916);** Jackson, Robertson & Adams, architects: A large, asymmetrical Academic Gothic ecclesiastical complex of random ashlar masonry with limestone trimmings, modeled after the medieval parish churches of rural England. It comprises a tall, end-gable-roofed nave with buttressed walls and large, pointed-segmental-arch windows at each end; a 6-story corner tower with an entrance at the base, corner buttresses, and pointed-segmental-arch belfrey openings; a projecting entrance bay and an entrance vestibule on one side; and a 2- and a 2-1/2-story, flat- and gable-roofed attached parish house on the other side. The congregation, organized in 1805 as the Second Baptist Society, changed its name to Central Baptist in 1853 and moved from a meeting house on Dorrance Street to a church on Weybosset Street in 1857. The Weybosset Street edifice, a brick Lombard Romanesque structure designed by Thomas A. Tefft, was demolished to permit the construction of Empire Street in 1914, and this structure was erected as a replacement. The location chosen for the present church reflects a migration pattern prompted by the transformation of downtown Providence from a residential to a commercial area and the waning popularity of once-fashionable West Side residential neighborhoods.
- 549 **BESSIE AND HARRY MARSHAK HOUSE (1930);** Harry Marshak, architect: A bizarre and complex asymmetrical dwelling constructed of regular and clinker bricks, with intersecting pantile-sheathed gable roofs covering a 2-1/2-story, L-shaped mass whose wings embrace a 1-story, truncated-corner vestibule block with a parapet and a nearly flat hip roof surmounted by a stuccoed, shed-roofed bay. The main entrance, set in the truncated corner of the vestibule block, has a flaring "sunbonnet" hood on wrought-iron brackets. The vestibule parapet is ornamented with a pair of zig-zag Art Deco finials and a pair of planter urns set on steps rising up at the end adjacent to the frontal wing. A large arched, multi-pane, first-story picture window in the end of the front wing is

surrounded by brickwork in a stepped-pyramid pattern. Harry Marshak was an architect and presumably designed this house for himself and his wife.

- 566 HENRY MORRIS FARMHOUSE (ca. 1874): A 2-1/2-story, flank-gable-roofed, clapboard-sheathed dwelling set end to the street, executed in the Victorian vernacular style derived from the Greek Revival. The house has a central entrance with a massive bracketed hood on the north side. It was built for Henry Morris (1823-1889) on a tract of about seven acres which had belonged to Henry's late father William Morris (1788 or 89-1856 or 57). Henry was a carpenter.

#### WINGATE ROAD

- 41 W. STANLEY AND IRENE B. BARRETT HOUSE (1926): A handsome 2-1/2-story, gable-roofed, 5-bay dwelling modeled after the Colonial houses of Pennsylvania, with a fieldstone first story, shingle-clad upper story, a central entranceway framed by fluted pilasters and a broken-scroll pediment, and a garage wing fronted by an unusual, shallow, arched porch-like projection. Stanley Barrett was chief executive of Barrett & Company, investment brokers.

#### WOODBURY STREET

- 112 ORTON-STARK-GREENE HOUSE (1930): A 2-1/2-story, 3-bay, gable-roofed neo-Colonial dwelling with regular-coursed and staggered-butt shingle wall cover, gabled front dormers breaking up through the eaves, and a 1-story side garage wing with a recessed, arched porch sheltering a side entrance. The most notable feature of this contractor-built speculative tract house is the academically detailed central front entranceway, with pilasters on pedestals, an entablature with turned-up back-band, and a pediment, all carefully modeled after Providence doorways of the 1730s and 1740s. The house was built by Providence contractors John E. Orton, Jr. and Rossiter C. Stark and was at first rented to William W. and Lilla S. White in 1932-33. Orton & Stark sold the house to Mary C. Greene in 1937.
- 151 ROBERT D. AND MARY L. GREGORY HOUSE (1929): A picturesque, unacademic 1-1/2-story, gambrel-roofed, shingle-clad neo-Colonial dwelling with an off-center front projection covered by an extended roof slope and a shortened slope over the adjacent section of the facade, broken at the eaves by a gabled dormer. The projection, containing the entrance, is fronted by a trelliswork portico and topped by a shed dormer. The house was built for Robert D. Gregory, vice president of Old Colony Cooperative Bank, and his wife.

#### WOODLAND TERRACE

- 2 JOSEPH R. ESPOSITO HOUSE (1974-75); Henry Frederick Elias, architect: A dramatic Contemporary-style dwelling composed of asymmetrically disposed 1- and 2-story, flat- and shed-roofed, rectangular and rounded sheathed with flush vertical-board siding. It reflects the influence of the architectural trends emanating from California in the 1960s, most notably the work at the Sea

Ranch condominium-resort complex executed by the firm Moore Lyndon Turnbull & Whitaker. The house was built for Joseph R. Esposito.

- 6      **BURLEIGH B. AND RUTH GREENBERG HOUSE (1957-58);** D. Thomas Russillo, architect: A handsome Contemporary-style dwelling composed of asymmetrically massed 1- and 2-story blocks with gently sloping overhanging shed roofs and stone and varnished horizontal board-and-batten wall cover. Its design is strongly influenced by Frank Lloyd Wright's work of the 1930s, 40s, and 50s. It was built for Burleigh B. Greenberg, vice president of the Brier Manufacturing Company, manufacturing jewelers, and the Nemo Realty Company.
- 10     **MARTIN AND ELAINE GOODMAN HOUSE (1979-80):** A 1- and 2-story, vertical-board-sheathed, complexly massed dwelling covered by a variety of gable, hip, and shed roof forms, executed in the contemporary vernacular style inspired by Moore Lyndon Turnbull & Whitaker's well known design for the Sea Ranch resort complex in California.

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# **THE RHODE ISLAND HISTORICAL PRESERVATION COMMISSION**

Old State House  
150 Benefit Street  
Providence, RI 02903

(401) 277-2678

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