

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Rhode Island	
COUNTY: Bristol	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Longfield

AND/OR HISTORIC:
Gibson (Charles Dana) House

2. LOCATION

STREET AND NUMBER:
1200 Hope Street

CITY OR TOWN:
Bristol

STATE: Rhode Island, 02809 CODE: RI COUNTY: Bristol CODE: 001

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input type="checkbox"/> Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify)
			Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No
			Comments:

4. OWNER OF PROPERTY

OWNER'S NAME:
Daniel G. Knowlton and Mrs. Josephine K. Jordan

STREET AND NUMBER:
1202 Hope Street P. O. Box 1566, Columbus, Georgia (13)

CITY OR TOWN:
Bristol

STATE: Rhode Island, 02809 CODE: RI

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Bristol Town Hall

STREET AND NUMBER:
10 Court Street

CITY OR TOWN:
Bristol

STATE: Rhode Island, 02809 CODE: RI

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Statewide Survey of Historic Buildings

DATE OF SURVEY: 1972 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Rhode Island Historical Preservation Commission

STREET AND NUMBER:
John Brown House, 52 Power Street

CITY OR TOWN:
Providence

STATE: Rhode Island, 02906 CODE: RI

STATE: COUNTY: ENTRY NUMBER: DATE: FOR NPS USE ONLY

SEE INSTRUCTIONS

7 DESCRIPTION

CONDITION	(Check One)							
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed		
	(Check One)				(Check One)			
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered			<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

Longfield, a comparatively unaltered example of the American wooden Gothic Revival style of architecture, was built in 1848-1850 for Charles Dana Gibson, grandfather of the artist of the same name. Its design is attributed to Russell Warren, who worked in Rhode Island, South Carolina, New York and Massachusetts.

The house is somewhat set back from Hope Street and faces west. Its front portion measures 44'-4" across by 25'-6" deep, excluding the entrance porch; a 26'-wide by 38'-long wing at the rear gives the house a "T" shape. (Two later, low additions, a laundry room and a single-stall garage, have been tacked onto the rear elevation at the base of the stem of the "T.") The main structure is two stories in height and is surmounted by a crossed-gable roof, consisting of four gables with an added fifth full-gable dormer facing south in the rear wing. The main roof is pierced by four chimneys, of which three are internal; the easternmost one is placed just within the end of the rear wing so that it does not project from the wall.

The symmetrical three-bay front has a single-story porch across its entire width; this porch is typically "Gothic" and reminiscent of those to be found on A. J. Davis's "Lyndhurst" at Tarrytown, New York, and Joseph Wells's "Pink House" in Woodstock, Connecticut. It has octagonal posts and caps, bracing, and a roof railing punctuated by octagonal pinnacles on the centre "pavilion" of the porch, which is somewhat higher than the side portions. A full roof-gable is directly over the central front entrance. The main doorway employs full-length sidelights, chamfered casings, and a three-section transom above. Wooden labels are over all exterior doorways and windows of this house. Narrow wood clapboards cover all exterior wall surfaces excepting the added rear laundry-garage ell, which is sheathed with vertical boarding. The slender corner posts are chamfered to an octagonal section and spring from larger square bases. The first-floor windows of the three main rooms are long casements with transoms above, while those of the second floor are double-hung. Above the front entrance are two joined, pointed Gothic windows with out-swinging casements. Of the six, smaller, attic windows, only the two in the front and in the westernmost of the two south gables are lancets; all attic windows have six-paned sashes. The south porch employs octagonal posts, caps, and bracing similar to the front porch and has an excellently-detailed Gothic railing at the first-floor level; a porch along the north side of the house is a much simpler, later addition. The front chimneys, symmetrically placed with relation to the front façade, are each capped by a cluster of four chimney-pots. The rear wing has two additional brick chimneys of Gothic flavor.

Internally, there is a spacious central hall. The wide main stair, running along the north wall, has turned and carved walnut balusters and a molded handrail, above sawn brackets. At left is a library

(See Continuation Sheets.)

SEE INSTRUCTIONS

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(Continuation Sheet)-1

STATE Rhode Island	
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7. Description.

measuring 15'-6" by 24'-0", with a 10'-8"-high ceiling. The mantel in this room is cast iron; other features are the door and window labels, which are similar to those of the exterior (close inspection of these indicates that they may have been added during a refurbishing of the house in 1917). Originally a huge, custom-made black-walnut bookcase of Gothic design, carved by Weeden, stood along the now-blank east library wall. Above the library windows are black-walnut pelmets with carved center ornaments.

Across the front hall, in the southwest corner of the house, is the parlor, which measures 16'-0" by 23'-6"; to the rear of this is the dining-room, 15'-4" by 18'-0". Both parlor and dining-room have Italian-ate marble fireplaces.

The library, front hall, and parlor all have heavy plaster cornices; door and window casings vary throughout the house. Doors are of the four-panel variety. The windows in the library, parlor, and dining-room are of floor-length, casement type, with transoms above. Sliding, louvered inside shutters fit into wall pockets.

Off the dining-room is a small pantry which leads into the large kitchen which runs across the rear of the house. A back hall connects the front hall and kitchen areas, and in it are a service entrance and rear stair.

At the second-floor level, the central hall joins the two front bedrooms, middle bedroom, and again, the back hall. At the end of this main hall is a large, double Gothic casement window opening onto the front-porch roof. Above the library in the northwest corner is the master bedroom, and along the south side of the second floor are three other bedrooms. In these rooms are displayed both Greek Revival and Gothic mantel, window and door trim. The middle and rear bedrooms are joined by a common dressing-room. Accessible from the rear stair, the attic story is basically unfinished except for two small bedrooms in the north and east gables and a bathroom.

Changes made to the house have been relatively minor. About 1907, the original cut-out bargeboard trim was removed from the gables. The front porch was rebuilt with a steeper shingled roof and all its Gothic bracing was removed as were the wooden crockets (the Gothic bracing has, however, been replaced). The Gothic window over the front porch may have had its sill-level raised. The side porch--which originally was accessible only from the south parlor window and was a very small, half-octagon-shaped protrusion with Gothic balustrade, bracing and parapet railing--has been enlarged. Exterior window blinds, original to the

(See Continuation Sheet 2.)

6. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) **1848-1850**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|--|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | |
| <input type="checkbox"/> Conservation | | | |

STATEMENT OF SIGNIFICANCE

Longfield is significant as a notable and picturesque site and house in Bristol's outskirts; as a very good and only slightly altered example of Gothic Revival architecture interpreted in wood; as a building attributed to Russell Warren; and for its initial and continued association with the DeWolf, Gibson and Knowlton families.

Its probable architect, Russell Warren (1783-1860), was a figure of more than local importance. Rhode Island-born and self-educated, he had a career which spanned—and his work included—all the styles of six decades ... from the federal period of the early 1800's through the twenty-five-year dominance of the Greek Revival, and on into the romantic Gothic and Italianate styles of the late 1830's through the 1850's. Warren began his practice in Bristol, working chiefly for members of the DeWolf family and at first designing in a free version of Federal style, then in the Greek Revival manner. He also worked in Providence (e. g., the Arcade), Newport and elsewhere in Rhode Island, in Fall River and New Bedford in Massachusetts, and in Charleston, South Carolina.

In the mid-1830's he spent a year in New York with the noted architectural firm of Town and Davis, which in that decade had begun to popularize the Gothic style—particularly as it could be applied to country houses or "cottages ornés." What was learned at Town and Davis was later used at Longfield, which is indeed a sizeable "cottage" and is a major surviving example of the "Stick Gothic" style—with sawn, angular trim, pointed openings etc.—in the state.

The house reflects the expert but still provincial character generally typical of Warren's work (also to be found in the work of others during these years). There is the traditional XVIII-century rectangle with a long center hall (not the "interesting" and sophisticated irregularities found in the work of Warren's short-time colleague, Davis). Externally the basic and old-fashioned rectangle achieves variety and surprise only through the steep gables, the pinnacles, chimney-pots, window labels and the porch protrusions with their sawn ornaments. Internally the use of mixed stylistic detail is characteristic of nearly all of the Gothic and early Italianate villas of the late 1830's into the 1840's. There is some molded

(See Continuation Sheet 2.)

SEE INSTRUCTIONS

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(Continuation Sheet)-2

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7. Description.

house, are stored in the cellar. The rear entrance porch was totally rebuilt in 1963. The original partition in the front southwest bedroom which separated that room from a dressing-room has been removed. Longfield originally had a wood-shingled roof and was painted a "light red with darker trimmings," consistent with preferred and "instructed" Victorian treatment. The house at present is white with olive-black trim.

Originally a farm, the estate once had many dependencies and out-buildings, all of which have been moved from their original locations. Brief notes on each, perhaps also works of Russell Warren, follow:

Possibly built as a caretaker's house, the cottage with Gothic trim at 1222 Hope Street originally stood nearer the rear of the property and was moved in 1882. A former milkhouse was moved at the same time and joined to this cottage as a kitchen ell.

A handsome board-and-batten stable stood to the northeast of Longfield. It was a one-and-a-half-story gabled structure. A huge two-and-a-half-story barn, later built at the side of the Gothic stable, has been demolished. The stable itself has been moved across a lane to a point east of Longfield, where it now stands.

Another small cottage, built nearby by F. H. DeWolf to house his servants, was moved to the rear of Longfield sometime prior to 1909; this plain one-and-a-half-story gable-roofed structure now serves as the Knowlton residence. It is soon to be demolished upon completion of a new dwelling.

A stone barn also stood to the northeast of Longfield, where part of the original foundation may still be seen. The building was dismantled in 1910 and rebuilt in its present location, back from Hope Street. It is known as upper Longfield.

Another barn on the Longfield estate has been incorporated into the two-and-a-half-story gable-roofed house at 1195 Hope Street.

8. Significance.

Gothic trim, but the caged newel and scrolled stair-end brackets recall the Federal period, while the trim and marble mantels in some rooms are derived from pattern-books showing Greek Revival detail. In accord with Andrew Jackson Downing's then-popular and much-publicized theories of the pictorial relationship of house and landscape, Longfield was originally painted light red with darker red trim.

(See Continuation Sheet 3.)

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet) 3

STATE Rhode Island	
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8. Significance.

Part of Longfield's importance stems from its ownership. The house was built on DeWolf land for Charles Dana Gibson (who married Abby DeWolf) and it is still held in the same family. The grandson of the builder was the artist Charles Dana Gibson who graphically chronicled the "Gilded Age." His sister, Josephine Gibson Knowlton, châtelaine of Longfield, was among his models for the still-remembered "Gibson Girl." Longfield was a center for social and artistic gatherings until Josephine's death in 1969. She has recorded the history of the house and the family in Longfield (1956) and in Butterballs and Finger Bowls (1960).

The acreage of the original "long field" given by the DeWolfs to Charles Dana Gibson and his bride is now diminished, and most of the varied outbuildings have been altered or destroyed, although Longfield itself still remains an imposing and picturesque house on its tree-shaded lot.

In combination with adjoining and opposite properties the environment of Longfield is comparatively unspoilt, but ranch houses and shopping centers are being built along this side of Hope Street and Longfield has been put up for sale. This fine house, with its immediate neighbors, is worth protecting against highway and development encroachment.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Knowlton, Josephine Gibson: Longfield. The House on the Neck (Providence, Rhode Island, 1956).
 --- Butter Balls and Finger Bowls (Providence, Rhode Island, 1960).
 Withey, Henry F., and Withey Elsie Rathburn, eds.: Biographical Dictionary of American Architects (Deceased) (Los Angeles, California, 1970), pp. 635-636.
 Alexander, Robert L.: The Architecture of Russell Warren (Unpublished thesis for the degree of Master of Arts at New York University, New York City, 1952), pp. 8-15.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	0 . "	0 . "		41 ° 41 '49.23" N	71 ° 16 '46.61" W	
NE	0 . "	0 . "				
SE	0 . "	0 . "				
SW	0 . "	0 . "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: C. 1 1/4

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE: Lombard John Pozzi, Surveyor-Researcher
 Richard B. Harrington, Consultant

ORGANIZATION: Rhode Island Historical Preservation Commission DATE: May 6, 1972

STREET AND NUMBER: John Brown House, 52 Power Street

CITY OR TOWN: Providence STATE: Rhode Island, 02906 CODE: 44

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law, 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National State Local

Name _____

Title _____

Date _____

NATIONAL REGISTER VERIFICATION

I hereby certify that this property is included in the National Register.

 Chief, Office of Archeology and Historic Preservation

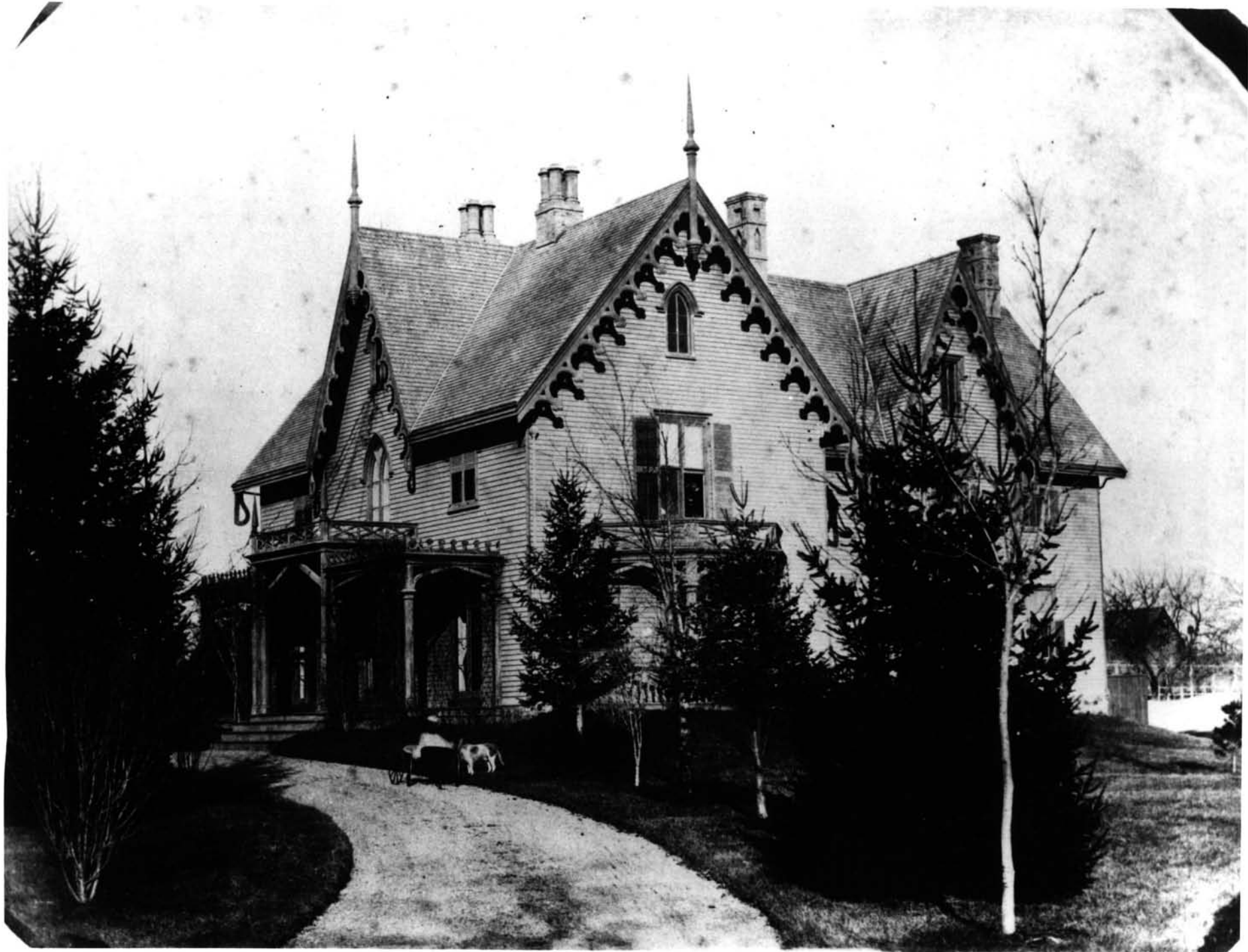
Date _____

ATTEST: _____

 Keeper of The National Register

Date _____

SEE INSTRUCTIONS



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

(Type all entries - attach to or enclose with photograph)

STATE Rhode Island	
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ENTRY NUMBER	DATE

SEE INSTRUCTIONS

1. NAME

COMMON: Longfield

AND/OR HISTORIC: Gibson (Charles Dana) House

2. LOCATION

STREET AND NUMBER:

1200 Hope Street

CITY OR TOWN:

Bristol

STATE:

Rhode Island

CODE

44

COUNTY:

Bristol

CODE

4001

3. PHOTO REFERENCE

PHOTO CREDIT: Copy negative, 1972

DATE OF PHOTO: Before 1907

NEGATIVE FILED AT: Rhode Island Historical Preservation Commission,
John Brown House, 52 Power Street, Providence, Rhode Island, 02906

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.

Exterior of the house from the southwest, as it appeared before 1907, from a photograph in the collection of Daniel G. Knowlton, 1202 Hope Street, Bristol, Rhode Island.



UNITED STATES DEPARTMENT OF THE INTERIOR
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STREET AND NUMBER: 1200 Hope Street			
CITY OR TOWN: Bristol			
STATE: Rhode Island	CODE 111	COUNTY: Bristol	CODE 001
3. PHOTO REFERENCE			
PHOTO CREDIT: Elizabeth S. Warren			
DATE OF PHOTO: April, 1972			
NEGATIVE FILED AT: Rhode Island Historical Preservation Commission, John Brown House, 52 Power Street, Providence, Rhode Island, 02906			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC. Exterior from the northwest.			



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Detail of upper portion of front door.



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PHOTO CREDIT: Elizabeth S. Warren

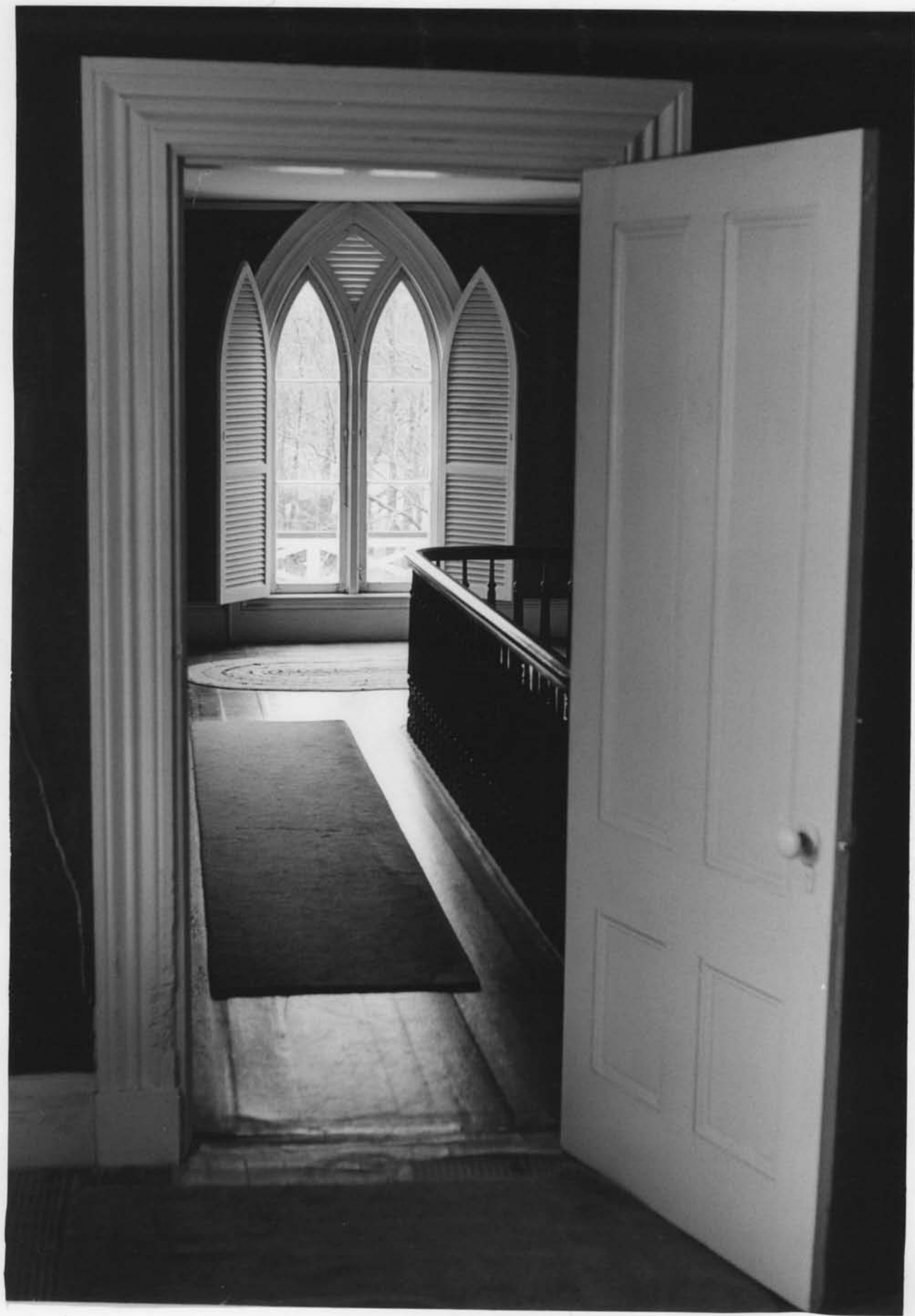
DATE OF PHOTO: April, 1972

NEGATIVE FILED AT: Rhode Island Historical Preservation Commission,
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DESCRIBE VIEW, DIRECTION, ETC.

Detail of main staircase, front hall, first floor.



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DATE OF PHOTO: April, 1972
NEGATIVE FILED AT: Rhode Island Historical Preservation Commission,
John Brown House, 52 Power Street, Providence, Rhode Island, 02906

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.
Second-floor hall, looking west.



UNITED STATES DEPARTMENT OF THE INTERIOR
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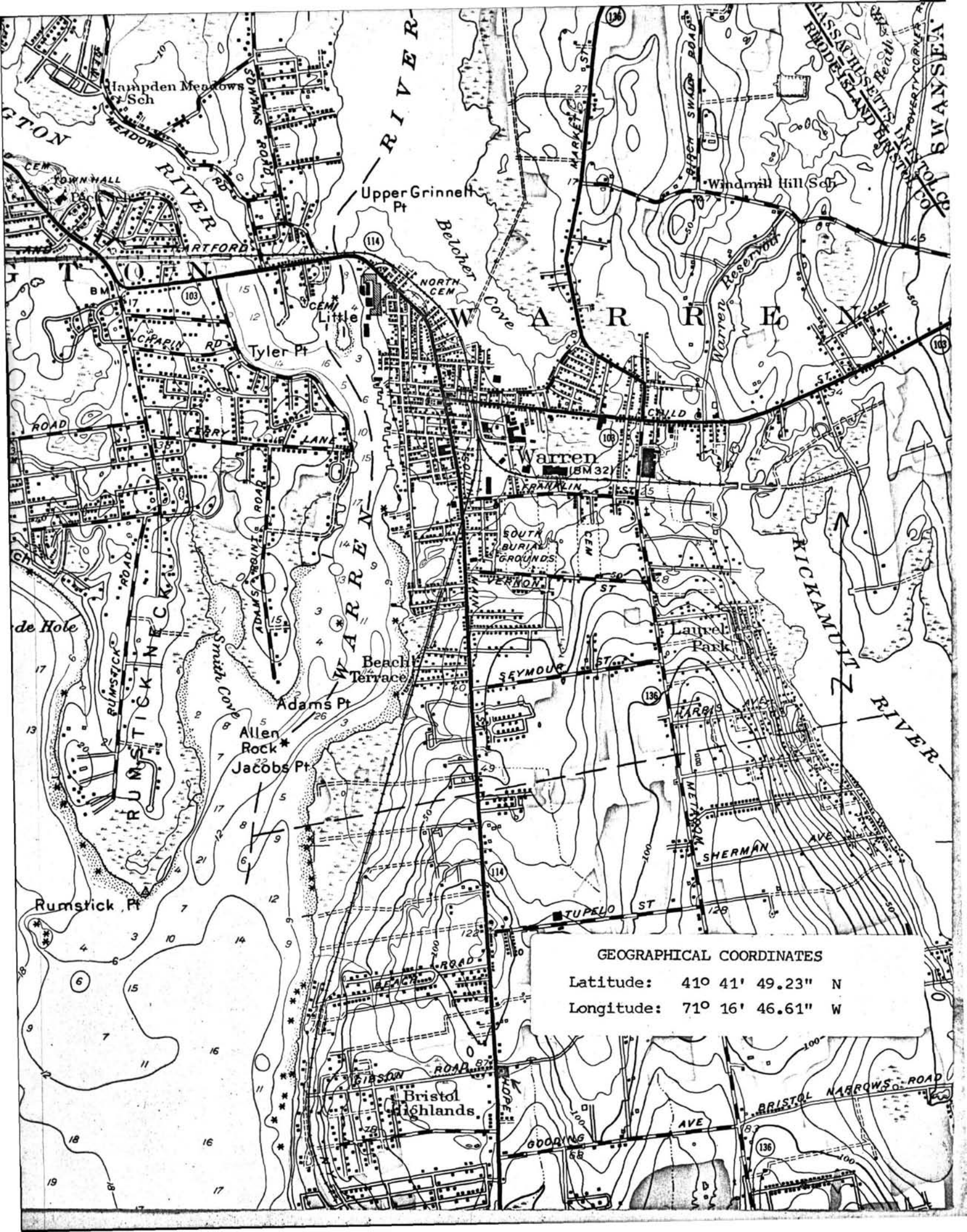
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DATE OF PHOTO: April, 1972			
NEGATIVE FILED AT: Rhode Island Historical Preservation Commission, John Brown House, 52 Power Street, Providence, Rhode Island, 02906			
4. IDENTIFICATION			
DESCRIBE VIEW, DIRECTION, ETC. Mantel in southeast bedchamber, second floor.			



GEOGRAPHICAL COORDINATES

Latitude: 41° 41' 49.23" N
Longitude: 71° 16' 46.61" W

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM

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CODE

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3. MAP REFERENCE

SOURCE:

U. S. Geological Survey

SCALE: 1: 24,000

DATE: 1955

4. REQUIREMENTS

TO BE INCLUDED ON ALL MAPS

1. Property boundaries where required.
2. North arrow.
3. Latitude and longitude reference.