

United States Department of the Interior National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Lippitt Hill Historic District other names/site number

2. Location

street & number Burlingame and Hope Roads, Lippitt Avenue n/a not for publication city, town Cranston n/a vicinity state Rhode Island code RI county Providence code 007 zip code 02920

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes checkboxes for private, public-local, public-State, public-Federal, building(s), district, site, structure, object. Includes counts for Contributing (7, 22, 29) and Noncontributing (1, 4, 5) resources.

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of certifying official: Frederick W. Williamson Date: 5 Jan 1989 Rhode Island Historical Preservation Commission State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet. Signature of commenting or other official Date State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is: entered in the National Register. See continuation sheet. determined eligible for the National Register. See continuation sheet. determined not eligible for the National Register. removed from the National Register. other, (explain:)

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number of intact outbuildings, which illustrate the transition and development from a colonial working farm to the "gentleman's farm" of the late nineteenth and twentieth centuries. The Christopher Lippitt Farm retains 110 acres of its agricultural land with fields leased today to farmers, who grow corn and alfalfa here. The William Lippitt Farm, which contained 177 acres in 1895, has been reduced in size to 5.7 acres with its historic farmland recently sold off for the development of single family houses.

## INVENTORY OF HISTORIC RESOURCES

Contributing structures are defined as those built or developed with the period of significance (c. 1735-1938) which retain integrity.

## HOPE ROAD

- A. CHRISTOPHER LIPPITT FARM or "LIPPITT FARM" (a 110-acre farm on the east, west, and south sides of Hope Road; the north and south side of Burlingame Road; and the east and west sides of Lippitt Avenue).
1. Christopher Lippitt House (c. 1735): Built by Moses Lippitt (1712-1764) for his son Christopher (1744-1824), the house is a two-and-a-half-story, gable-roof, center-chimney, clapboarded, Colonial house with a large two-story ell, which was added c.1818. Exterior detailing includes heavy plank windows with plain splayed lintels, twelve-over-twelve sash, and later blinds. The chief embellishment of the four-bay facade is the pedimented Ionic doorway. A handsome modillioned pediment surmounts a wide cushion molding, and the original six-panel door is framed by hand-carved fluted Ionic pilasters. Today, the primary entrance to the house is through a Colonial Revival portico on the east facade with repeats the pedimented and modillioned door design on the facade.

The interior of the house has a typical five-room plan and relatively high ceilings for this period. As is typical, the Lippitt House "keeping room" occupies the back center position and front parlors are set on each side of the original entrance. The "keeping room," with its large

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cooking fireplace, as with a majority of Cranston farmhouses of this period, has been enlarged by incorporating the two smaller rooms that originally flanked it.

The small east parlor (once the dining room) has a handsome molded mantel with a narrow shelf and a Delft tile surround. A semi-circular open niche with shelves is located above the mantel. The walls are painted (1953-55) with scenes of "Old Providence" by Will Taylor, a member of the Providence Art Club. The low chair rail appears to have been added in this period. The west parlor (now the music room) is simpler in detail and has a plain boarded fireplace and twentieth-century built-in bookcases. In some ways, the most interesting room is the original small entrance hall with its unaltered original stair, cited by Antoinette Forrester Downing in Early Homes of Rhode Island as a good example of the persistence of an early stair type. The stairs are set against the wall with two runs, simple square posts, and a paneled string course.

The house reflects the attention and wealth of its owners and the interior architectural embellishment parallels different eras of construction and remodeling. In 1818, Christopher Lippitt and his wife Waite (Harris) Lippitt gave this "mansion house" to their daughter, Mary, wife of Caleb Congdon. For the next sixty years, it was known as the Congdon homestead.

Though its Colonial origins are clear, the house has been altered, enlarged, and restored. From 1891 to 1908 the house passed briefly out of the Lippitt family, to be repurchased by Julia Lippitt Mauran in 1908. Julia Mauran then sold it to Webster Knight in 1910, who had married Eliza Lippitt. Their son, Robert L. Knight (d.1962), who became the owner in 1919, was responsible for the major expansion of the farmstead in the first half of the twentieth century. His son, Robert Knight, Jr. (d. 1968) became owner in 1963, and subsequently remodeled the interior paying great attention to the "colonial" spirit of the houses; careful attention was given to replication of moldings, paneled doors, and other woodwork on both first and second floors.

2. Maids' Quarters (c. 1920): A small 1½-story, flank-gable-

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roof house with a full-width 4-section shed dormer, set just northwest of the house. Detailing of the facade is limited to a simple vertical plank door on the east facade.

3. Washington's Shed/Wood Shed (c. 1790?): A small, 1-story, flank-gable-roof, timber-framed building with plank walls, eight-over-eight windows, and an L-shaped plan, built on a stone foundation. It is located in heavy shrubbery just northwest of the corner of the house, and was moved from the open space southeast of the house near Hope Road in the early 1900s. According to family tradition, General George Washington held meetings here with General Christopher Lippitt.
4. Horse Barn/Office for Lippitt Farm (c. 1890, c. 1920): This large, 2-story, flank-gable-roof, clapboarded building has a simple square cupola with an ogee-curved roof. It is located approximately 100 feet northeast of the house. In the 1920s, Robert Lippitt Knight, who inherited Lippitt Farm in 1919, made considerable alterations. The Victorian center section, originally a drive-through English-type horse barn, was modified to make a 7-bay north facade with a new pedimented Colonial Revival portico facing a new main estate drive running due east to Hope Road. A large barn door on the south side was filled in and a 16-pane transom installed with the legend "Lippitt Farm" above. Two L-shaped lower gable-roof wings (c. 1900) were added to both east and west ends; today, the larger east wing includes a caretaker's residence and the west wing (housing the former office) fronts on a south porch with Doric columns and rubblestone balustrade under an extended gable roof. Recent remodeling includes installation of an artist's studio in the northwest corner.
5. Greenhouse (c. 1930): A long, 1-story, glass structure with an end-gable roof located directly south of the Cow Barn (#8); the west end is wood-framed and has an end chimney. This utilitarian structure, built for Mrs. Robert Lippitt Knight, Sr., is currently used for cultivation of orchids and other tropical or plants.
- 6-NC. Generator Shed (c.1948): A small 1-story, end-gable-roof, clapboard structure, built after World War II to house the farm's generator. It is located about 15 feet west of the

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greenhouse, just north of the orchard.

7. Studio/Fair Booth (c. 1920): A very small, 1-story, end-gable-roof, moveable clapboard structure set approximately 15 feet southwest from the west end of the greenhouse. It was built for use at the Fiskeville Fair where Mrs. Robert Lippitt Knight, Sr. displayed flowers and was later converted into a studio.
8. Cow Barn (c. 1890, c. 1920): This large, 2-story, end-gable-roof, U-shaped, shingled building has a simple square cupola with an ogee-curved roof, similar to the Horse Barn/Office (#4). The east end has been altered by addition of a roof jet at the peak; two large round silos marked "Lippitt Farm" which stood just north of the east entrance and a one-story milking room on the south side have been removed. In October, 1919, Robert Lippitt Knight held one of several closing-out sales of the prize Ayrshire cattle bred here. The interior of the original nine-by-five-bay main section has boxed posts and iron stalls for cattle with intact feeding troughs and water dispensers. Individual signs for prize cattle such as "Basil's Queen, 8-30-59, sire Lippitt's Basil, dam Lippitt's Queen of Hearts" are still in place. When this barn was constructed, Lippitt Farm produced milk for Hood's Dairy and was a nationally-known breeding farm. The barn is now used for storage.
9. Wagon Shed/Cow Barn/Garage (c. 1860, c. 1920): The long 1½-story, wide-gable-roof, shingled structure is nine-by-three-bays wide. It is located on the north side of the large barnyard and has seven garage doors on its south side; originally a wagon shed, it has been remodeled first for a cow barn and then for a garage. It is in excellent condition and is used for storage of farm machinery and automobiles. In the metal shop at the west end are hung portraits, trophies, and ribbons won by Robert L. Knight, Sr., for his prize cattle.
10. Foaling Stable/Dog Kennel (c. 1920): A long, low, gable-roofed stable with seven bays and an L-shaped arched entrance on the west end. Each section has a vertical plank door and pair of double-hung six-over-six windows. This is the first of three stables on the west side of the spruce-

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lined allee and is approximately 50 feet north of the Cow Barn (#8). Originally used for horses, it was later remodeled for a dog kennel and is no longer in use.

11. Mares' Stable (c. 1930): A small, low, end-gable-roofed stable with two bays, defined by low-arched openings on the south flank. This is the second of three stables and is set in the woods on the west side of the spruce allee, approximately 20 feet north of the foaling stable (#10); it is no longer in use.
12. Stallions' Stable (c. 1930): A long, low, gable-roofed, shingled stable, somewhat larger than the Foaling Stable (#10), set at the end of the spruce allee about 150 feet north of the Cow Barn (#8) and approximately 10 feet north of the small Mare's Stable (#11). Bays are defined by low-arched openings with wooden swinging gates. The site is now heavily overgrown and no longer used for horse-breeding. Robert L. Knight, Sr., maintained the Green Mountain stock farm in Randolph, Vermont, for breeding Morgan horses.
13. Ice-Pond (nineteenth century): This man-made ice-pond is roughly rectangular in shape. It is located about 100 feet north of the garage (#9) on the east side of the spruce allee. Ice was cut here as late as the 1940s.
- 14-NC. Spruce Allee (c. 1960): A double row of blue and green spruce trees planted for Robert L. Knight, Jr., who inherited the farm in 1963.
15. Horse Barn and Silo Foundations (c. 1855, demolished c.1965): The concrete floor and rubblestone foundations of a medium-size barn, set approximately 100 feet southeast of the eastern line of Hope Road; the lower level of this field barn opened southerly to a 52-acre pasture used by Webster Knight for horses in the 1900s; a 4-foot round rubblestone foundation of an attached silo is visible in overgrown shrubs at the southeast corner. Used in the twentieth century for tractors and hay wagons, the barn was demolished in the 1960s by Robert L. Knight, Jr.
16. Boarding House Foundations (c. 1920, demolished c. 1965): Ruins of the foundations of an L-shaped farmers boarding house with attached garage located approximately 30 feet

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northeast of the Horse Barn (#15). Single male fieldhands, many of Scottish origin, who worked for the Knight family lived here in the early twentieth century.

17. Well House (c. 1900): A small 1-story, end-gable-roof, structure with concrete foundation and wood sheathing built over a stone-lined well about 20 feet deep. It is located about 60 feet southeast of Hope road near the boardinghouse (#16) and is no longer in use.
18. Hay Barn Foundations (c. 1920, demolished c. 1965): The concrete floor and foundations of a very large field barn facing south, located approximately 350 feet from Hope Road in the middle of a stone-walled field. It was built of redwood imported from Russia by Champlain lumber Company for Robert L. Knight, Sr. and was demolished in the 1960s. The adjacent fields grow alfalfa; access by trucks is by a lane leading west to the old Boarding House and Horse Barn complex (#15).
19. Stone Walls (c. 1919 to 1930): Dry-laid rubblestone walls extend from the barnyard east along the estate drive to meet Hope Road and then along the full extent of Lippitt Farm's fields on both sides of Hope Road. The section just east of the garage (#9) has a bronze plaque inscribed "In appreciation of Gustaf Elof Nichols who built these stone walls during the years 1919-30 on Lippitt Farm Rhode Island."
20. Cranston Historical Cemetery #9 (c. 1824 to 1949): This medium-sized, 50-by-100-feet, family owned cemetery, is located on a sloping site, now overgrown, about 200 feet south of Hope Road. It is surrounded by a unique heart-shaped pine-tree planting (approximately 200 feet in length and 150 feet in width), planted by Julia Lippitt Mauran (1860-1949). Burials include General Christopher Lippitt (1744-1824) and his wife Waite Harris Lippitt,, and eight generations of this family, including Julia Lippitt (1829-1907) and Mary Lippitt (1818-), two daughters of William and Rhomney? Lippitt and Julia Lippitt Mauran (1860-1949), daughter of John Tyler and Sarah Williams Mauran. Miss Julia designed her own stone with this sonnet:

A little work, a little play

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To keep us going and so good day!  
A little warmth, a little light  
Of love bestowing--and so good night!  
A little fun to match the sorrow  
Of each day's growing and so good morrow!  
A little trust that when we die  
We map our sowing and so good bye!

- B. WILLIAM LIPPITT FARM (a 5.72 acre farm on the north side of Hope Road; in 1895 this farm contained 177 acres).
1. William Lippitt House (1805): The house was built by Christopher Lippitt for his son William (1786-1872). It is a large two-and-a-half-story, gable-roof, clapboard structure with an 1805 datestone and a two-story ell added c. 1818. The main part of the house rests on a cut-stone foundation; it is rectangular in plan and five bays wide. The facade displays an elegant Federal-style pedimented doorway with an exquisite wooden fanlight. The fanlight is divided into segments with Adamesque tracery and is capped by a carved wooden keystone. The pediment, supported by Ionic fluted pilasters, is trimmed with a dentil frieze and modillions. Symmetrical 4-petal flowers are located in the frieze of the pilasters which frame a simple four-panel door.

Windows have typical plank frames with flat splayed lintels (similar to those on the Christopher Lippitt house), twelve-over-twelve sash, and paired nine-over-nine sash in the attic. Shed dormers let into the roof date from the 1880s. The rear ell, originally only one story high, also dates from before 1880, and was raised in the early 1920s; the Victorian shed dormers were re-used on the second story roof.

The interior of the main portion of the house is laid out on a five-room, center-chimney plan, typical of Rhode Island houses of the late eighteenth and early nineteenth centuries. The small entry hall retains its plain narrow run stair with a closed string course, and leads to parlors on either side. The handsome west parlor has a denticulated cornice and a heavy chair rail. The wide, tall mantel is embellished with raised and applied moldings--the use of



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diamond and lozenge-shaped moldings in the frieze section is typical of the local vernacular interpretations of English pattern book designs. The projecting corner posts are simply cased. The doors are all six panel. The east parlor is plainer, with a simple chair rail; the fireplace is bricked up. High above the mantel, close to the ceiling, is an unusual horizontal cupboard with three paneled doors.

Characteristic of houses of this type, a large kitchen, or keeping room, extends across the rear and has been enlarged to include the two smaller rooms that once flanked it. The distinguishing features of this room include the wide chestnut floorboards, plain board wainscoting and the wide, tall mantel with two separate wall cabinets above, and bake ovens behind cabinet doors to the left of the fireplace opening. A new second staircase has been added where the rear of the "keeping room" meets the two-story ell.

The rooms on the second floor of the main body of the house are virtually identical to those on the first floor but are simpler in their detailing. The attic--with some rooms refinished in the 1920s when the dormers were let in--still displays its hard-hewn pegged beams. Recent remodelling of the ell includes installation of a new kitchen and bathroom on the first floor and addition of a small rental apartment above.

2. Barn/Pool Cabana (early 19th century; rebuilt 1955): This unusual 1-story, wide-gable-roof, timber-framed and lattice-enclosed recreational building was built on the foundation of an earlier barn for Dr. William Lippitt Mauran, Jr. (1913-1985). This building incorporates half of its fieldstone walls and is four-by-seven-bays wide with arched open panels; the south half creates a cabana opening directly to a swimming pool. It is located approximately 80 feet northwest of the house on the west side of the barnyard.
3. Carriage Shed and Barn (c. 1809, c. 1880): A 1½- to 2-story, flank-gable-roof building, constructed in two stages. The west, early 18th-century section, approximately 20 feet square, has hand-hewn beams and crude plank walls; the later east section, probably built for Julia Lippitt Mauran (1860-1949), is approximately 60 feet

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by 40 feet and has modern lift-top garage doors inserted on both north and south sides and modern awning-type windows. This shingled building, just northeast of the house, is in good condition and is used to store automobiles, farm machinery and equipment.

- 4-NC. Horse Barn (late 19th century; rebuilt 1965): A large 2½-story, end-gambrel roof building, built on foundations of an earlier barn for Dr. William Lippitt Mauran, Jr. (1913-1985). It combines use of concrete block, wood clapboards and glass block on the exterior. Windows are a combination of aluminum-framed awning and casement types. This barn is located at the end of a stone-walled lane approximately 300 feet north of the road and is northwest of the farmyard; it is currently used for storage.
5. Walled Garden (mid-19th century): A rectangular garden directly east of the house, surrounded by 3-foot rubblestone walls on three sides and a picket fence on the west. Julia Lippitt Mauran (1860-1949), a founder of the Providence Garden Club and Handicraft Club, tended this historic garden; it is presently used for flowers, herbs, and vegetables. Mauran was also responsible for the naturalistic plantings of lilies, hosta and pachysandra just east of the walls near the old orchard.
6. Potting Shed (c. 1900): A simple 1-story, gable-roof structure built by Julia Lippitt Mauran in the pine grove at the northeast corner of the walled garden.
7. Blacksmith Shop/Studio (c. 1805, c. 1939?): A small, 1-story, end-gable-roof, hand-hewn, timber-framed, shingled structure facing west and built in two sections. The west half is the original blacksmith shop for the William Lippitt farm; its forge and chimney are still intact. The slightly lower east section with angled window openings was added for Julia Lippitt Mauran's metal-working studio in 1939. It is located approximately 50 feet northeast of the house.
8. Well House (c. 1860): A small, 1-story, gable-roof structure located about 12 feet from the northwest corner of the house. It has vertical wood planking and latticework and is in use today.

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- 9-NC. Pool House (1955): A medium-size, 1-story, gable-roof utilitarian structure clad with horizontal boarding, located approximately 45 feet northwest of the house; it is used to house machinery.
- 10-NC. Well Cover (c. 1940): A small, low-gable-roof, concrete-walled structure located approximately 20 feet northeast of the Carriage Shed and Barn. It is only 2-2½ feet high and is in use today.
11. Foundation (c. 1930?): A concrete foundation for a shed or privy, located approximately 20 feet north of the Barn/Pool Cabana at the northeast corner of the barnyard near the Horse Barn (#4).
12. Foundation (c. 1805?): A 5-foot-high section of a dry-laid rubblestone wall, possibly the foundation for an early 19th-century barn or cider house; it is approximately 12 feet from the northeast corner of the Carriage Shed and Barn (#3) and is incorporated into a dry-laid rubblestone wall that extends easterly to the lot line of the Christopher Lippitt farm.
13. Foundations (c. 1900): A small square concrete platform for a windmill located approximately 30 feet north of the Horse Barn (#4); no evidence of the windmill structure survives.
14. Caretakers Cottage (c. 1860): A small 1½-story, end-gable-roof, 3-bay, Late Greek Revival house facing south to Hope Road near the corner of Laten Knight Road. It remains in use as a rental property on the William Lippitt farm.

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Lippitt Hill Historic District  
Cranston, Rhode Island

Photographer: unknown

Date: c. 1980

Negative at: Rhode Island Historical Preservation Commission

View looking easterly across the farm begun by Moses Lippitt for his son, Christopher Lippitt, in 1735. On the far right is the Christopher Lippitt House (c. 1735), a classic Colonial house with nineteenth century ell; directly west is the Maid's Quarters (c. 1920) and Washington's Shed/Wood Shed (c. 1790), moved from the open space nearer the road. In the center barnyard in a clockwise direction are the Horse Stable/Office for Lippitt Farm (c. 1890, c. 1920), the Greenhouse (c. 1930), the Studio/Fair Booth (c. 1920), almost hidden in trees, the Generator Shed (c. 1948), just south of the large Lippitt Farm Cow Barn (c. 1890, c. 1920), and the Wagon Shed/Cow Barn/Garage (c. 1860, c. 1920) on the north side of the gravel drive. In the trees to the left are the Foaling Stable/Dog Kennel (c. 1920), the Mares' Stable (c. 1930) and Stallions' Stable (c. 1930) facing the Spruce Allee (c. 1930). At the upper left, across Hope Road, are ruins of the Boarding House (c. 1920) and Horse Barn and Silo (c. 1855, demolished c. 1965); on the upper right are Lippitt Hill's cornfields.

Photo #1

Photographer: Robert L Freeman

Date: August, 1980

Negative at: Rhode Island Historical Preservation Commission

View: Christopher Lippitt House (c. 1735 et seq.), view to the north of the classic four-bay facade of the center-chimney house built by Moses Lippitt for his son Christopher in 1735. Christopher Lippitt was a General in the Revolution, a pioneer textile mill-owner in Rhode Island and a leader in Cranston's political and social life. The house remains in family ownership (A#1).

Photo #2

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Photographer: Paul Williams  
Date: August, 1987  
Negative at: Rhode Island Historical Preservation Commission

Entrance, Christopher Lippitt House (c. 1735). View to north of the main entrance with its handsome Georgian pedimented design, including modillions, cushion frieze and Ionic pilasters (A#1).

Photo #3

Horse Barn/Office for Lippitt Farm (c. 1890, c. 1920). View to north of the large, 2-story, Horse Barn, remodeled and enlarged for industrialist Robert Lippitt Knight's cattle-breeding. The original drive-through barn door was filled in and a west wing with Colonial Revival details added for the Lippitt Farm office (A#4).

Photo #4

Photographer: Elizabeth S. Warren  
Date: June, 1988  
Negative at: Rhode Island Historical Preservation Commission

Wagon Shed/Cow Barn/Garage (c. 1860, c. 1920). View to east of the three-bay-by-nine-bay former wagon shed and cow barn, now used for storage of farm machinery and automobiles. In the metal shop at the near west end are trophies won by Robert Lippitt Knight, Sr. for his prize Ayrshire cattle in the 1950s and 1960s (A#9).

Photo #5

Foaling Stable/Dog Kennel (c. 1920). View to the north of a long low gable-roof former stable, filled in and used for breeding hunting dogs by Robert Lippitt Knight, Sr.; moved from original site farther south in barnyard (A#10).

Photo #6

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Photographer: unknown  
Date: c. 1970  
Negative at: Rhode Island Historical Preservation Commission

Aerial view of William Lippitt Farm (1805 et seq.). View looking westerly across the farm begun by Christopher Lippitt for his son William in 1805. In the foreground on the far left is the William Lippitt House (c. 1805, c. 1920), a fine Federal house with a nineteenth century ell. In the center is the Barn/Pool Cabana (c. 1810, c. 1950) and modern pool with a small Pool House (c. 1955), and at the far right is the Horse Barn (c. 1890, burned and rebuilt, c. 1965) which were built for Dr. William Lippitt Mauran, Jr. (1913-1985). Rubblestone walls line the lane leading south to Hope Road and adjacent pastures (B#1, 2, 4, and 9).

Photo #7

Photographer: Elizabeth S. Warren  
Date: July, 1988  
Negative at: Rhode Island Historical Preservation Commission

William Lippitt House (c. 1805 et seq.). View to the northwest of the William Lippitt House, showing its 5-bay Federal facade and added late-nineteenth century shed dormers; at the right is the nineteenth-century kitchen ell, raised to two stories in the 1950s. In the foreground is Julia Lippitt Mauran's walled garden, now under restoration (B#1,5).

Photo #8

Photographer: Unknown  
Date: c. 1950  
Negative at: Rhode Island Historical Preservation Commission

William Lippitt House (c. 1805). Old view looking north at the William Lippitt House, a 2½-story, 5-bay, Federal house with an exceptional pedimented entrance, Adamesque wooden fanlight and Ionic pilasters. This view is now obscured by heavy shrubbery (B#1).

Photo #9

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Photographer: Unknown  
Date: c. 1890  
Negative at: Rhode Island Historical Preservation Commission

View of William Lippitt House and Garden (c. 1805 et seq.). Old view looking west at the William Lippitt House (c. 1805 et seq.); shutters are now removed and the rear ell raised to two stories. In the foreground in her garden is Julia Lippitt Mauran (1860-1949), founder of the Providence County Garden Club and the Handicraft Club (1904).

Photo #10

Photographer: Elizabeth S. Warren  
Date: July, 1988  
Negative: Rhode Island Historical Preservation Commission

Entrance, William Lippitt House (c. 1805). View to north of elegant Federal-style pedimented entrance with modillions, fanlight, and hand-carved Ionic pilasters with four-petal flowers above; noted as one of the finest entrances in Cranston (B#1).

Photo #11

Carriage Shed and Barn (c. 1805). View to north of an outbuilding constructed in two stages: the original west end was a carriage shed; the later east end was probably added for Julia Lippitt Mauran (1860-1949) and modernized for Dr. William Lippitt Mauran, Jr. in the 1950s (B#3).

Photo #12

Horse Barn (late 19th century, rebuilt 1965). View to west of the large 2½-story, end-gambrel roof barn built on the foundations of an earlier barn for Dr. William Lippitt Mauran Jr. (1913-1985). The lower level opens south to stone-walled pastures (B#4-NC).

Photo #13

Barn/Pool Cabana (early 19th century, rebuilt 1955). View to east under timber-framed and lattice-enclosed cabana built on foundations of an earlier barn for Dr. William Lippitt Mauran

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(1913-1985). The west end of the simple Blacksmith Shop/Studio (c. 1805) is visible on the far side of the picket fence around the garden (B#9-NC).

Photo #14



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Revolutionary War leader, and a pioneer in Rhode Island's development into a textile industry center. He represented Cranston in the General Assembly until the Revolution and became first a Lieutenant Colonel of the Minute Men, then a Colonel of Infantry in 1776. He was appointed a Brigadier General by George Washington. Lippitt's regiment played an important role in the crucial victory at Princeton. Lippitt also commanded a militia brigade at the Battle of Rhode Island. Following the Revolution he was an ardent supporter of adoption for the federal constitution, but, when Rhode Island rejected the constitution, Lippitt retired to his Cranston farm.

In the early nineteenth century, Christopher Lippitt became a major participant in development of the textile industry in Rhode Island. In 1809, with his brother Charles, and several investors, he raised \$40,000 to build Lippitt Mill (1809-10, on the National Register). Lippitt served as agent for this early spinning mill. In 1821, the original partnership was reorganized for a 20-year term; in 1853, Christopher Lippitt's brother and son Christopher, Jr., incorporated the Lippitt Manufacturing Company. By 1887, the company was operating 10,640 spindles and 238 looms. Two years later it was sold to B.B. & R. Knight, the large Warwick-based textile firm who operated the Lippitt Mill as part of their company until 1923, when it was sold to the current owners, River Point Lace Works.

The history of the district's later ownership documents the pattern of intermarriage among members of Rhode Island's industrial families. In the early nineteenth century, Robert Knight, who was one of the co-founders of B.B. & R. Knight, married Josephine Louisa Webster, of Providence in 1849. Their son Webster Knight became the owner of the Christopher Lippitt Farm in 1910. His heirs, Robert Lippitt Knight (d. 1962) and Robert Lippitt Knight, Jr., (d. 1968), both pursued their interests in horse and cattle breeding at the family farm, using the fortunes generated by their family-owned textile empire. Next door, the William Lippitt Farm came into the ownership of Julia Lippitt Mauran (1860-1949). Julia was the granddaughter of William Lippitt Mauran (1786-1872), and the aunt to Robert Lippitt Knight at neighboring Lippitt Farm. Widely regarded as an extraordinary Renaissance woman, she was an artist and farmer. A wood-carver and iron worker, she was a handicraft instructor and one of the founders of the Handicraft Club in Providence. She worked the farm herself, raising a dairy herd and running a

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poultry yard with hens and turkeys. Thus, in the early twentieth century, both farms were owned by Lippitt descendants who transformed the early subsistence farms into specialized commercial and hobby operations typical of their period. Both Lippitt farms have undergone much the same pattern of development and preservation and owe their historical significance as much to the twentieth as the eighteenth and nineteenth centuries.

Both Lippitt farms are important to the history of architecture. Each farmhouse is architecturally significant in itself and depicts the change in architectural style that occurred between the early eighteenth and early nineteenth centuries. The Christopher Lippitt House (c. 1735) is a classic Colonial farmhouse, and the William Lippitt Farm (1805) is one of the finest Federal-style houses in western Cranston and rural Rhode Island.

Both farmhouses typify the popularity of the center-chimney, 2½-half story, gable-roof house, which prevailed throughout Rhode Island from the early 1720s for over one hundred years. The Christopher Lippitt House (c. 1735) exhibits a classic 4-bay Colonial facade, typical of pre-Revolutionary building. Interior and exterior proportions are larger and heavier in scale than found in the detailing of the adjacent William Lippitt House (1805). This later house has a five-bay, Federal facade with an elegant pedimented entrance with delicate hand-carved wooden fanlight--equal in quality to those found in the urban centers of Providence, Bristol and Newport. The interiors of both houses began as five-room plans, enlarged and altered over the years as family size and wealth allowed. The eight-foot fireplace of the keeping room of the Christopher Lippitt House is plain; in contrast both the keeping room mantel and the mantels of the east and west parlors in the William Lippitt House have slightly projecting shelves and more elaborate Federal-style moldings. The Christopher Lippitt House has added significance as a skillful blend of Colonial and Colonial Revival detailing, which replicates profiles, proportions and scale of the original fabric.

The nearly thirty outbuildings on the two Lippitt farms are an important part of the district's architectural significance. Barns, carriage sheds, stables, well houses, woodsheds, a blacksmith shop, potting shed, greenhouse, and workshop, built to house a variety of agricultural and horticultural tasks, surround

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each farmhouse. These buildings and foundations of a former boarding house, barns and a windmill all document specific architectural and environmental responses to the exigencies of farm and country life in rural western Rhode Island. Of special note are the three stables built by textile magnate and breeder Robert Lippitt Knight in the early 1920's--one each for his Morgan stallions, mares and foals.

Lippitt Hill barns include several variations. Each farm has a typical nineteenth century barn with a gable roof and rectangular floor plan, now adopted for contemporary uses. The Christopher Lippitt Farm has two large mid-nineteenth-century barns with ogee-curved cupolas on the roofs--one built for horses and one built for cows (A#4 and A#8); the William Lippitt Farm has a 2½-story late-nineteenth-century barn added to an earlier 1½-story eighteenth-century Carriage Shed (B#3), and rubblestone walls of a mid-nineteenth-century barn, skillfully remodeled as part of a Barn/Cabana (#B2). The only gambrel-roof barn in the district (a popular early-twentieth-century form) is the Horse Barn, rebuilt with modern materials in the 1960s on the rubblestone foundation of a large nineteenth century field barn, built at the end of a lane 100 feet west of the William Lippitt barnyard (B#4).

In both farmsteads, a number of 1 or 1½-story gable-roof utilitarian structures, clad with vertical planks, shingle, or clapboard still stand. Examples from all periods include: Washington's Shed (c. 1790)(A#3), later used for a woodshed, and the Wagon Shed (c. 1860)(A#9), converted first to a cow-barn then to a garage on the Christopher Lippitt Farm, and the Blacksmith Shop (c. 1805)(B#7), enlarged for Julia Lippitt Mauran's studio on the William Lippitt Farm. These simple structures have been constructed with little change in form from the early eighteenth century to the late nineteenth century. Unlike the larger and more permanent barns, they are fragile resources and subject to loss. Also of significance are several early-twentieth outbuildings, built to serve special interests of family members who used the Lippitt Hill farms as a country retreat. Examples on the Christopher Lippitt Farm include the three stables (c. 1920)(A#10,11,and 12), used for Robert Lippitt Knight Sr.'s horses and later for hunting dogs, and the Greenhouse (c. 1930), built for Mrs. Robert Lippitt Knight, Sr.

Apart from their architectural significance, the buildings

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of the Lippitt Hill Historic District, together with their remarkable setting, illustrate important aspects of Rhode Island agricultural and landscape history and document the transition in spatial organization from eighteenth-century working farm to early-twentieth-century "gentleman's farm." Lippitt Hill's farmsteads are both clusters with a south-facing farmhouse, sited close to the road; each farm's outbuildings are organized on a north-to-south axis at the rear of the lot. In the mid-nineteenth century and early-twentieth century, a variation in plan occurred when two field barns and a workers' boarding house were constructed across the road from the Christopher Lippitt House to house, first, larger-scale commercial horse-breeding then cattle-breeding.

The organization of Lippitt Hill's fields is still eighteenth century in concept; a network of fine early stone walls lines roads and paths and divides the land into smaller fields close to the houses, larger fields at the edges of the district. While the specific use of each field enclosure through time cannot be documented with certainty, the pattern of the walls suggests that intensively cultivated fields were located, in general, closest to the houses while the southernmost fields were used for pasture. The "cattle road" of parallel walls, oriented north-south off Hope Road opposite the William Lippitt House, and leading to the well-watered fields off Lippitt Avenue, suggests this typical pattern. Added to this early pattern of fields and walls are the newer handsome walls, laid up in the 1930's for Robert Lippitt Knight, along the new major east-to-west drive built to reach the Lippitt Farm cattle barns.

Many of the landscape changes on the William Lippitt Farm bear the stamp of Julia Lippitt Mauran (1860-1949). The orchards and stone-walled formal garden, directly east of the house, were the result of her interest in naturalizing wildflowers and in repeating eighteenth century forms. Her most lasting contribution to the historic landscape is a heart-shaped pine-tree planting around the Lippitt cemetery on the south side of Hope Road. This planting, Victorian in concept, surrounds a 50-by-100-foot family plot.

Next door, at the Christopher Lippitt House, ancient white lilac bushes and boxwoods near the house are elements of the eighteenth century landscape. At the rear of the farmyard is a allée of blue and green spruce trees, planted in the 1930s for

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Robert Lippitt Knight, Sr., and another allée of locust trees planted along the new estate drive after the 1938 hurricane destroyed earlier planting. Several locusts in the front yard replace ancient elms, claimed by Dutch Elm disease in the 1960s.

The Lippitt Hill Historic District is a remarkable enclave that documents use, stewardship, and love for the land over two hundred years. Its buildings and structures are cohesively related through their common history and craftsmanship. Its fields demonstrate changing agricultural uses from the early eighteenth century to the present. Dairy farming, horse-breeding, and poultry farming are no longer carried out, but the fields are cultivated much as they were in the eighteenth century. Gardens and orchards are tended and beautiful rubble-stone walls continue to define man-made divisions of the land. Recent upgrading of Hope Road and sale of 170 acres of the William Lippitt farm for residential development are signals that suburbanization is threatening this unique cultural landscape. Preservation and protection of this increasingly rare rural district is as crucial to the city's future as it is challenging.

Period of Significance:

The period of significance is defined as extending from (c. 1735) when settlement and building began in the district. The district continues to document significant aspects of the area's agricultural and architectural development since 1938, but as this significance is not exceptional, the period of significance ends in 1938.

Criteria Considerations:

The Lippitt Cemetery has been included as a contributing resource. It derives its significance from association with events that have made a significant contribution to the broad patterns of the state's history, in this case the creation and use of small burying grounds on family farms, a common Rhode Island practice, which documents mortuary practice in rural areas developed without established churches. It is also significant for the historic landscape created by the unique heart-shaped planting of pine trees around the rectangular plot (c. 1900), by Julia Lippitt Mauran.

A number of foundations (principally of agricultural

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outbuildings) are identified as contributing resources. Farming practices throughout the 18th, 19th, and 20th centuries have made agricultural outbuildings one of the scarcest and most fragile of historic resources; as agricultural changes and decline took place, such buildings were either actively destroyed or allowed to deteriorate. The foundations of those buildings in the Lippitt Hill farms which have disappeared are significant in their ability to document the number, kind and (especially) the location of the elements of the Lippitt Hill historic farm complexes.

For over two hundred years, farming was a means of livelihood and a method of production in western Cranston. In addition, farming organized the landscape and established the visual character of the region. A farm, as a piece of land, is an organized and managed landscape--of buildings, gardens, fields, pastures, and woods.

Several farmhouses survive in Cranston, although the area is subject to increasing suburbanization. Farm complexes with dependent buildings where the shape of the land and its relationship to the farm structures retains its agricultural character are rare. Thus, the foundations of demolished structures have significance in documenting changing uses and the development of a farm in this area.

Some of these sites, in addition, may be significant as archaeological sites, with the potential to yield information about various aspects of Cranston's history. At present, none of the sites has undergone archaeological testing to identify this potential. But even lacking such testing, these sites have significance for their association with farming.

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Articles and Books:

Bailey, Whitman, In Memory of Miss Julia, being original sketches of Lippitt Hill (u.d.) in collection of Rhode Island Historical Society.

"Catalogue of the Closing-Out Sale of High-Class Ayrshires to be held at Lippitt Farm, Hope, R.I.," Worcester, Massachusetts, 1919.

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Downing, Antoinette F., Early Homes of Rhode Island, Garrett and Massie, Richmond, Virginia, 1937.

Greenwood, Richard E., Fry's Hamlet Historic District, East Greenwich, R.I., National Register of Historic Places nomination file, Rhode Island Historical Preservation Commission, 1985.

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Lippitt Family Scrapbook, compiled by Julia Lippitt Mauran and Dr. William Lippitt Mauran, Jr. (u.d.), in possession of Alma Felix Green.

Lippitt, Henry Frederick, The Lippitt Family; a collection of notes and items of interest by one of its members, Los Angeles, 1959.

Men of Progress, Biographical Sketches and Portraits of Leaders in Business and Professional Life, edited by Alfred M. Williams and William F. Blanding, New England Magazine, Boston, 1896.

Providence Journal, Sunday, October 341, 1915, "Backk to the Farm--From A Woman's Standpoint."

The Arnold Memorial, William Arnold of Providence & Pawtuxet 1587-1675, Tuttle Publishing Co., Inc., Rutland, Vt., 1935.

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The Biographical Cyclopedia of Representative Men of Rhode Island, National Biographical Publishing Co., Providence, 1881.

Maps (Chronological Listing)

- 1831 A Topographical Map of the State of Rhode Island and Providence Plantations, James Stevens, Rhode Island Historical Society.
- 1851 Map of Providence County, R.I., Henry F. Walling, Providence, Rhode Island Historical Preservation Commission.
- 1862 Map of the State of Rhode Island and Providence Plantations, Henry F. Walling, New York, Rhode Island Historical Preservation Commission.
- 1870 Atlas of the State of Rhode Island and Providence Plantations, D.G. Beers and Co., Philadelphia, Rhode Island Historical Preservation Commission.
- 1895 New Topographical Atlas of Surveys, Providence County, Rhode Island, Everts & Richards, Philadelphia, Rhode Island Historical Preservation Commission.
- 1917 Richards Standard Atlas of the Providence Metropolitan District, Volume 2, Richard Map Company, Springfield, Massachusetts.
- 1959 Map of Historic Cranston, Hazel V. Greenleaf, artist, in possession of Hazel V. Kennedy.



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Continuation Sheet**

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Records:

Tax Assessors Office, City of Cranston: Grantee Index 1754-1900;  
Grantor Index 1754 - 1900.

Personal Communications, Summer 1988

Alma Felix Green, William Lippitt Farm

Hazel V. Kennedy

Adelaide Knight, Christopher Lippitt Farm/ Lippitt Farm

Clayton Wright, Caretaker, Lippitt Farm, 1930-1988.

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The district is bounded as follows: beginning at the northern bound of the district at the northeast corner of Plat 23, lot 21, then following southeast the eastern bound of lot 21 to meet a point in the west side of Hope Road, then in a line drawn from this point across Hope Road to the north corner of Plat 23, lot 22, then continuing in a straight line southeast along the northeast bound of lot 22 for approximately 750 feet to a point in line with the eastern bound of lot 22, then continuing in a straight line southerly along the eastern bound of lot 22 to meet a point on the north side of Burlingame Road. Thence in a line drawn west along the north side of Burlingame Road for approximately 730 feet to a point in line with the southern bound of lot 22, then in a line drawn from this point across Burlingame Road to the northeast corner of Plat 30, lot 201, and then following in a straight line southeast along the eastern bound of lot 201 to a depth of approximately 660 feet to meet the southeast corner of lot 201, then continuing in a straight line drawn westerly along the southern bound of lot 201 for approximately 660 feet to meet a point in line with the southern bound of lot 201, then in a straight line drawn southwest from this point for approximately 160 feet to a point on the southern bound of lot 201, then west for approximately 110 feet along the southern bound of lot 201 to meet a point on the east side of Lippitt Avenue, then in a straight line drawn across the road to a point on the east bound of Plat 30, lot 89. Thence continuing south along the east bound of lot 89 fronting Lippitt Avenue for approximately 850 feet to meet the southeast corner of lot 89, then westerly in a straight line along the southern bound of lot 89 for approximately 900 feet to meet a point on the southern bound of lot 89, then southwest for approximately 150 feet to a corner, then northwest for approximately 130 feet to a corner, then continuing in a straight line northeast along the west bound of lot 89 for approximately 480 feet to a point on the west bound of lot 89, then continuing in a straight line northwest along the westerly bound of lot 89 for approximately 300 feet to a point in line with the west bound of lot 89, which is the northeast corner of Plat 30, lot 118, then east for approximately 20 feet to a corner, then continuing in a straight line northwest along the west bound of lot 89 for approximately 1100 feet to a corner, which is the southwest corner of Plat 30, lot 91, then in a straight line east along the north bound of lot 89 for 100 feet to a corner, then in a straight line northwest along the west bound of lot 89 for 330 feet to meet a point on the south side of Hope Road, then east along the south side of Hope Road for

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approximately 370 feet to a point in the north bound of lot 89, then in a straight line drawn from this point across Hope Road to meet the southwest corner of Plat 30, lot 67. Thence in a straight line northwest along the west bound of lot 67 along the east side of Laten Knight Road for 100 feet to a corner, then in a straight line east for 200 feet to a corner, then in a straight line north along the west bound of lot 67 for 200 feet to a corner, then continuing in a straight line east along the north bound of lot 67 for approximately 650 feet, to the northeast corner of lot 67, which is also a point in the west bound of Plat 30, lot 68, then in a straight line north along the west bound of lot 68 for approximately 600 feet to a corner, then in a straight line northeast along the north bound of lot 68 for approximately 500 feet to the northeast corner of lot 68, then continuing in a straight line northwest along the west bound of Plat 23, lot 21, for approximately 670 feet to the northwest corner of lot 21, then in a straight line northeast along the north bound of lot 21 for approximately 560 feet to the point of beginning.

## Boundary Justification

The boundaries of the Lippitt Hill Historic District follow recorded property lines of the two Lippitt farms whose lots front on both sides of the intersection of Hope Road, Burlingame Road and Lippitt Avenue, as recorded by the Tax Assessor of Cranston: Plat 23, lots 21 and 22 and Plats Plat 30-4, lots 67, 68, 89, 92, 100, and 201.

In some instances the lot lines are unchanged from the early 1700s when Moses Lippitt set off land for his son Christopher; the deeds on the Christopher Lippitt Farm remained unchanged from 1818 to 1908 when additional acreage was added along Burlingame Road by the Knight family. The physical pattern of original agricultural uses, divided by a network of rubblestone walls, and the family cemetery, are still evident in this pastoral setting. It is recognized that this is an evolving landscape with a sensitive juxtaposition of two historic farmsteads and their accumulation of contemporary elements which, to date, has no major modern intrusions. At the west edge of the district, the boundary reflects recent reduction in size of the William Lippitt Farm from 177 acres to a 5.72 acre house lot, set off to encompass the historic farm complex. This division resulted from the sale of the adjacent agricultural fields and woodlands, part

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of Dr. William Lippitt Mauran, Jr.'s, estate, for development of Lippitt Hill Estates, a single-family housing sub-division, fronting adjacent Laten Knight Road with a greenbelt planned between the two historic Lippitt farms in this district.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

ARCHITECTURE  
AGRICULTURE  
LANDSCAPE ARCHITECTURE

Period of Significance

c. 1735 to 1938

Significant Dates

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

Unknown

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Lippitt Hill Historic District is significant for its ability to document important aspects of Rhode Island's historic architecture, agriculture, and landscape architecture. The two farmhouses included in the district are important examples of high-style residential building of the Colonial and Federal periods; the nearly thirty associated farm outbuildings are a rare resource which documents the quality of vernacular farm buildings over two hundred years. The remarkable setting of these buildings--the fields, roads, streams, wells, and plantings--documents the transition of working eighteenth-century farms into "gentlemen's farms" of the early twentieth century. Lippitt Hill is a unique layered landscape, its eighteenth-century origins and organization still clear, enhanced by later more consciously-designed landscape elements. Lippitt Hill has additional significance for its association with the Lippitt family; the farms have remained in nearly unbroken family ownership since the early 1730s. The district meets Criteria A and C.

The progenitor of the Lippitt family in Cranston was Moses Lippitt (1712-1764), one of the earliest landowners in this region; his house was located just south of this proposed district. In 1735, twenty years before Cranston became a town, Moses Lippitt built a handsome Colonial farmhouse for his son Christopher (1744-1824). In 1805, Christopher repeated this family tradition and built a splendid Federal farmhouse for his son William (1768-1872) directly west of his own house. In 1818, Christopher and his wife Weight Harris Lippitt gave the original farmstead to their daughter Mary Lippitt Congdon, wife of Caleb Congdon, who already owned land in the area. These early settlers are buried in the Lippitt Hill Cemetery.

Christopher Lippitt was a farmer, an important

**9. Major Bibliographical References**

See continuation sheet

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Rhode Island Historical  
Preservation Commission

**10. Geographical Data**

Acreage of property c. 140 acres

UTM References

A 

1,9	2,8,9,3,6,0	4,6,2,4,6,3,0
Zone	Easting	Northing

C 

1,9	2,8,9,1,6,0	4,6,2,2,9,8,0
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B 

1,9	2,8,9,8,0,0	4,6,2,3,9,0,0
Zone	Easting	Northing

D 

1,9	2,8,8,5,4,0	4,6,2,3,6,2,0
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See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet.

**11. Form Prepared By**

name/title Elizabeth S. Warren, Principal Historic Preservation Specialist\*  
organization R.I. Historical Preservation Comm. date \_\_\_\_\_  
street & number 150 Benefit Street telephone 401-277-2678  
city or town Providence state Rhode Island zip code 02903  
\*and Vivienne Lasky, Consultant



LIPPITT HILL HISTORIC DISTRICT  
CRAVSTON, RI

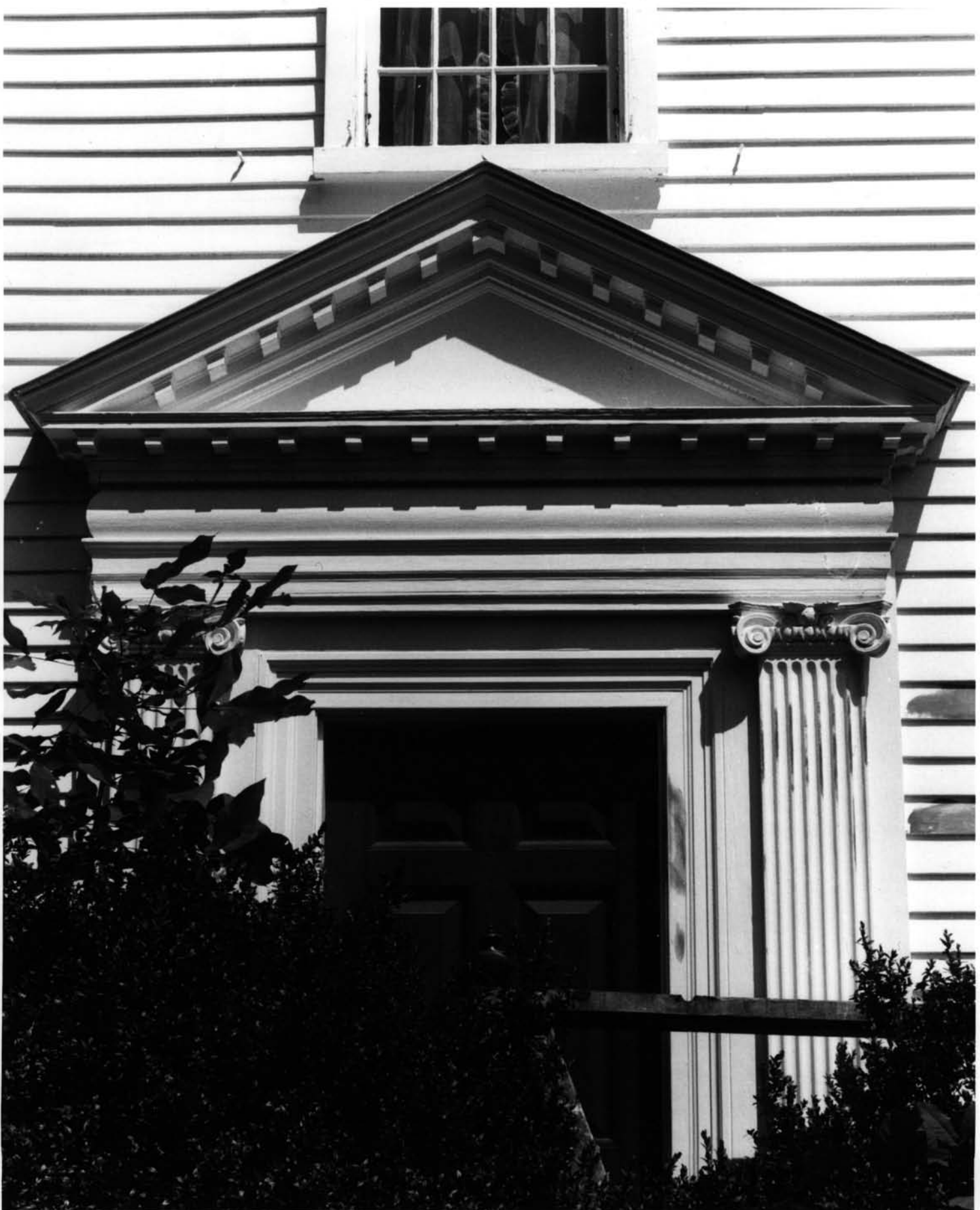
PHOTO # 1





LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO #2

#2



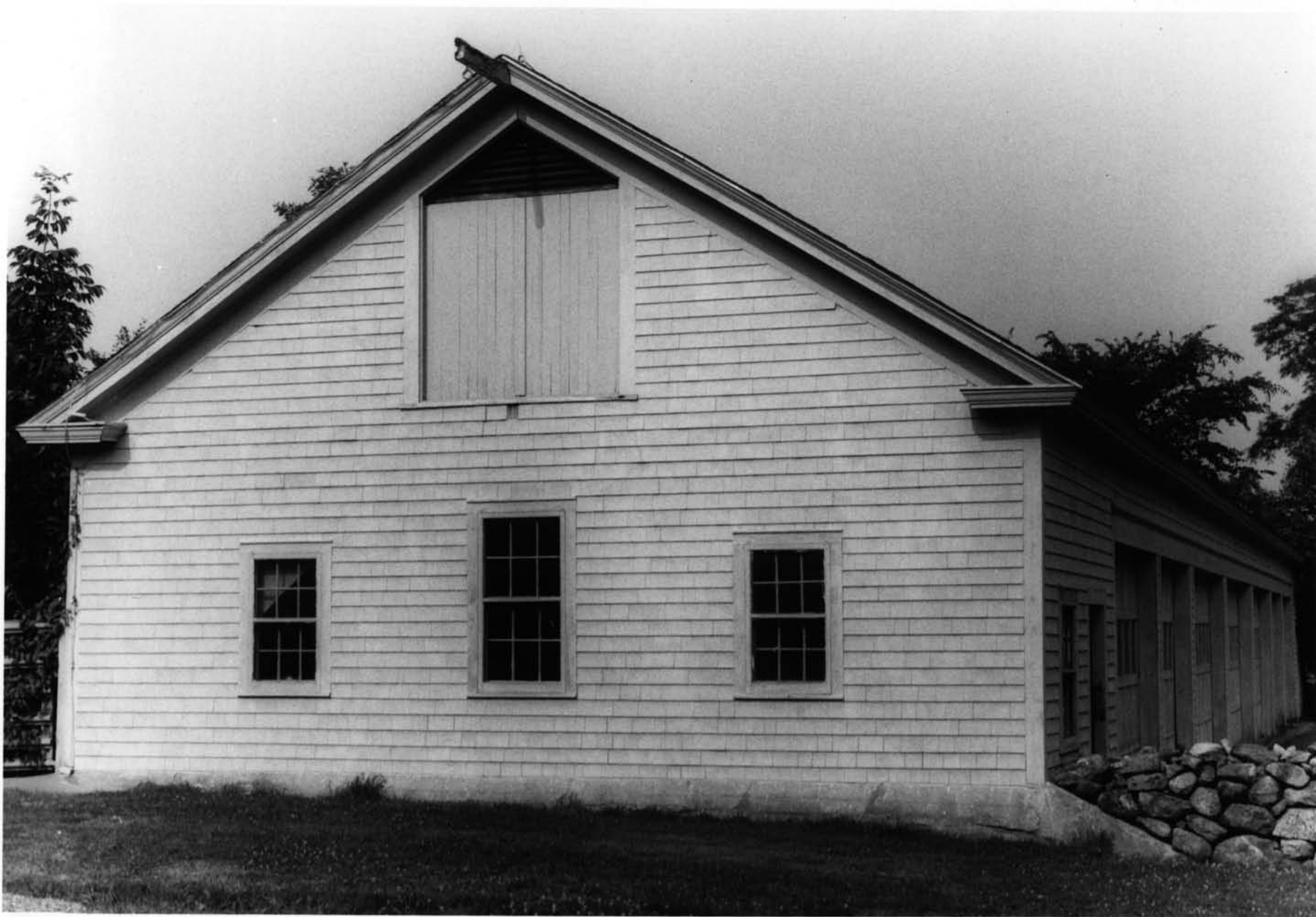
LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO # 3



LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI

PHOTO # 4

#4



LIPPITT HILL HISTORIC DISTRICT

CRANSTON, RI

PHOTO # 5

#5





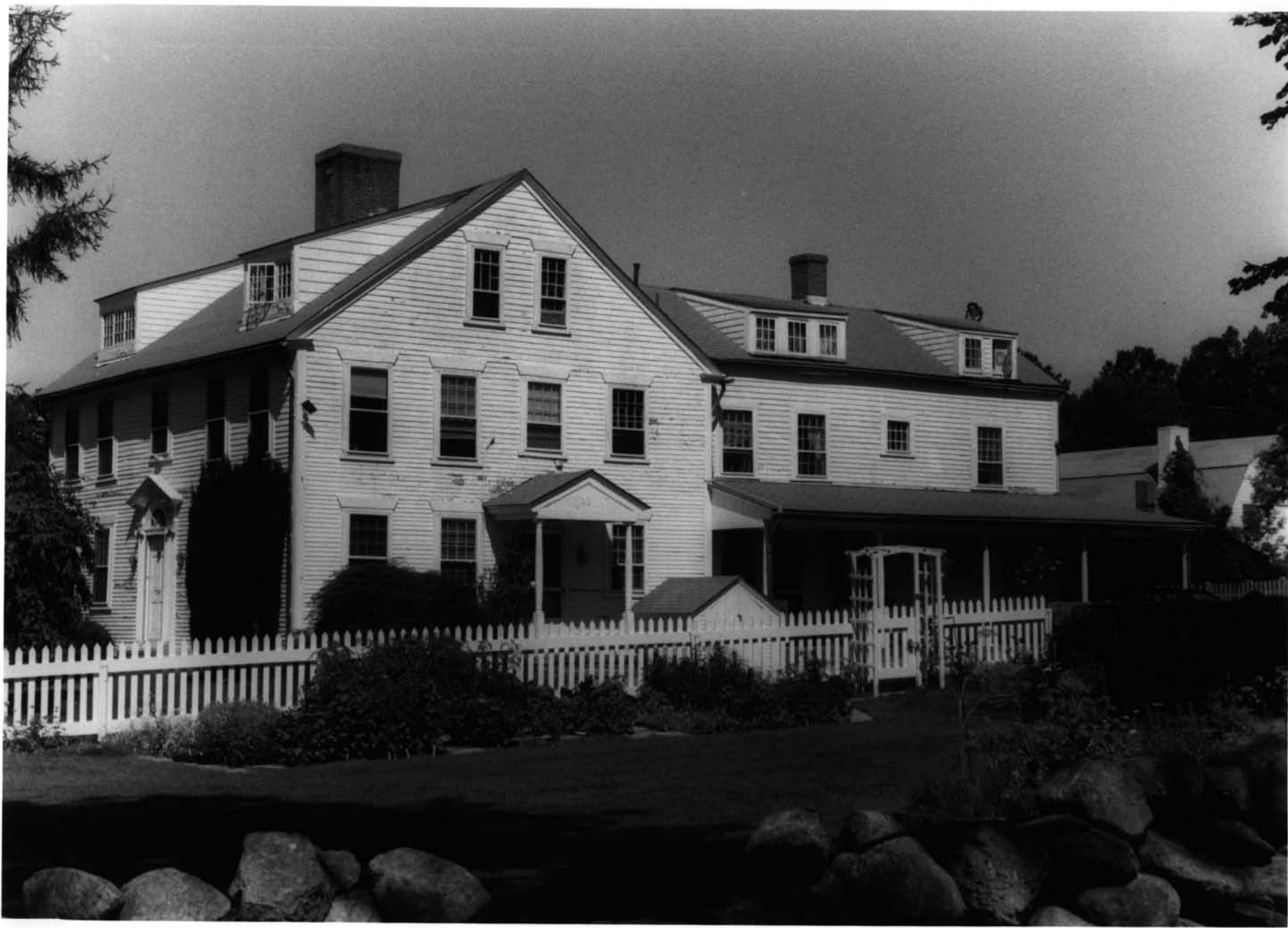
LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO #6

#6



LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO # 7

#7



LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO # 8

#8



LIPPITT HILL HISTORIC DISTRICT

CRANSTON, RI

PHOTO # 9

#9





LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO # 10



LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO # 11

#11



LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, R.I.

PHOTO # 12

#12



LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO #13

#13





LIPPITT HILL HISTORIC DISTRICT  
CRANSTON, RI  
PHOTO # 14

#14

DRILL SCITUATE 6 MI.  
2.7 MI. TO R. I. 14

6667 1 SE  
(NORTH SCITUATE)

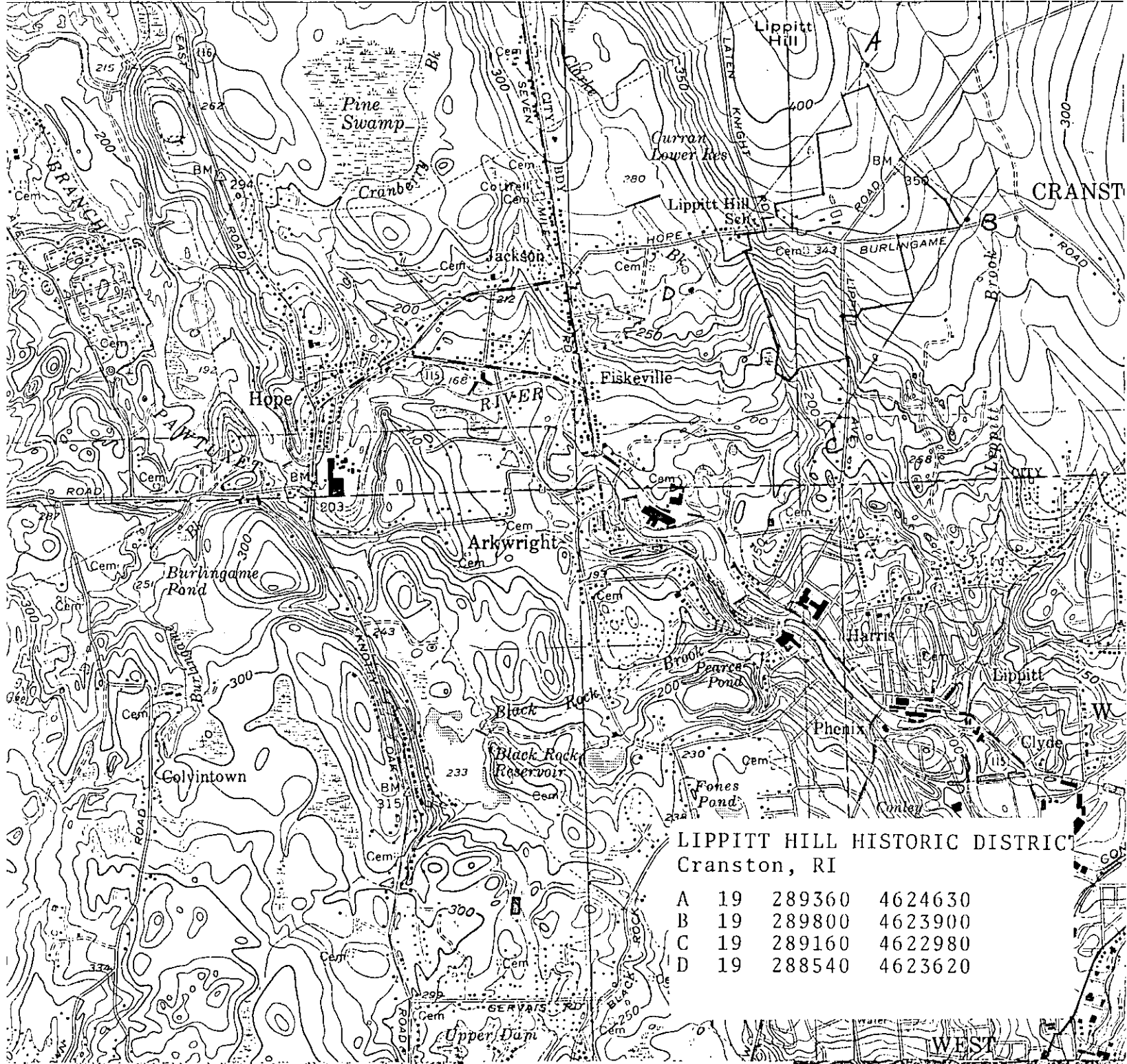
788

32'30"

789

490 000 FEET

790



LIPPITT HILL HISTORIC DISTRICT  
Cranston, RI

A	19	289360	4624630
B	19	289800	4623900
C	19	289160	4622980
D	19	288540	4623620

# LIPPITT HILL HISTORIC DISTRICT CRANSTON, RHODE ISLAND

## LEGEND:

- Contributing structure
- Contributing foundation
- All stone walls are contributing
- Non-Contributing structure
- District boundary
- + Historic cemetery

Rhode Island Historical Preservation Commission, September 1988

SCALE  
0 200 400 feet

