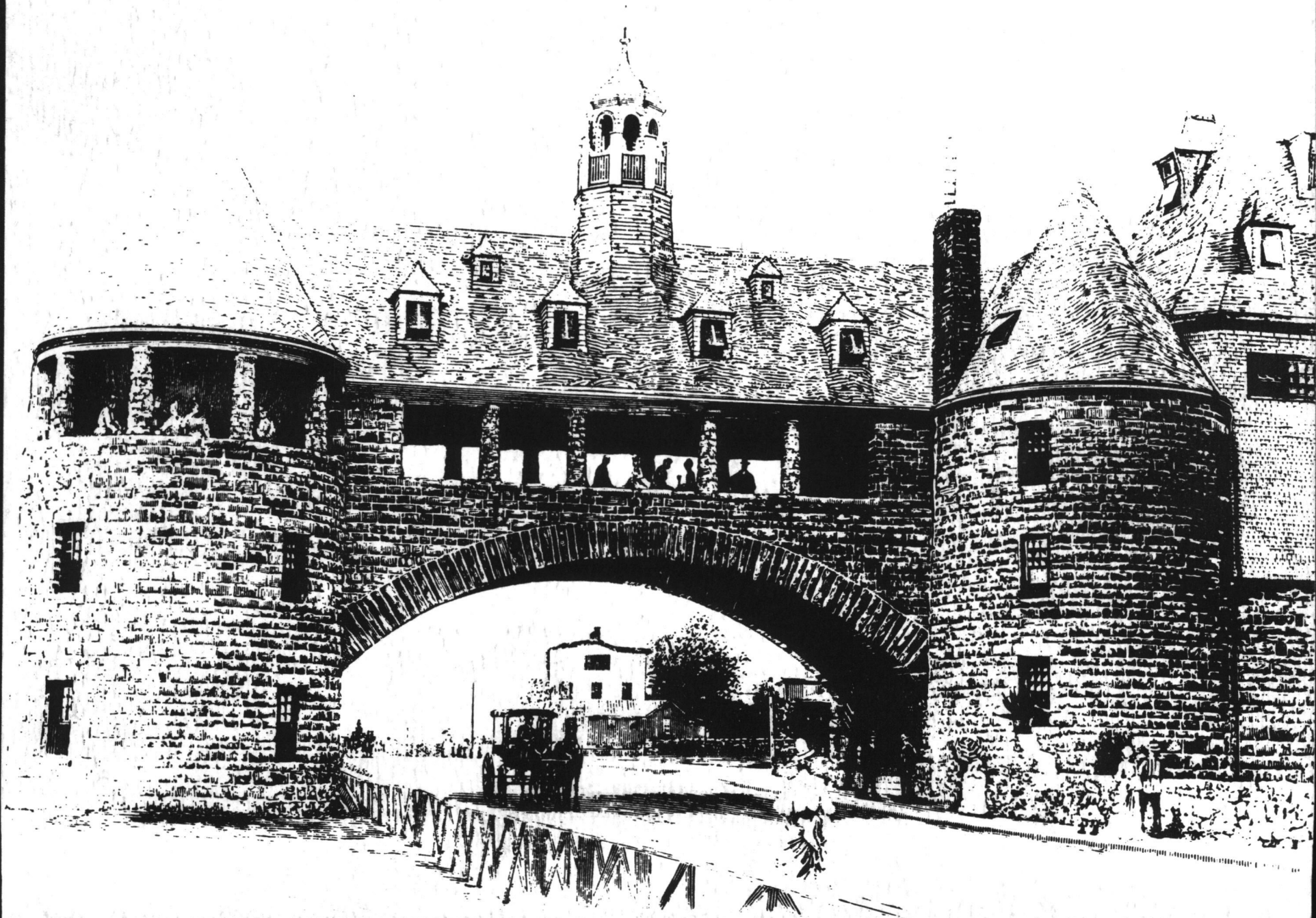


NARRAGANSETT PIER NARRAGANSETT, RHODE ISLAND



This report is published by the Rhode Island Historical Preservation Commission as part of the program set forth in the first edition of Rhode Island's HISTORIC PRESERVATION PLAN, issued in 1970. Commission activities are supported by state and local funds and by the United States Department of the Interior, National Park Service, under provisions of the National Historic Preservation Act of 1966. Planning and coordinating services are provided by the Rhode Island Statewide Planning Program, assisted by federal grants through the Integrated Grant Administration Program, and by the Rhode Island Department of Community Affairs. Preparation of this report was financed in part through the United States Department of Housing and Urban Development, Town of Narragansett, Rhode Island, Community Development Program.

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This document is a copy of the original survey published in 1978.
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.

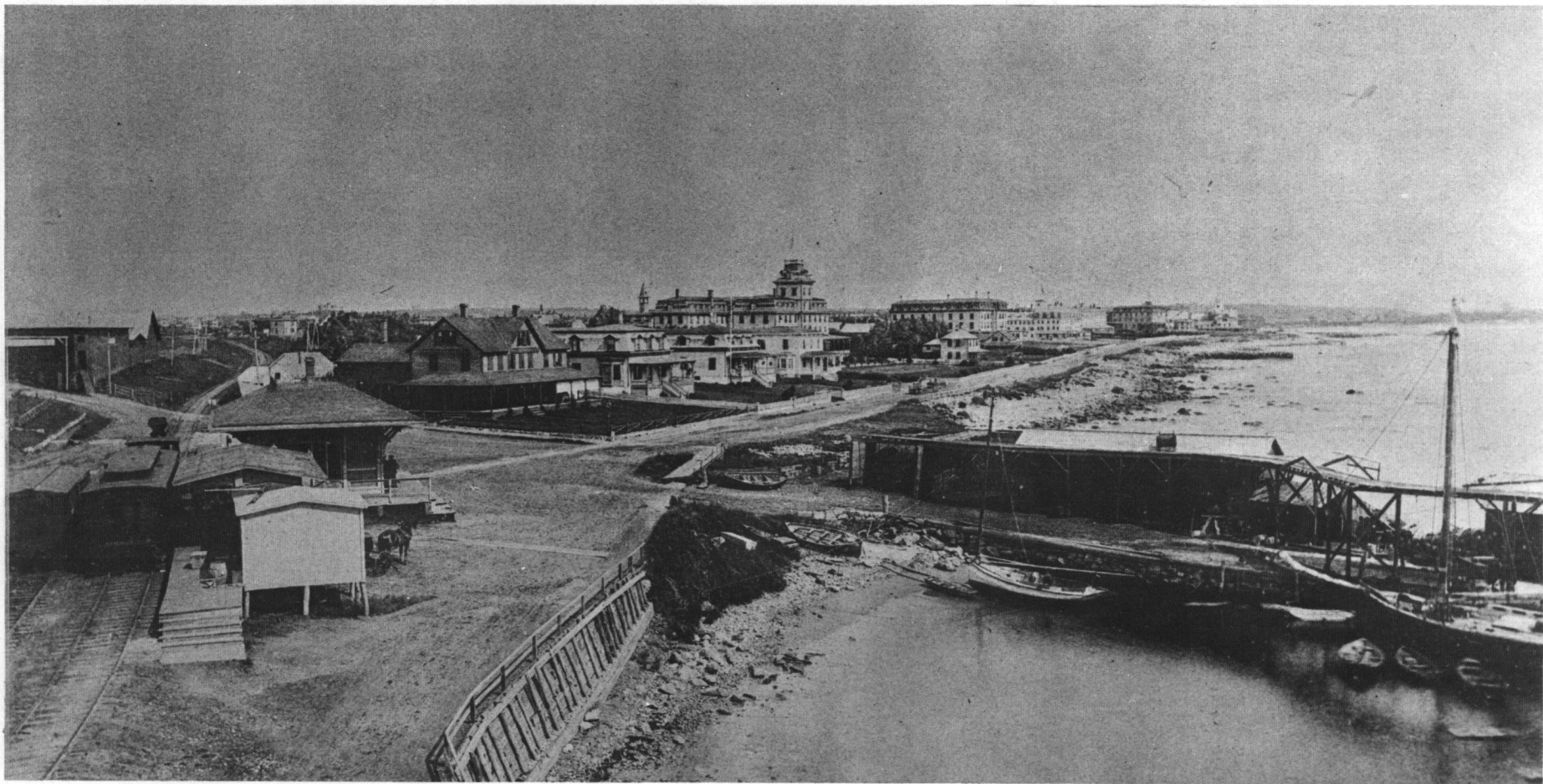
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The Rhode Island Historical Preservation & Heritage Commission is your state agency for historical preservation. The Commission identifies and protects historic buildings, districts, landscapes, structures, and archaeological sites throughout the State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

Cover: The Towers (1883-1886, burned 1900, rebuilt 1910); Ocean Road; 1887 woodcut.

Title page: Waterfront hotels along upper Ocean Road, with the original Narragansett Pier Railroad depot to the left; 1884 photograph.

NARRAGANSETT PIER
NARRAGANSETT, RHODE ISLAND
STATEWIDE HISTORICAL PRESERVATION REPORT W-N-I



RHODE ISLAND HISTORICAL PRESERVATION COMMISSION
FEBRUARY 1978



STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS

HISTORICAL PRESERVATION COMMISSION

Old State House
150 Benefit Street
Providence, R. I. 02903
(401) 277-2678

1 February 1978

The Honorable J. Joseph Garrahy, Governor
State of Rhode Island and Providence Plantations
State House
Providence, Rhode Island 02903

Dear Governor Garrahy:

It is with pleasure that I transmit herewith NARRAGANSETT PIER, NARRAGANSETT, RHODE ISLAND--STATEWIDE HISTORICAL PRESERVATION REPORT W-N-1, the tenth publication in the Statewide Historical Preservation Report series.

The report provides an historical analysis of the growth of Narragansett Pier, now a Community Development project area, and recommends preservation programs and procedures which can be incorporated into local plans for the renewal of this neighborhood.

With the publication of this report, the Commission is well on its way to fulfilling its responsibility to record the rich cultural resources of Rhode Island. Seventeen additional reports are now being prepared, and their completion will contribute significantly toward the achievement of our goal to produce reports on all thirty-nine cities and towns in the state. The Commission believes that its effort, as represented by this and its other reports, will further the cause of historical preservation in Rhode Island.

Sincerely,

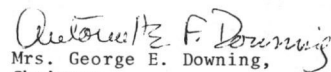

Mrs. George E. Downing,
Chairman

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I. INTRODUCTION

The Rhode Island Historical Preservation Commission, established by the General Assembly in 1968, is charged with the responsibility of safeguarding Rhode Island's heritage. In order to provide an over view of the physical record of this heritage, the Commission has initiated a program of preliminary ("broadbrush") and in-depth surveys. The purpose of these surveys is to identify and record sites of historical and architectural significance in each city and town. The objectives are to provide a catalogue of these non-renewable cultural resources for statewide and local preservation planning; to recognize districts, individual structures, and sites eligible for nomination to the National Register of Historic Places; and to establish priorities based on problems and potentials discovered as part of the survey process.

Over the past three years, the Housing and Community Development Act of 1974 (CDA) has served as an impetus to the Commission's ongoing survey program. To comply with the Procedures of the Advisory Council on Historic Preservation, recipients of CDA allocations are required to assess the impact of CDA projects on local cultural resources. The Department of Housing and Urban Development ruled that communities which do not have an inventory of cultural resources could use part of their CDA allotment to fund historical surveys and preservation planning reports, in order to satisfy environmental requirements and to analyze the potential of those resources. The Historical Preservation Commission contacted officials in all Rhode Island municipalities with CDA programs to discuss the possibility of conducting surveys in their communities with financial and technical assistance from the Commission. As

a result, surveys have been undertaken in all communities with major CDA programs, including the Pier neighborhood of the Town of Narragansett. The Narragansett Pier Survey, in addition to


HISTORIC BUILDING DATA SHEET RHODE ISLAND STATEWIDE SURVEY		COUNTY WASHINGTON	
FILE NO. _____ PLAT <u>D</u> LOT <u>124</u> LUS _____			
ADDRESS <u>72 Central Street</u>			
OWNER <u>St. Peter's by the Sea</u>		CITY/TOWN NARRAGANSETT	
PRESENT USE: 1 fam _____ 2 fam _____ multi _____ pub _____ comm _____ indus _____ reli <input checked="" type="checkbox"/> agr _____ mixed _____ other _____		NEGATIVE NO. <u>WN 4-9</u>	
NEIGHBORHOOD LAND USE: res <input checked="" type="checkbox"/> comm _____ indus _____ pub _____ agr _____ woods _____ other _____		KNOWN AS <u>St. Peter's by the Sea Church</u>	
PERIOD/STYLE: P C F GR EV (LV) ET MT LT		ARCHITECT <u>Edwin L. Howland, Providence</u>	
DESCRIPTION: Stories: <u>1 1/2-3</u> Roof: gable (flank _____ end <input checked="" type="checkbox"/> cross _____) gambrel (flank _____ end _____ cross _____) hip _____ monitor _____ mansard _____ flat _____ other _____		DATE & SOURCES <u>1870 (Cole)</u>	
Walls: clapboard _____ brick _____ stone <input checked="" type="checkbox"/> shingle _____ modern comp _____ other _____		ORIGINAL USE <u>same as present</u>	
Foundation: height _____ stone <input checked="" type="checkbox"/> brick _____ other _____		ORIGINAL OWNER <u>same as present</u>	
Alterations: good _____ poor _____ none Minor Rare bldg. <input checked="" type="checkbox"/> Typical of its area _____		HISTORY & SOURCES: <u>Cornerstone laid August 1870</u> <u>Church consecrated August 1874</u> <u>Appears on 1895 map--Prot. Epis.</u> <u>Ch.</u> <u>Sources:</u> <u>Providence Journal, 9 August 1870,</u> <u>page 2.</u> <u>J. R. Cole, History of Washington</u> <u>and Kent Counties, R.I., p. 577.</u>	
COMMENTS: <u>Handsome structure modeled after</u> <u>English country churches of the</u> <u>Gothic period. It has a rose</u> <u>window over a front porch,</u> <u>buttressed walls, attached parish</u> <u>hall, and 3-story side tower with</u> <u>buttressed corners, blind arcading,</u> <u>and a belfry.</u>		ROAD <u>72 CENTRAL STREET</u>	
		MAP NO. <u>72</u>	
SURVEYOR <u>ROJ</u> AV Checked SUPERVISOR <u>DC</u> HW Checked		PRIORITY NEED	
DATE: <u>November 1976</u>		EVALUATION: Physical Condition structure (5) 3 2 0 grounds (2) 1 0 neighborhood (3) 2 0 10 Architectural value (38) 30 20 10 0 38 4A Importance to neighborhood (14) 10 5 0 14	
		Historical value 38 30 (20) 10 0 20 2	
		Total Score	

Fig. 1: Sample survey sheet.

fulfilling the objectives of a standard Rhode Island Historical Preservation Commission survey, was designed to focus on structures and sites eligible for nomination to the National Register and to determine how CDA projects would affect

these potential Register properties, in order to meet the town's review and compliance requirements under federal historic preservation statutes.

The Narragansett Pier Survey is a selective survey of limited scope, identifying structures and sites of particular historical, architectural, cultural, or visual significance within the Narragansett Pier CDA neighborhood. "Significance" was determined on the basis of a property's intrinsic value (buildings of aesthetic merit), associative value (buildings noteworthy for their long use by, or familiarity to, the public), or representative value (buildings which seem to lack architectural distinction but which are good examples of common building types). Each selected property was photographed and recorded on a "Historic Building Data Sheet," a standard survey form developed by the Preservation Commission for statewide use. This data sheet contains spaces for descriptions of the use, physical appearance, architectural style or period, and condition of the property (see sample sheet).

Research in primary and secondary sources and interviews with property owners were undertaken to find present and original owners, dates of construction, names of architects or builders, and other pertinent historical data for each surveyed property. For the most part, information was obtained only from readily available sources. Deeds were traced for a limited number of properties, but this type of intensive research could not be undertaken for all of the sites and structures surveyed. An evaluation was also made of each site or structure's importance to its neighborhood and of its architectural and historical significance.

Survey data was used to prepare detailed maps and this report. The maps pinpoint the locations

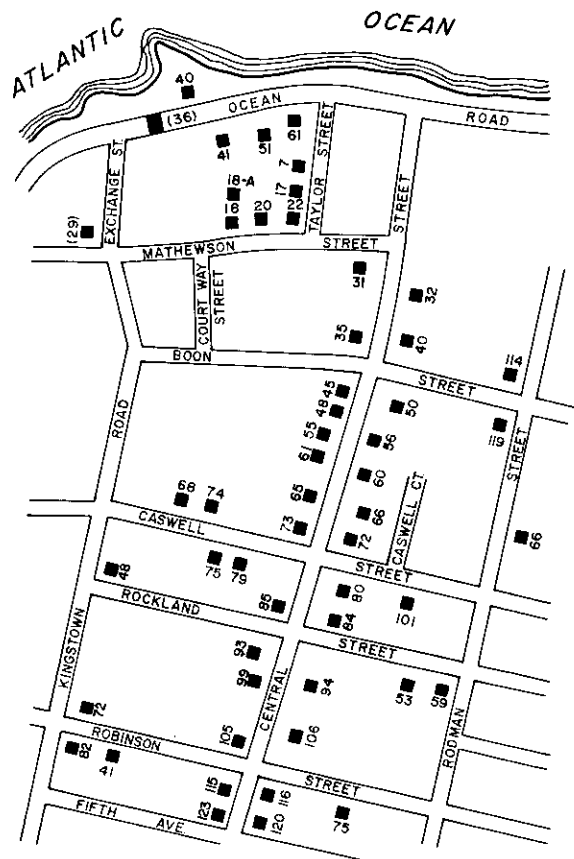


Fig. 2: Sample detail of survey map.

of the properties surveyed and indicate their architectural style or period and their architectural and historical value. The report includes a summary of the area's history and architectural development; a list of recommendations for the preservation of the Pier's architectural heritage, including proposed nominations to the National Register of Historic Places; and an inventory of structures and sites of special historical or cultural significance.

This report covers the historical and architectural resources of the Narragansett Pier CDA neighborhood. It provides basic information so that cultural resources can be properly considered in making future planning decisions at the local, state, and federal levels.

The Historical Preservation Commission would like to thank the following individuals who assisted in the conduct of the survey and the publication of this report: Sidney Kramer and Robin Dragon of the Narragansett Redevelopment Agency, Arline Klingensmith and the staff of the Town Clerk's Office, and Marilyn York of the Tax Assessor's Office. The author wishes to acknowledge in particular the aid of Florence Connolly and the staff of the Fine Arts Research Library at the Boston Public Library, who provided access to the papers of the architect William Gibbons Preston; of Marsha Peters and Helen Keabian of the Rhode Island Historical Society Library, who helped to assemble the illustrations for this report; and of Winifred J. W. Kissouth, who supplied much useful historical data from her collection of scrapbooks and unpublished notes and essays.

II. PHYSICAL SETTING

The Narragansett Pier neighborhood comprises the central portion of the Town of Narragansett, an exurban community in south-central Rhode Island with a population just over 7,000. The neighborhood is bounded by the Narrow River to the northeast; Pettaquamscutt Cove and the South Kingstown town line to the northwest; State Route 108 to the west; South Pier Road and Gibson Avenue to the southwest; Windermere Road, Ocean Road, and Bass Rock Road to the south; and the Atlantic Ocean to the east. Within these boundaries is the town center, a densely populated settlement containing approximately 300 structures surrounded by more sparsely settled sections with approximately the same number of structures, making a total of about 600 buildings in the survey area.

Three ponds are located in the Pier neighborhood: Little Neck Pond, Lake Canonchet, and Sprague Pond, and there are some swamplands to the southwest of Sprague Pond and to the southeast of Pettaquamscutt Cove. The most noteworthy geographic feature, however, is the Atlantic coastline. At the southern end of the survey area the land drops off sharply to a rocky shore, while at the northern end it falls gradually to a sandy, gently sloping beach. This beach is considered to be one of the finest on the eastern seaboard, a factor which contributed greatly to the development of the Pier in the late nineteenth century.

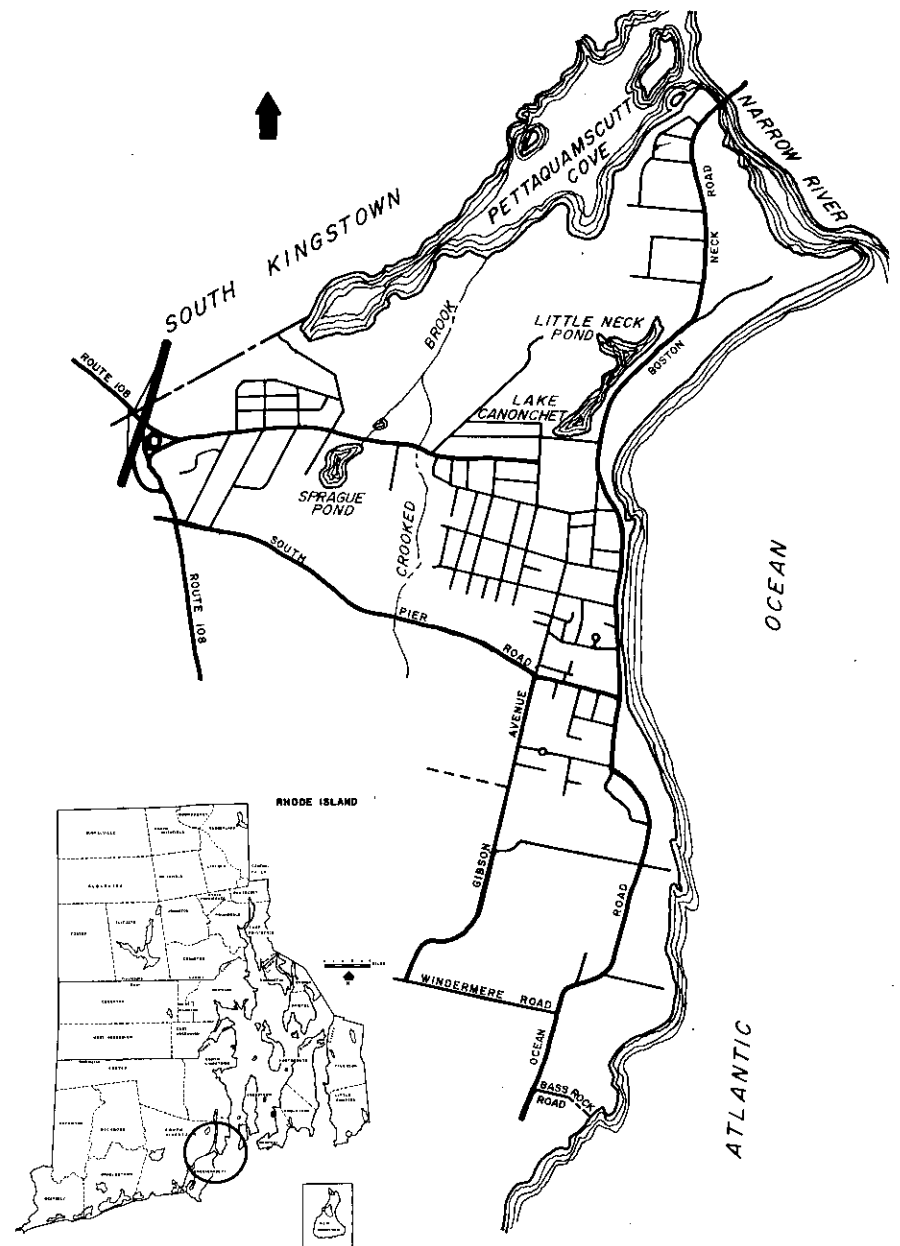


Fig. 3: Map of Narragansett Pier survey area and map of Rhode Island showing location of Narragansett.

III. HISTORY AND ARCHITECTURAL DEVELOPMENT

The Town of Narragansett was originally part of the "Narragansett Country," an area encompassing all the land south of the seventeenth-century Shawomet Purchase (present-day Warwick, West Warwick, and Coventry). This land was the domain of the Narragansett Indians, a tribe which dominated the other tribes of southeastern New England. Little is known about the aboriginal history of the town, but recent archeological investigations have shown that the grassy plain near the south end of Pettaquamscutt Cove was probably the site of an Indian settlement during the Woodland Period, between 2000 B. C. and A. D. 1500. Local tradition states that this spot was a favorite campground of Canonchet, son of Miantonomi and grandnephew of Canonicus (the sachems who sold Providence Plantations to the early settlers of Rhode Island). Canonchet himself became chief sachem of the Narragansetts in the 1660s. Contemporary accounts characterize him as a dignified, brave, and noble man who, when King Philip's War broke out in 1675, chose to fight rather than to be subjugated by the colonists. Indians defeated in early battles with the settlers of Connecticut and Massachusetts sought refuge among the Narragansetts, and Canonchet refused to deliver them as ordered to the colonial authorities. He withdrew instead to a fort in the Great Swamp in what is now South Kingstown. Connecticut and Massachusetts troops attacked the Indians there on 19 December 1675 and massacred most of them, but Canonchet escaped with a small contingent of men. He retreated to western Massachusetts, where he met with Philip, sachem of the Wampanoags, and planned to raise crops in the Connecticut River valley to provide food

supplies for later Indian campaigns. Canonchet returned to Rhode Island to obtain seed corn for this venture. He met and slaughtered most of a colonial party near Central Falls, but was captured himself a few days later near "Study Hill" in Cumberland. He was executed by Indian allies of Connecticut and Massachusetts. Canonchet is an important figure in Narragansett history. His memory is commemorated by a statue near the Narragansett Pier Post Office, and his name is still associated with the legendary site of his campground.

The history of European settlement in Narragansett dates back to the seventeenth century. The "Narragansett Country," claimed by Rhode Island, Connecticut, and Massachusetts, was designated the "King's Province" by the English government. The Rhode Island Charter of 1663 placed this province within the bounds of that colony, a grant which was confirmed by royal decree in 1726. Rhode Island incorporated a portion of the Province as "King's Towne" in 1674. This was divided in 1722 into the townships of North Kingstown, including what is now Exeter, and South Kingstown, including what is now the Town of Narragansett.

The countryside south and east of Pettaquamscutt Cove and Point Judith Pond was divided into seven farms in the late seventeenth century. By the early eighteenth century, most of the land within the present survey area was owned by William Robinson, a gentleman farmer who held extensive tracts in Wakefield, Boston Neck, and Point Judith Neck. At his death in 1751, his properties were divided among his seven sons. Sylvester Robinson was granted the Canonchet Farm on the site of the old Indian campground, while John Robinson was given the Mumford Farm, which included much of today's central Pier area. The

main houses associated with these estates, once located off Kingstown Road in the western portion of the survey area, have long since disappeared. There are, however, two houses in this area which appear to date from the late eighteenth or very early nineteenth century: one at 101 Narragansett Avenue, the other at 200 Kingstown Road. The former is a two-story, five-bay, hip-roofed dwelling, while the latter is a two-and-one-half-story, five-bay, gable-roofed dwelling. Neither one has retained any important exterior details which would serve to identify them further.

Shortly after 1780, John Robinson built a pier near the present site of the Towers to provide local farmers with a more convenient means of exporting and importing goods. It is to this wharf that Narragansett Pier owes its name. By 1801, when Robinson's son, Benjamin, inherited the property, a house and a store had also been built here. The pier was destroyed in the Great Gale of 1815 and was rebuilt by Rowland Hazard, who had purchased it from Robinson five years earlier. The property changed hands two or three times, finally coming into the possession of George Brown in 1822. At that time, Brown built a house on the site later occupied by the old Casino. This is probably the house which now stands at 18 Mathewson Street, moved to its present location and used for many years as a summer rental cottage.

Mercantile and commercial interests at Narragansett Pier continued to expand through the nineteenth century, serving the surrounding agricultural countryside. Development of the South Pier area began in 1836, when Joshua Champlin bought property from the Congdon family, long-time owners of the land in this vicinity. Champlin built the first wharf at South Pier about 1845. In the meantime, the property at the

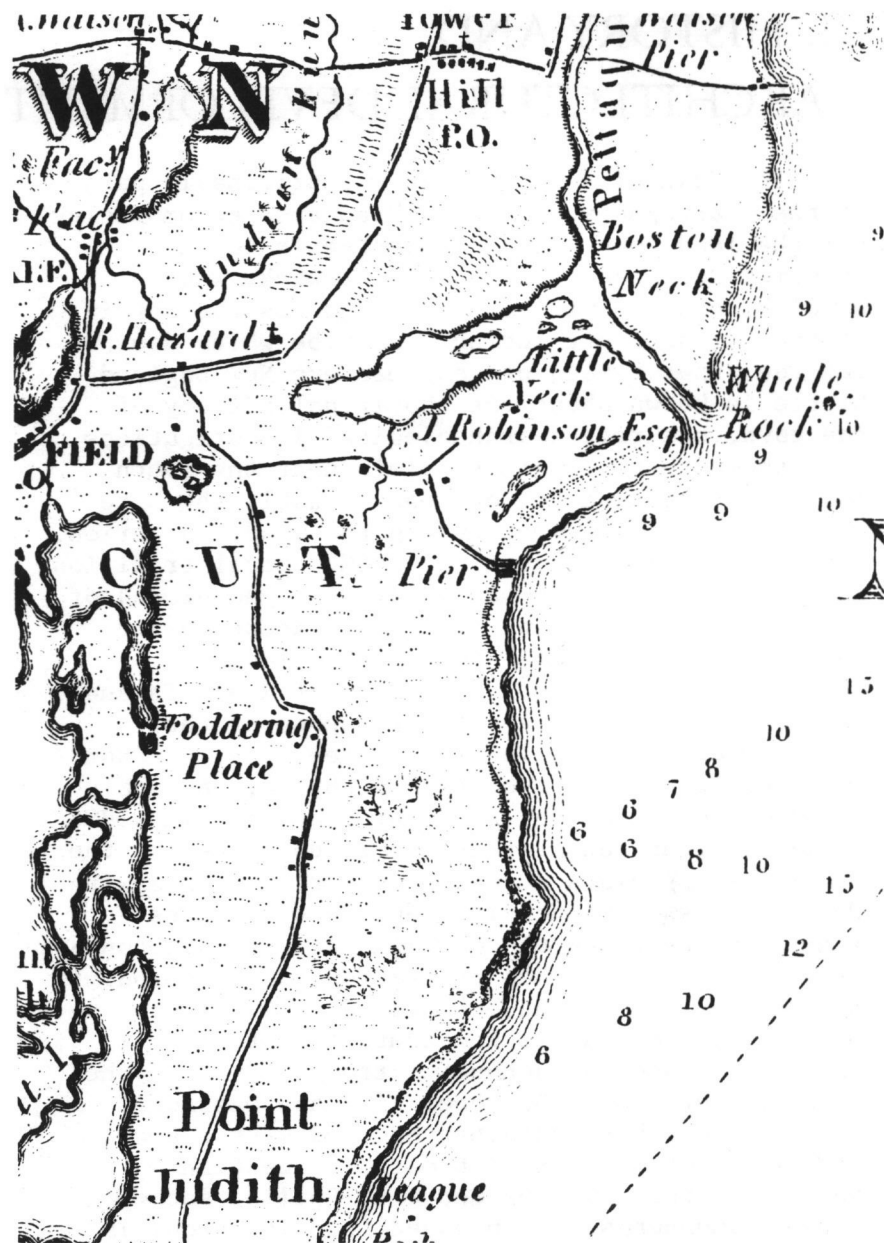


Fig. 4: Detail of the Narragansett Pier area from Stevens' TOPOGRAPHICAL MAP OF THE STATE OF RHODE ISLAND, 1832.

original, or north, pier passed through a series of owners and lessees. One of these, Jonathan N. Hazard, erected a planing mill in the late 1840s or early 1850s. His successor, William C. Caswell, converted this mill into a store and proceeded to build a new planing mill, a wharf, and a steam gristmill (the first in South Kingstown). In the early 1870s, the focus of commercial activity shifted when the planing mill was relocated from North Pier to South Pier. Through the early twentieth century, much of the town's coal and lumber was shipped through South Pier.

Paralleling these commercial pursuits, and far more important in terms of civic and architectural development, was the growth of the tourist industry. In the mid-1840s, people from inland areas of Washington County and from Providence began to come to Narragansett Pier to take advantage of the fine bathing afforded by its sandy beach. At that time there were no public accommodations and visitors had to board at private homes. Joseph Dulles of Philadelphia, a business associate of Rowland G. Hazard of Peacedale, visited the Pier in 1848 and was so favorably impressed that he returned the next summer with several other families to spend the season. The Pier's first hotel, the Narragansett House, was built in 1856 at the northwest corner of Ocean Road and Taylor Street (it was moved to Congdon Street in the late nineteenth century and was subsequently demolished). This marked the beginning of the Pier's transformation from a small, quiet rural port into one of America's busiest and most popular seaside resorts. Between 1866 and 1871, ten hotels were erected at the Pier; they attracted guests regularly from New York, Philadelphia, Baltimore, Washington, Richmond, Louisville, Chicago, and St. Louis.

These hotels were architecturally homogeneous. All of them had long, horizontal main blocks of wood-frame construction that varied in height from two-and-one-half to four stories, but most were three-and-one-half stories tall. Many of them had mansard roofs, and all had encircling verandas. Some of the blocks had gabled central pavilions or mansard-roofed central towers which gave them a slightly more monumental appearance. In plan, the hotels were considerably more diverse. Subsidiary ells and wings were connected to the main blocks, forming U-, L-, or T-shaped layouts. This combination of similarity and dissimilarity must have created a picturesque townscape with an underlying unity. Unfortunately, not one of these hotels is left standing today. Their destruction has left a gap in the historical and architectural fabric of the community.

In 1867, most of Central Street and parts of Boon, Caswell, Rockland, Robinson, and Rodman Streets and Fifth Avenue were platted out on a portion of the old Benjamin Robinson farm, owned by George L. Hazard, trustee for Hannah and Elisha Watson. Some summer residences and rental cottages were constructed here at this time. Charles E. Boon of Providence built himself a small summer villa in 1869 which still stands at 40 Central Street. He also built the first summer rental property at the Pier in 1870: a bracketed cottage at 49 Central Street. Other examples of cottages of the period are located at 45 Central Street and 75 Caswell Street.

The most important dwelling erected at this time, however, was ex-Governor William Sprague's residence on the site of Sylvester Robinson's Canonchet Farm. Designed by William R. Walker of Providence, it was an extravagant Victorian dwelling bristling with towers, turrets, bay



Fig. 5: The George Brown House (1822); 18 Mathewson Street.



Fig. 6: Canonchet, the Governor William Sprague House (1860s, destroyed 1909); formerly off Strathmore Street; photograph ca. 1870-1880.

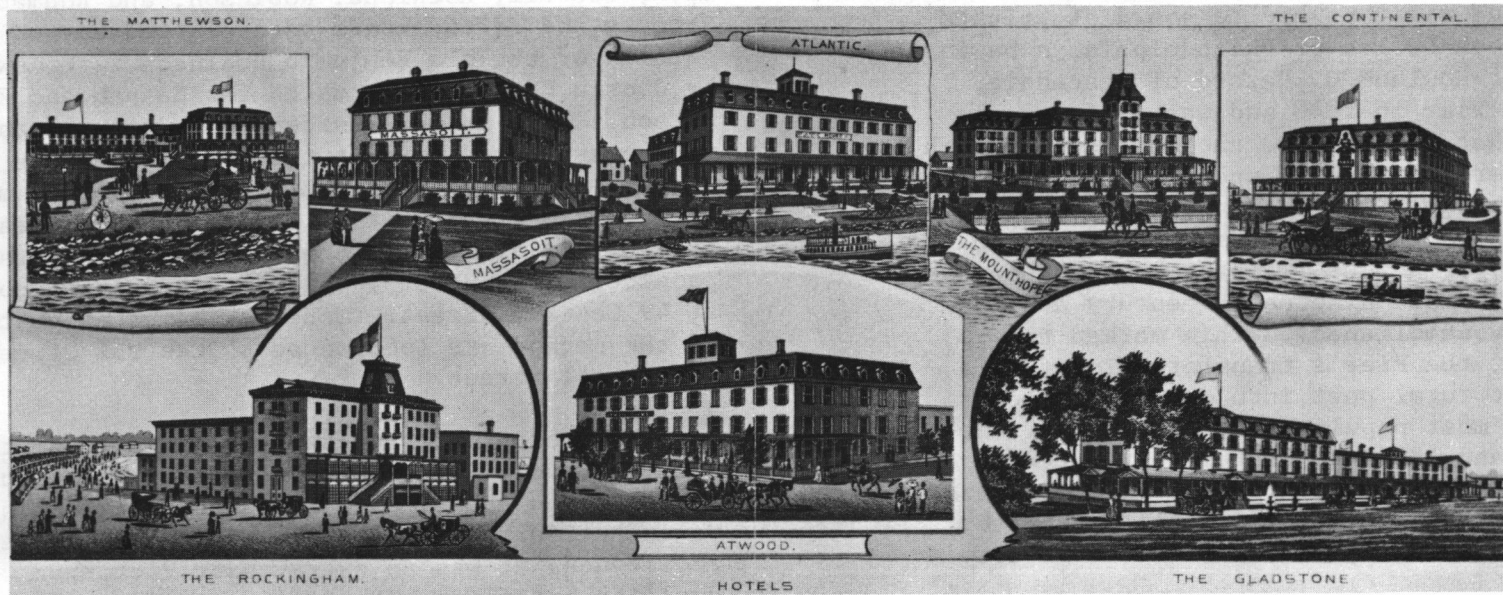


Fig. 7: Composite view of Pier hotels; woodcut ca. 1890.

letters and practical science, and eminent professional characters of every sort, choose this as their favorite summer retreat.

Men such as Charles H. Pope, a New York cotton broker; Jeffrey Davis, a New England mill owner; Edward Earle, a New York lawyer; George V. Cresson, a Philadelphia industrialist; Brander Matthews, a New York writer, critic, and professor of dramatic literature; and Dr. Charles Hitchcock, a New York physician, came to the Pier with their families. Many stayed for the entire summer season, which extended from the fifteenth or twentieth of June to the first or second week in September; others came for only a few weeks. Vacationers led a quiet, genteel life at the Pier. They passed the time bathing (from 11 A.M. to 1:30 P.M. only), fishing, "camping down" on the rocks south of South Pier, playing croquet and lawn tennis, and strolling or driving along Ocean Road, which at this time extended only from North Pier to South Pier.

As the summer population grew, its size and diversity led to the establishment and construction of several churches at the Pier. The Episcopal congregation, St. Peter's by the Sea, built a wooden church in 1869 which was destroyed by the September Gale of that year. The present edifice, a Gothic stone structure at 72 Central Street, was built in 1870 and consecrated in 1874. It was designed by the Providence architect Edwin L. Howland. The Roman Catholic Chapel, a wood-frame structure with Gothic detailing at 53 Rockland Street, was built in 1884 and operated as a mission of St. Francis' Church in Wakefield. The Presbyterians erected a stone and wood-frame church here between 1875 and 1881. Partially destroyed by fire, the remaining portion stands at 114 Boon Street and is used as a garage.

The Narragansett Pier Railroad, constructed by the Hazard family to link their mills at Wakefield and Peacedale to the Stonington Railroad and the wharf at Narragansett Pier, was opened in 1876. It greatly improved tourist access to the Pier, which previously had to be reached by coach from Kingston Station, about nine miles away. The first passenger station was located at South Pier. A second station was built sometime between 1891 and 1896 at 145 Boon Street. Now altered, it is being used as a laundromat. With the completion of this important transportation link, the village entered its heyday.

Of the numerous structures built during the 1880s and 1890s, the most prominent was the Narragansett Casino. Designed by the New York firm of McKim, Mead and White, it was constructed between 1883 and 1886. A fire in 1900 destroyed it all except for the Towers, a monumental stone porte-cochere spanning Ocean Road. The Towers, one of the state's major visual landmarks and the town's most important civic structure, has been entered in the National Register of Historic Places. Two other structures in this vicinity have also been placed in the National Register: the Coast Guard House at 40 Ocean Road, also by McKim, Mead and White and built in 1888, and the Greene Inn at 175 Ocean Road, built in 1887-1888 and designed by the Boston architect William Gibbons Preston. The Coast Guard House, though much altered, is noteworthy for its close relationship, in style and form, to the nearby Towers. The Greene Inn, on the other hand, draws its significance from its uniqueness. This rambling, shingle-clad structure, with its complex gambrel and hip roofs, polygonal tower, massive stone chimney, and veranda, was much smaller than the other hotels at the Pier and had an intimate atmosphere which greatly appealed to the public. It is now the only survivor of the approximately

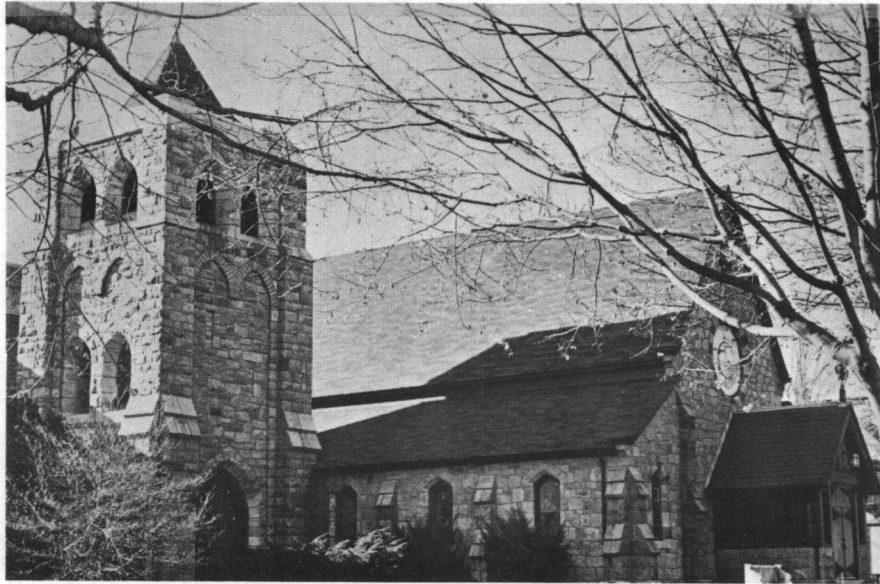


Fig. 9: Saint Peter's by the Sea Episcopal Church (1870, with additions of 1879 and 1889); 72 Central Street.



Fig. 10: The Towers (1883-1886, burned 1900, rebuilt 1910); Ocean Road; photograph ca. 1887.

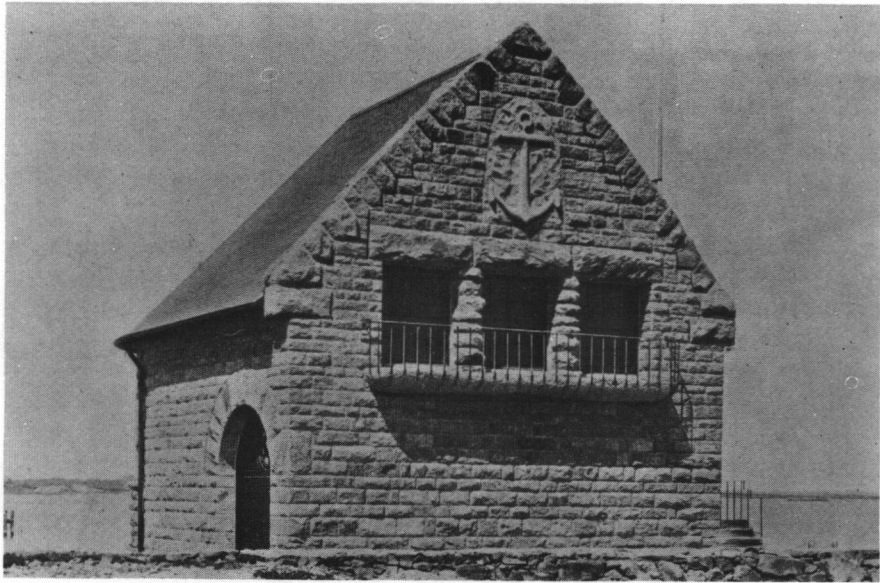


Fig. 11: U.S. Lifesaving Station, now the Coast Guard House (1888); 40 Ocean Road; 1895 photograph.



Fig. 12: Greene Inn (1887-1888); 175 Ocean Road; 1888 woodcut.



Fig. 13: Detail of Narragansett Pier map from Everts and Richards' ATLAS OF SOUTHERN RHODE ISLAND, 1895.

fifteen Victorian hotels which once stood here, and, after being closed briefly in the early 1970s, it is again in operation, giving the visitor some sense of what it was like to vacation at Narragansett in the 1880s and 1890s.

Central Street, which had been platted in 1867 but had remained largely undeveloped, was the site of much building activity in the 1880s and 1890s. The newer houses--large Stick Style, Shingle Style, Queen Anne, and "Colonial" dwellings with quaint names such as Shingle-nook, Homeleigh, Sonnenschein, and Tyn-y-coed--were set back from the street on large landscaped lots and differed in size and scale from the more modest bracketed

and Stick Style cottages of the 1860s and 1870s. Some of these houses were built by prominent summer residents for their own use, while others were constructed for rental. Many of the people who summured at Narragansett either could not afford, or did not wish, to maintain a permanent summer residence. This contributed to the continuing popularity of hotels, and prompted the development of numerous rental properties. For example, Nancy K. Bishop of Providence built four houses on Central Street between 1884 and 1886; she retained one for herself and rented the others seasonally (she later sold all four houses and moved to an estate off Ocean Road near Scarborough Beach). The structures standing on Central Street are of great historical importance, for they illustrate successive phases in the Pier's evolution as a summer resort.

In 1882, Ocean Road was extended from South Pier down to Point Judith through the Joseph Peace Hazard and John K. Brown estates, providing access to the cliff-like coastline south of the village. About fifteen years earlier, Hazard had sold land overlooking the rocky shore to several parties, with the stipulation that the property never be used for commercial purposes. As a result, the development of this area was confined to the construction of large private residences in the Colonial Revival, Queen Anne, and Shingle Styles. Perhaps the most noteworthy of these "cottages," in terms of architectural history, is Stone Lea on Newton Avenue, a large, stone and wood-frame, Shingle Style structure designed by McKim, Mead and White for George V. Cresson and built in 1883-1884 (it was extensively altered in the 1940s). The most striking and best-known structure in this vicinity is Hazard's Castle on Hazard Avenue. Begun in 1846 as the main house of Joseph Peace Hazard's Seaside Farm, it was



Fig. 14: Sonnenschein, the Emma B. Carver House (1884-1885); 60 Central Street.

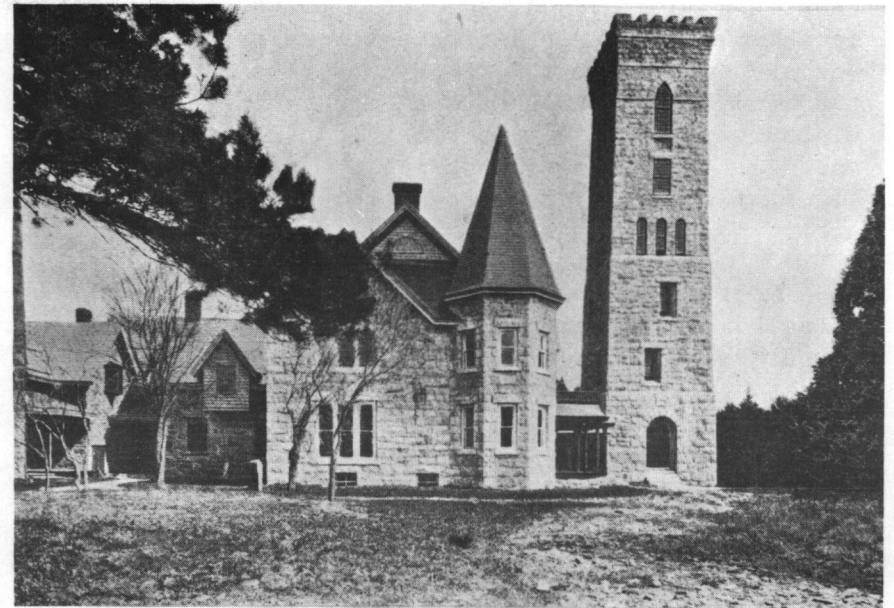


Fig. 15: Hazard's Castle (1848-49, 1884); Hazard Avenue; postcard view ca. 1910.



Fig. 16: Stone Lea, the George V. Cresson House (1883-1884, altered 1940s); 55 Newton Avenue; 1884 photograph.



Fig. 17: Stone Lea, the George V. Cresson House (1883-1884, altered 1940s); 55 Newton Avenue; 1977 photograph.

completed in 1884 and includes a 105-foot, square, stone memorial tower dedicated to Hazard's ancestors. Hazard's Castle, the Cresson House, and a number of other houses here constitute an historic district of important seaside summer cottages extending south along the shore beyond the limits of the Narragansett Pier CDA project area.

Most of the houses along Central Street and Ocean Road were designed as individual, isolated structures. This was true even of Nancy Bishop's houses on Central Street. Though built on the same block for the same owner, the massing and decoration of each was different, and they bore no relation to one another beyond a general continuity of scale and, to some extent, of style.

Contrasting with this type of development were several cottage clusters containing buildings of unified architectural design, all planned or built in the 1880s. The most important of these was Earls court, a development built in 1886-1887 for Edward Earle, a New York lawyer. Designed by D. and J. Jardine and Constable Brothers of New York, it consisted of four large, eclectic Late Victorian dwellings on the south side of Earles Court Road and a water tower set in the middle of the road. The tower had a wooden superstructure which included a balcony incorporating the form of a giant griffin. This superstructure, with its fantastic sculptural decoration, has been destroyed, as have two of the houses. The cylindrical, stone base of the tower and two of the houses, one substantially and one slightly altered, still stand.

A few hundred feet to the west, off Gibson Avenue, is another planned cottage cluster, built ca. 1889 for Louis Sherry, a New York restaurateur and caterer who managed the Narragansett Casino.

The Sherry Cottages are a group of four similarly designed Shingle Style dwellings arranged symmetrically around a grassy court opposite the head of Earles Court Road. This development originally contained two more houses and a central restaurant-dining hall which are no longer extant. The remaining cottages, however, are noteworthy for their carefully planned siting and continuity of scale and form. The surviving elements of Earls court and the Sherry Cottages represent a unique aspect of Narragansett Pier's architectural development and are consequently recommended for nomination to the National Register of Historic Places.

Gibson Avenue was the site of one more planned cottage cluster. Some time around 1888, the architect William Gibbons Preston designed a group of five Shingle Style houses for a tract of land owned by Charles H. Pope and George B. Earle. These houses were to share two tennis courts and a system of winding driveways and footpaths. The scheme was never fully realized, but one of the houses was built. Known as Gardencourt, it stands today at 10 Gibson Avenue and is recommended for nomination to the National Register.

Other noteworthy structures of the period 1880 to 1900 include the Shingle Style house at 61 Ocean Road, the Shingle Style Baptist Church of 1889 at 101 Caswell Street, a Queen Anne house at 75 Robinson Street, a Queen Anne cottage at 80 Narragansett Avenue, and two large Colonial Revival-Shingle Style houses at 175 and 201 Boston Neck Road.

By the late nineteenth century, the character and economy of the Pier area were radically different from those of South Kingstown, the rural, largely agrarian township in which it was located.

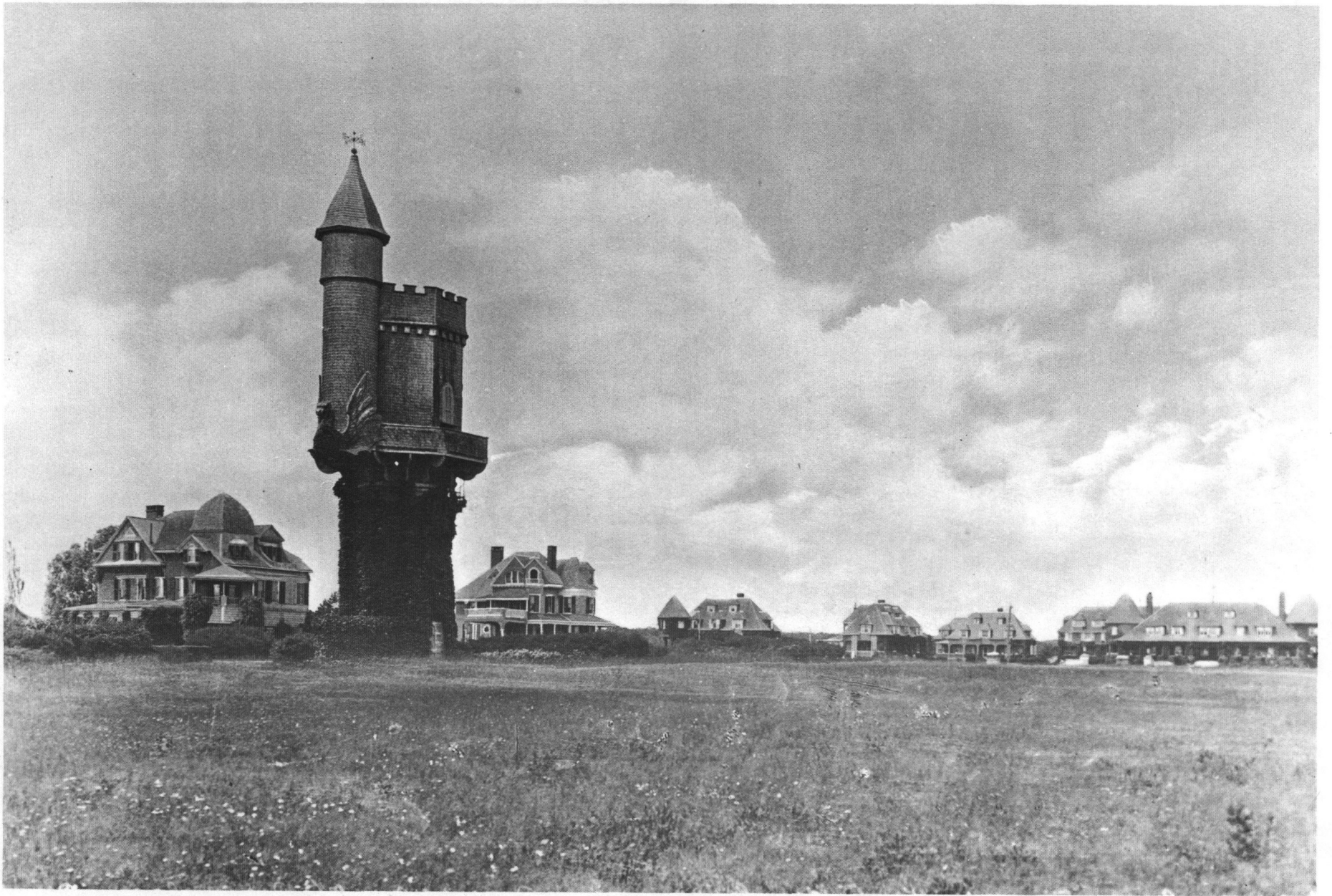


Fig. 18: Earls Court houses and Earls Court Water Tower (1886-1887); Earls Court Road; and Sherry Cottages (ca. 1888-1889); Gibson Avenue; late 19th-century photograph.

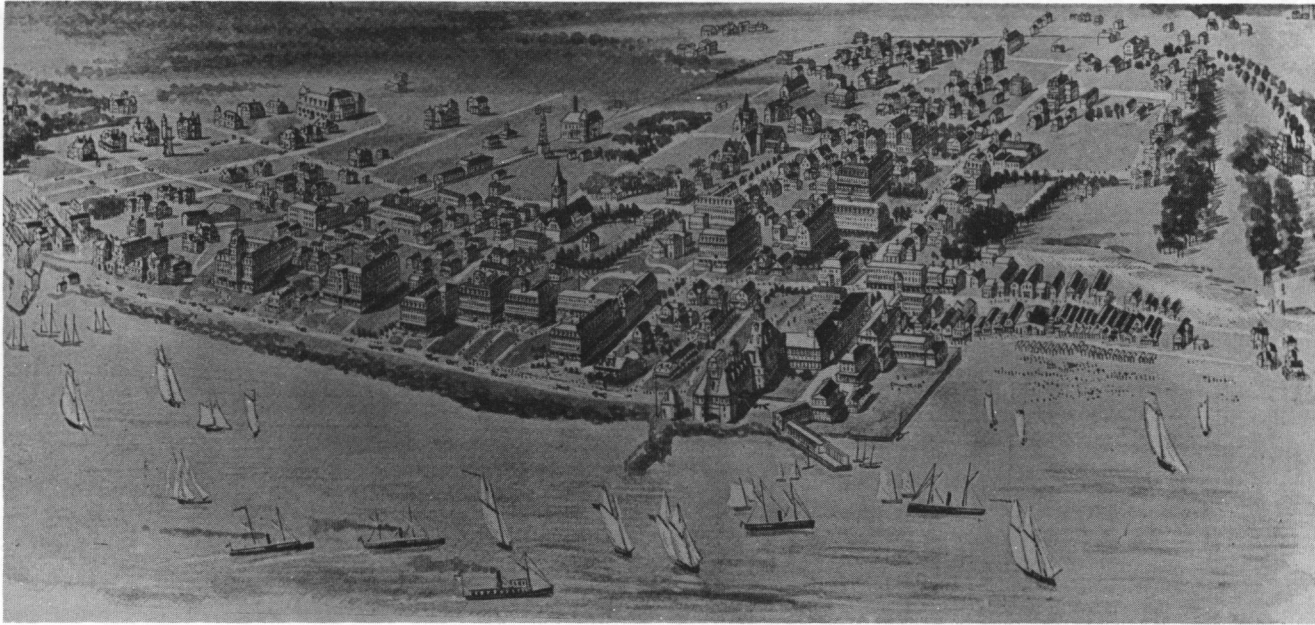


Fig. 19: 1891 bird's-eye view of Narragansett Pier.



Fig. 20: Beach scene; postcard view ca. 1905.

Consequently, in March of 1888, the General Assembly passed an act incorporating the District of Narragansett. This was a unique political subdivision in Rhode Island. In the past, the densely populated areas of rural towns had been incorporated as districts for specific, narrowly defined purposes, such as the provision of fire protection. The District of Narragansett, however, was given broader powers. It was accorded all the authority and duties of a township (it was to have a district council responsible for the management of local affairs) and was denied only the privilege of full representation in the state and national legislatures (for the purpose of state and federal elections, Narragansett remained a voting district within the Town of South Kingstown). This situation was changed in 1901 when Narragansett was formally incorporated as a town.

The fire of 1900, which destroyed the Casino, the Rockingham Hotel, and some business blocks, dealt a severe blow to the Pier. It precipitated a slight decline, which was followed in turn by a resurgence. A new Casino was built east of the present Post Office in 1905, and the ruined Towers of the old Casino were restored in 1910. The national polo championships were held at the Point Judith Country Club during the early years of the twentieth century, and an attempt was made at the time to encourage the prestigious Newport Casino tennis tournament to relocate here. Roads were widened and improved to accommodate the increasingly popular pastime of automobile touring. In an article published in HARPER'S WEEKLY in July 1906, summer resident Brander Matthews gives a sense of what the Pier was like at this time:

It is the beach which is the center of life at Narragansett...which has irresistibly attracted, year after

year, the families from all parts of the Union who have built the summer city of cottages that extends along the shore for half a dozen miles, stretching away almost to Point Judith itself. It is at the beach, at noon, that Narragansett holds its parade of pretty girls, plunging into the surf and swimming out to the raft, before they adorn themselves again in all the glory of their sumptuous sailor suits to lunch at the new Casino, which now nestles just at the edge of the rocky shore. It is on the beach at the bathing hour that the transient guests of the hotels have their chance to mingle with the cottagers who have been coming summer after summer, unable to keep away, and who are swift to insist that there is nowhere else a seaside village worthy of comparison with Narragansett.... In the more thickly settled part of the village, from the Ocean Road and the Kingston Road back to the neat railroad station, with its finely kept surroundings, land is held at fancy prices, and few of the places contain more than an acre or two. And here the houses are truly cottages; but out on The Rocks, on the way to Point Judith, the places are far more spacious, and the houses are, many of them, not fairly to be termed cottages, even if none of them are sumptuous enough to vie with the marble palaces of Newport....

There is truth in the assertion that Narragansett's chief charm is not to be sought in any merely physical combination of land and water and air, but rather in certain of its social aspects...the tone of the summer's colony at the Pier is rather Southern than Northern, with the warmth and the heartiness of the one and without any of the frigidity and affectation which only too often chills social intercourse in the other.

Noteworthy structures of this period include the Shingle Style-Romanesque Roman Catholic Church of 1908 at 59 Rockland Street, and the relatively modest Dutch Colonial style Frank MacKenzie House at 165 Boston Neck Road, designed by Providence architect Eleazer B. Homer, ca. 1916, and indicative of the simpler life style evolving among upper-class Pier residents.

As the twentieth century progressed, Narragansett Pier changed. Once a resort where train-riding, out-of-state residents came for extended vacations, it became a day-trip destination for Rhode Islanders travelling by auto and served as downtown of the largely rural township in which it was located. This shift had the greatest impact on the hotels, which declined as the demand for their rooms diminished. It also ended the important role of summer-cottage construction in the development of the community. Hereafter, the major architectural commissions were for public structures, such as the Governor Sprague Bridge of 1920 and the handsome brick Fifth Avenue School of 1924.

A transformation in the management of the beach also occurred in the early years of this century. Through the nineteenth century, the shore-front property has been owned by individuals and private corporations which operated bathhouses that catered to the hotel guests and the cottagers. By the 1920s, these old Victorian bathhouses had become quite decrepit. The transient visitors who frequented the Pier in ever increasing numbers refused to patronize the bathhouses, preferring to change in their cars and climb over or under the fences to get to the beach. This behavior was the source of much controversy. Several members of the resident summer colony formed a private organization which acquired property at the north end of the beach. In 1928-1929, this group, incorporated as the Dunes Club, built itself a rambling stucco clubhouse described as being "in the style of a Normandy farmhouse." Designed by Kenneth M. Murchison of New York, the clubhouse contained sleeping apartments for members and was surrounded by a small enclave of private houses in the same architectural style.

The founding of the Dunes Club provided new and luxurious accommodations for Narragansett's social elite, but the problem of beach use by the general public was left unsolved. In 1935, the town devised a proposal to buy the shore property and build new bathhouses with Public Works Administration funds. This project was not fully realized until the hurricane of 1938 wrecked the old bathhouses, clearing the way for the development of the present town beach. The hurricane also ruined the Dunes Club's original clubhouse; the present structure, designed by Purves, Cope and Stewart, replaced it in 1939-1940.

The past three decades have witnessed the continuing destruction of the village's nineteenth-century resort hotels and the construction of



Fig. 21: Saint Philomena's Roman Catholic Church, now Saint Thomas More's (1908); 59 Rockland Street.

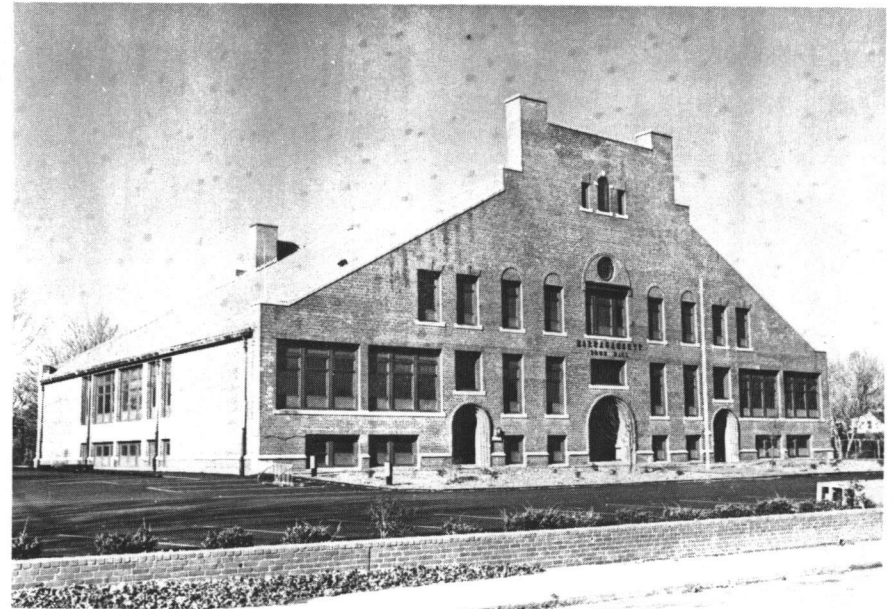


Fig. 22: Fifth Avenue School, now Town Hall (1924, renovated 1976-1977); 15 Fifth Avenue.

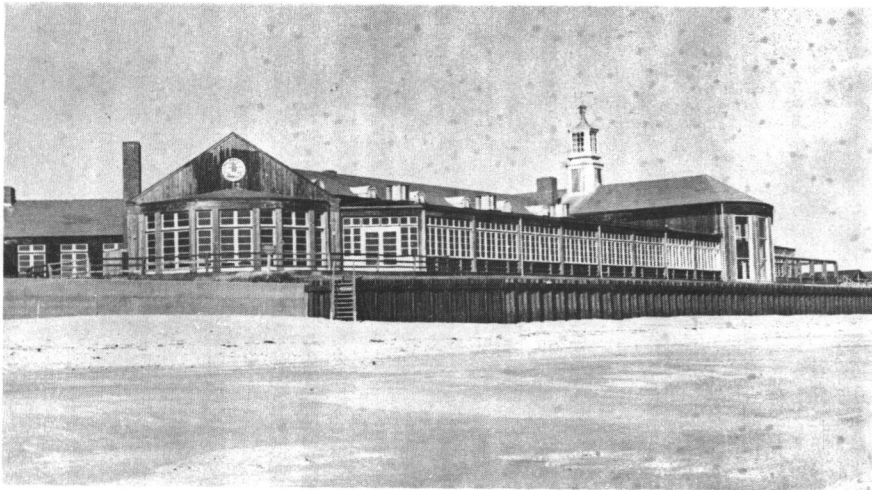


Fig. 23: The Dunes Club (1939-1940); 137 Boston Neck Road.

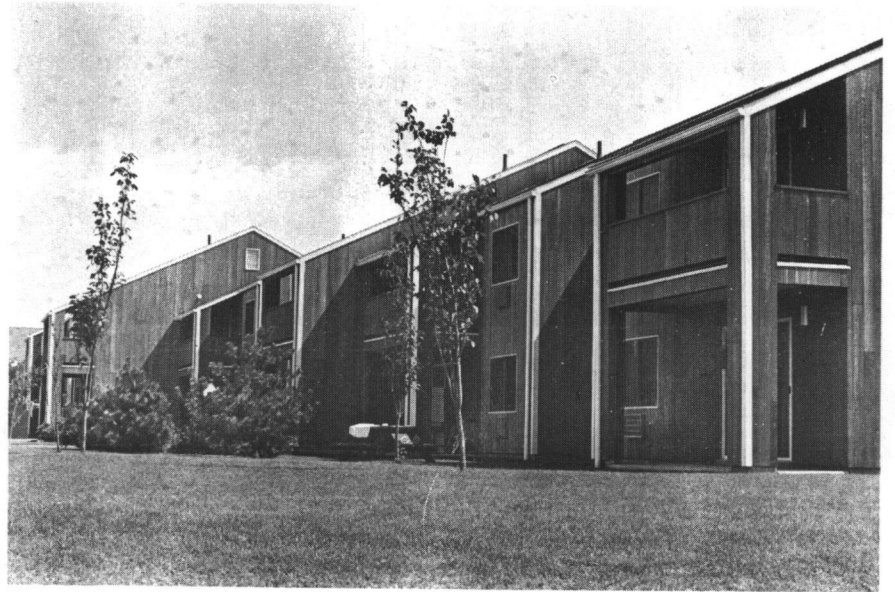


Fig. 24: Pier Village (1974-1976); Kingstown Road and Caswell, Ouida, and Beach Streets; view of part of the apartment complex.

suburban housing tracts off Kingstown Road, South Pier Road, and Earles Court Road. By the 1960s, the commercial district opposite the town beach had become run down and was considered to be a blight to the community. The town developed an urban renewal plan which called for extensive demolition and new construction. As a result, in 1971-1972, all the structures in the twenty-eight-acre area bounded by Boston Neck Road, Ouida Street, Caswell Street, and Kingstown Road were torn down and all the through streets were closed. The super block thus created was developed by Gilbane Properties and Westminster Properties of Providence as Pier Village, a mixed-use enclave of shops and apartments housed in contemporary wood-frame buildings designed by Quinlivan, Pierik and Krause of Providence and Syracuse.

Over the years, fires, storms, and urban renewal have altered the historical and architectural character of Narragansett Pier. However, through careful examination of the physical fabric one can still trace the course of the community's development. The open, unbuilt Canonchet area recalls the old Indian campground and the seventeenth- and eighteenth-century farms which originally constituted the neighborhood, as well as the nineteenth-century estate which the Spragues built. The village's early history as a small rural port serving an agricultural hinterland is not readily apparent today, but there are two or three scattered dwellings of the early nineteenth century which are relics of that period. More numerous and more noteworthy are the late nineteenth-century buildings constructed during the most significant phase of Narragansett Pier's history. The loss of such landmarks as the Casino, the Sprague mansion, and nearly all of the hotels has been unfortunate. The structures

which survive, however, especially the Towers, the Greene Inn, the Central Street district, and the Ocean Road waterfront area, serve as reminders of the Pier's heyday as a summer resort frequented by visitors from all over the United States. They are important cultural artifacts which chronicle one aspect of the social history of Victorian America. Similarly, buildings of the twentieth century such as the Dunes Club and Pier Village reflect more recent trends: the decrease in the number of out-of-state tourists, the continuing popularity of the Pier as a summer resort for Rhode Islanders, and the evolution of the village from a settlement serving a transient population of seasonal visitors into a residential and commercial center for permanent inhabitants.

Though much has been destroyed, Narragansett Pier still retains many physical evidences of its past. These historically and culturally significant sites and structures form an irreplaceable legacy. The citizens of Narragansett can take pride in this legacy and should preserve and protect it for the benefit of present and future residents of the town.

IV. RECOMMENDATIONS

The following recommendations are made on the premise that broad-based community action coupled with enthusiastic and energetic municipal coordination and direction are necessary to implement an effective neighborhood preservation program. Agencies exist at the state and federal levels which can assist in various capacities, but the retention and improvement of an historic environment can only be accomplished through the willingness and determination of local residents.

1. Foster the public's understanding of and appreciation for Narragansett's historical and architectural heritage through a variety of educational programs.

- a. Publish brochures for distribution to residents and tourists. These brochures should contain a brief history of Narragansett Pier and a map showing the location of historic properties.
- b. Conduct walking tours of small subsections of the Pier area, led by guides who would explain the history and architectural development of each district.
- c. Institute a comprehensive marker program to identify historic properties with plaques listing the name or original owner, the date of construction, and the architect or builder of the property. Many houses on Central Street have already



Fig. 25: Map of proposed Central Street Historic District.

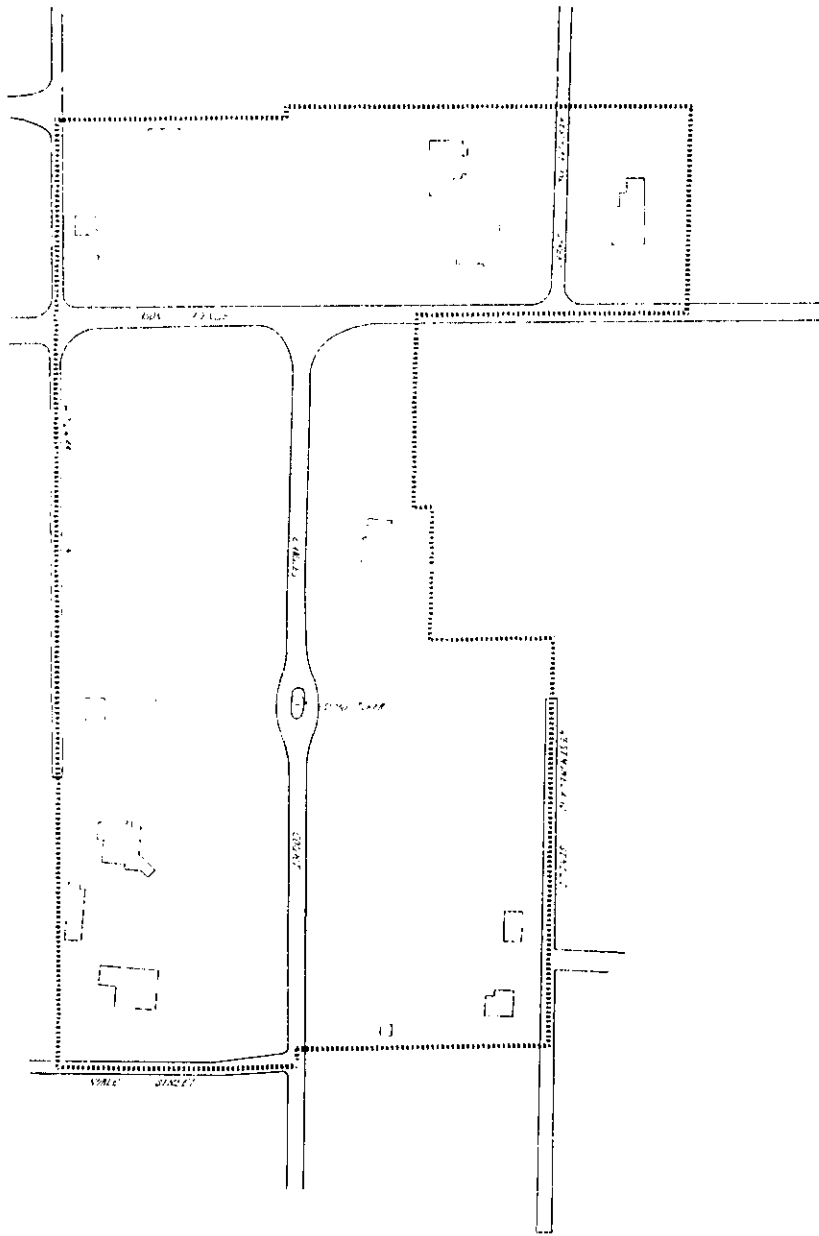


Fig. 26: Map of proposed Earls court Historic District.

been marked in this fashion; this project should be completed and expanded to include the entire Pier neighborhood.

- d. Develop a local history curriculum for the public schools. A recent project in which elementary-school students published a booklet of historical essays and sketches, based on information from lectures delivered by Winifred Kissouth, is an excellent step toward the incorporation of local history courses into regular studies at all grade levels.
2. Formally recognize the cultural importance of selected properties by nominating them to the National Register of Historic Places. Three properties in the Narragansett Pier area, the Towers, the Coast Guard House, and the Greene Inn, have already been listed in the National Register. A fourth property, the Governor Sprague Bridge, has been judged eligible for nomination by the Secretary of the Interior, but due to dangerous structural deficiencies the bridge is slated for demolition. The Narragansett Pier Survey has identified three districts and one individual structure worthy of nomination to the National Register:

Central Street Historic District

Earls court Historic District

Ocean Road Historic District

Gardencourt, 10 Gibson Avenue

Brief descriptions of these recommended Register properties are included in Appendix B, Inventory.

3. Have the Town of Narragansett continue to set an example by restoring, rehabilitating, or properly maintaining municipally owned properties. The restoration of the Towers and the adaptive re-use of the Fifth Avenue School for town offices are both commendable projects, the latter effectively demonstrating how a new function can be housed in an old building, saving an important element of the streetscape in the process. Narragansett should continue its commitment to the preservation of the Pier's historical and architectural fabric through efforts such as these.

4. Encourage property owners who intend to remodel their properties to undertake additions or alterations which are in keeping with the architectural character of their building and neighborhood. This could be accomplished in part through careful administration of housing rehabilitation projects funded under the Housing and Community Development Act of 1974. The potential impact of CDA allocations on cultural resources was an area of concern for drafters of the act, who included in the legislation provisions to encourage the preservation of historic properties. CDA rehabilitation loan and grant programs provide cities and towns with a tremendous opportunity to enhance the quality of their historical and architectural environments.

Advice on how to restore and maintain old buildings could be disseminated through the publication of a handbook. The handbook should outline restoration and rehabilitation design principles (for example, replacing elements only when necessary; retaining original exterior wall covering, ornament, and porches; and making sure new construction conforms to the buildings's size, scale, and

material as closely as possible). Handbooks of this sort have been published by many communities across the nation and have proven to be an effective means of encouraging neighborhood preservation.

5. Consider supporting preservation through local property tax policy. The withholding of increased valuations on improved properties for a specified period of time could act as an incentive to restoration and rehabilitation activities.

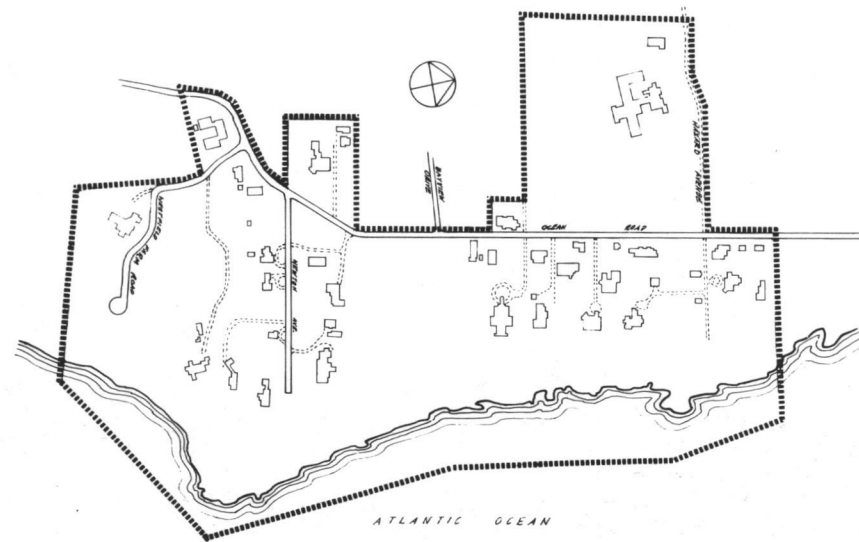


Fig. 27: Map of proposed Ocean Road Historic District.

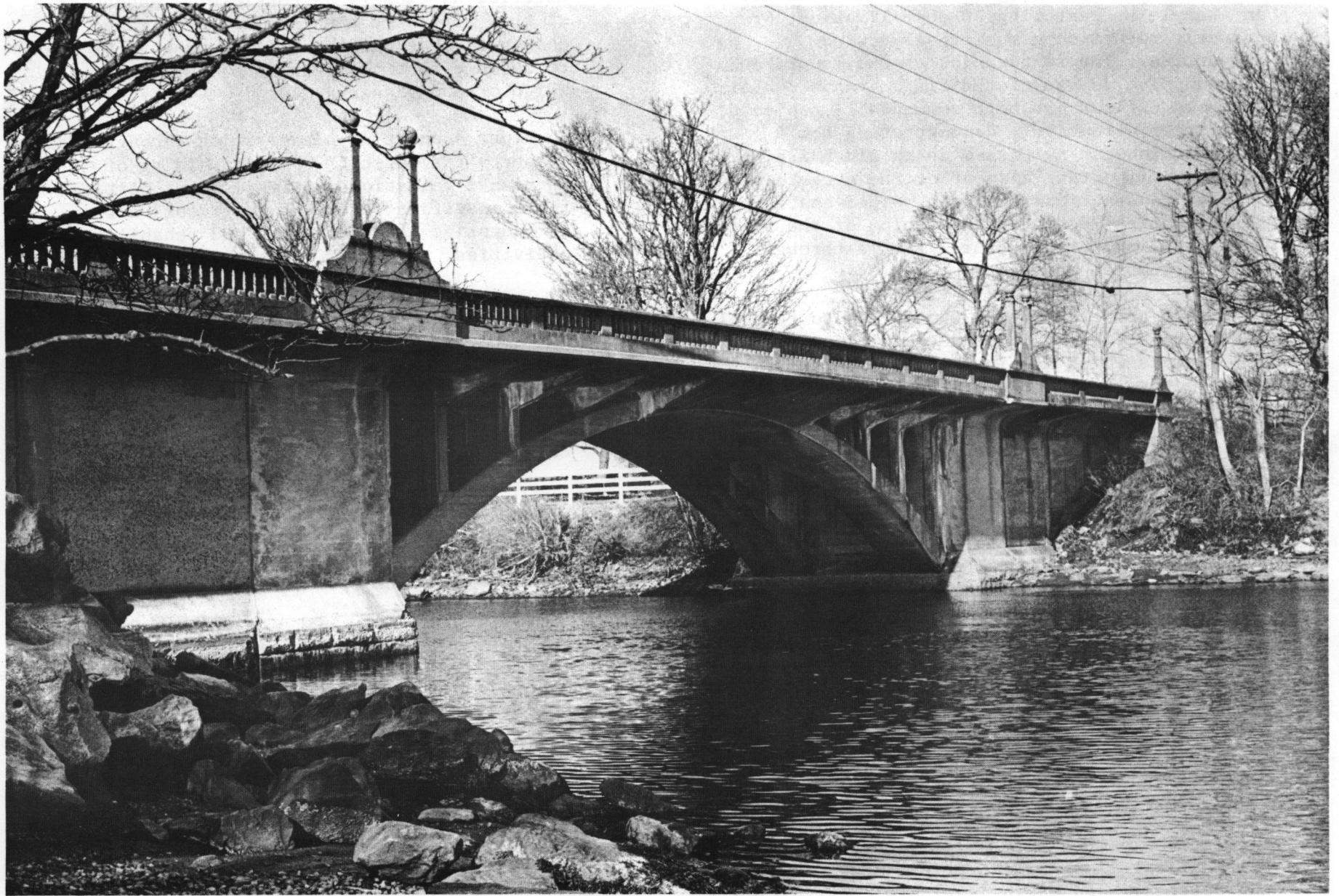


Fig. 28: Governor Sprague Bridge (1920); Boston Neck Road.

APPENDIX A

THE NATIONAL REGISTER OF HISTORIC PLACES
GRANTS-IN-AID PROGRAM
TAX REFORM ACT OF 1976

NATIONAL REGISTER: The National Register of Historic Places is a list maintained by the National Park Service, United States Department of the Interior, of districts, buildings, structures, and sites significant in American history, architecture, archeology, and culture. In addition to the prestige accorded a property by nomination, its inclusion in the Register offers limited protection from adverse effects which may result from federally funded or licensed projects and makes it eligible for matching restoration grants from the National Park Service, as well as certain tax benefits under the Tax Reform Act of 1976.

GRANTS IN AID: The National Park Service grants in aid are awarded in amounts up to 50 percent of the total cost of the applicant's project. Grants may be used for acquisition, stabilization, or restoration of a property and also for architectural fees and historical, architectural, or archeological research necessary for proper execution of the project. An easement to protect the property and ensure its continuing benefit to the public must be signed by the owner for a period of twenty to forty years, depending upon the size of the grant. The easement includes a provision that the public be allowed to view the property at least twelve days a year. This applies to the interior only if the grant money is used for interior restoration. For exterior work, visibility of the property from a public right of way is considered adequate for compliance, and the owner is not required to permit public access to the property.

TAX REFORM ACT OF 1976: Section 2124 of the Tax Reform Act of 1976 provides major tax incentives for the rehabilitation of commercial or income-producing properties which are listed individually in the National Register or are "certified historic structures" within a National Register historic district. In addition the act contains tax penalties for those who demolish such historic structures and incentives for the granting of conservation easements.

The new regulations allow property owners to amortize for federal income tax purposes the costs of a "certified rehabilitation" over a sixty-month period. If a property qualifies as a "substantially rehabilitated historic property," the owner may elect to use accelerated depreciation for the entire adjusted basis of the structure plus the cost of rehabilitation. Furthermore, the act disallows the deduction of demolition costs for a National Register property unless it is specifically "decertified" as a non-contributing element in an historic district.

Property owners wishing to take advantage of the provisions in section 2124 of the Tax Reform Act are urged to seek advice from an accountant or tax lawyer. Requests for certification or decertification of historic properties or rehabilitation projects should be directed to the Rhode Island Historical Preservation Commission. The Commission office at the Old State House, 150 Benefit Street, Providence 02903 (telephone: 277-2678) can also provide information on the National Register of Historic Places and the grants-in-aid program.

APPENDIX B INVENTORY

The inventory is a list of culturally significant districts, structures, sites, and objects in the Narragansett Pier CDA project area. It includes properties which are important by virtue of intrinsic qualities or associative values, or because they represent some aspect of the area's social, economic, cultural, or physical development. Material in the inventory is organized by address, with streets listed in alphabetical order and individual properties in numerical order under the street headings. Numbers have been assigned to properties without street numbers; these have been placed in parentheses to differentiate them from actual addresses.

BOON STREET

- 114 Former Presbyterian Church (between 1875 and 1881): A 2-story, flat-roofed, L-shaped stone mass with a 4-story, square, stone tower. This structure was originally part of a church edifice and had a tall wooden gable roof and a wooden belfry on the tower which were destroyed by fire. It is now used as a garage.
- 145 Former Railroad Station (between 1891 and 1896): A 2½-story, wood-frame and stone structure, altered in the mid-20th century and currently used as a laundromat. It has a gable-on-flared-hip roof with wide overhanging eaves supported by trusses. This building is the second depot; the original terminal of the Narragansett Pier Railroad (completed 1876) stood on Ocean Road at South Pier.

BOSTON NECK ROAD

- 129 Sedgfield (ca. 1934): A 2-story, hip-roofed stucco dwelling with a taller conical-roofed cylindrical tower on the sea front, built for Frank L. Crocker of New York. It was designed to harmonize with the original Dunes Club, a stucco structure modeled after French vernacular architecture.
- 137 The Dunes Club (1928-1929, 1939-1940): A private beach club founded in the 1920s by several socially prominent summer residents, consisting of a stuccoed gatehouse with a 2-story, conical-roofed, cylindrical tower and a large 2½-story, wood-frame clubhouse with glazed walls facing the ocean. The gatehouse is a remnant of the original club compound, designed by Kenneth M. Murchison of New York, constructed in 1928-1929 and destroyed by the hurricane of 1938. The present clubhouse is a replacement, designed by Purves, Cope and Stewart and built in 1939-1940.
- 151 Houses (ca. 1928-1929): Two 2-story, gable-roofed stucco dwellings with projecting service and garage wings, conical-roofed cylindrical towers, and some decorative half-timbering on the walls. They were designed by Kenneth M. Murchison and were built as part of a private residential enclave associated with the original Dunes Club, a rambling stuccoed structure destroyed in the 1938 hurricane.
- 155
- 165 Frank Mackenzie House (ca. 1916): A 2½-story, gambrel-roofed frame dwelling in the Dutch Colonial style, with a Tuscan-columned portecochere on the west side. It was designed by Eleazer B. Homer of Providence.

175 Broadmoor (between 1896 and 1909): A large, 2½-story frame dwelling in the Colonial Revival style, with a flared gambrel roof, stone chimneys, Tuscan-columned porches, and Queen Anne windows. It is set on a large lot with a well maintained lawn and a hedge along the road. It was built for Jesse A. Locke of New York City.

201 Meadow View (ca. 1895-1900): A large, 2½-story, brick and wood-frame dwelling, the design of which was inspired by the work of John Calvin Stevens of Portland, Maine. It has a massive gambrel roof, stone chimneys, a porte-cochere with stone posts, and Tuscan-columned porches.

(318) Governor Sprague Bridge (1920): A monumental reinforced-concrete bridge with cantilevered sidewalks and simplified classical balustrades punctuated by pylons containing the state seal on glazed tile insets and supporting pairs of chamfered concrete piers topped with ball finials. This is perhaps the finest of several architecturally imaginative bridges erected by the State Board of Public Roads in the early 20th century. It serves as a symbolic gateway to Narragansett Pier for travelers from the north, making it an important landmark of statewide significance. The bridge is structurally unsound and is scheduled for demolition.

CASWELL STREET

64 Metatoxet Cottage (1885-1886): A 2-story, gambrel-roofed frame dwelling with conical-roofed, cylindrical corner tower and an octagonal room over a gazebo-like veranda extension. It was built for John H. Caswell as a rental property associated with the Metatoxet Hotel.

68 Starr Cottage (1883-1884): A 2½-story, gable-roofed frame dwelling with gabled central pavilion and simple Eastlake style bargeboard and veranda trim. It was built as a summer residence for Mrs. William Butterfield of Chicago.

75 Ocean House Cottage (ca. 1870): A 1½-story, gable-roofed frame dwelling with gabled dormers breaking up through the eaves, decorative Stick Style trusswork in the gables, and a bracketed veranda. It was originally a rental property associated with the Ocean House Hotel.

79 Burr Cottage (ca. 1882): A 2½-story, cross-gabled frame dwelling with bracketed veranda and modillion cornice. It was built for Norman and Henrietta Burr of Narragansett.

101 Former Baptist Church (1889): A 1½-story, gable-roofed frame structure with a Palladian window at the center of the facade. The hooded entrance is located at the base of a short side tower with an octagonal belfry and spire. The building was converted into a residence in the 1960s.

CENTRAL STREET

Central Street Historic District: A group of architecturally distinguished and historically important Late Victorian and early 20th-century buildings which illustrates different phases of Narragansett Pier's development as a summer resort. Platted in 1867, Central Street contains a few modest bracketed and Stick Style cottages which were among the first summer homes to be constructed at the Pier. Most of the land remained undeveloped, however, until the building boom

which accompanied the Pier's period of greatest popularity between 1880 and 1900. At that time a number of large Stick Style, Shingle Style, Queen Anne, and "Colonial" houses were built here on ample lots, defining the spatial and architectural character of the street. The district contains, in addition to these residences, a Gothic style stone church dating from 1870. These buildings constitute a handsome and significant neighborhood fabric which is worthy of preservation.

- 40 Idlewild (1869): A 1½-story, mansard-roofed frame dwelling with a Tuscan-columned veranda (a later addition, replacing the original veranda with jigsaw ornament) and round-head dormer windows. It was the first summer "villa" erected at the Pier and was built for Charles E. Boon of Providence, a partner in the firm of C. E. Boon & Co., dealers in drugs, dyestuffs, chemicals, and paints. Boon later sold his interest in this business and became involved in real estate in Providence and, later, in Narragansett.
- 45 Willow Cottage (ca. 1870): A 1½-story, gable-roofed frame dwelling with gabled dormers breaking up through the eaves and decorative Stick Style trusswork in the gables. Built for Charles E. Boon, it is a good example of an early summer cottage.
- 49 Boon Cottage (1870): A 1½-story, gable-roofed dwelling with gabled dormers breaking through the eaves, a bracketed cornice, a conical-roofed tower at the rear, and a veranda. It was built by Charles E. Boon of Providence and was the first summer rental cottage erected at the Pier.
- 50 Shingle-nook (ca. 1887): A 2½-story, hip-roofed, Shingle Style dwelling designed by George A. Freeman, Jr. for Brander Matthews of New York. It is a plain, shingled, cubic mass surrounded by a veranda with cigar-shaped posts. Matthews was a translator, playwright, drama critic, and free-lance writer. He was a professor of literature at Columbia University from 1892 to 1900 and served as Columbia's first professor of dramatic literature from 1900 to 1924. He wrote an article on Narragansett Pier which appeared in HARPER'S WEEKLY magazine in 1906.
- 55 Sea Croft (1885): A 2½-story, gable-roofed Shingle Style dwelling with "Colonial" detailing. It has a gable-roofed front pavilion, with a Palladian window, and a porte-cochere on the west side. Nancy K. Bishop of Providence built it as a rental property and later sold it to George H. Coursen of Baltimore. Coursen sold the house to Mr. and Mrs. I. R. Grossman of Boston, son-in-law and daughter of Edwin Booth, the famous 19th-century American actor and brother of John Wilkes Booth. Edwin Booth visited his daughter here several times in the late 1880s and the early 1890s.
- 56 Sansea (1902): A 2½-story, gable-roofed frame dwelling with a Tuscan-columned veranda and a 3-story, conical-roofed, cylindrical tower at the northeast corner. It was built for Edgar W. Watts.
- 60 Sonnenschein (1884-1885): A 2½-story, hip-roofed frame dwelling with two end pavilions, one gabled and one hip-roofed. It is an

eclectic house combining Stick Style wall articulation, "Swiss chalet" jigsaw ornament, and a mixture of wall-cover materials typical of Queen Anne architecture. It was built for Emma B. Carver of Philadelphia and was originally known as Kabyun.

- 65 Homeleigh (1885): A 2½-story, gable-roofed frame dwelling with a gabled ell extending forward over the veranda. Built as a rental property for Nancy K. Bishop of Providence, its design was inspired by 17th-century New England architecture.
- 66 Former Saint Peter's Rectory (1879-1880): A 2½-story, hip-roofed frame dwelling built to serve as the rectory of Saint Peter's by the Sea Episcopal Church. It has a gabled front pavilion with a cove cornice over the front entrance and a side door hood with curved supporting members.
- 72 St. Peter's by the Sea Episcopal Church (1870, with additions of 1879 and 1889): A gable-roofed stone structure modeled after English country churches of the Gothic period. It has a front porch set beneath a rose window, buttressed walls, an attached hall, and a 3-story side tower with buttressed corners, blind arcading, a belfry, and a pyramidal roof. The first Episcopal church at the Pier was a wood-frame structure erected on this site in 1869 and destroyed in the September Gale of that year. The present edifice, designed by Edwin L. Howland of Providence, was begun in August 1870, and the sanctuary was consecrated in August 1874. The porch was added in 1879, and the tower was erected by Mrs. Samuel Welch of Philadelphia in 1889 as a memorial to her husband. Local tradition ascribes the design of this tower to Stanford White, but this attribution has not been substantiated. Saint Peter's originated from a series of prayer meetings held by early vacationers at the Pier, and the construction of the church edifice was funded by generous contributions from many prominent summer residents.
- 73 Tyn-y-coed (1884-1885): A 2½-story, gable-roofed frame dwelling with gabled dormers and a polygonal bay on the south side. It was built for Nancy K. Bishop, widow of William W. Bishop, agent for the Rhode Island Bleach Works in Providence.
- 85 Shadowlawn (ca. 1887): A 2½-story, gable-roofed frame dwelling with a jerkin-head roof on a projecting front wing and Chinese Chippendale style ornament on the front porch. It was built for Clarke S. and Annie Pullen of Narragansett.
- 94 La Sata (ca. 1887): A 2½-story, gable-roofed frame dwelling with a side wing, a veranda, a porte-cochere, "Swiss chalet" style porch and gable ornamentation, and scrolled consoles punctuating a row of four closely set windows in the front gable. It was built for John H. Shepard of New York.
- 105 Burt A. Burns House (between 1905 and 1909): A 2½-story, gable-roofed, wood-frame double house with a Tuscan-columned front porch and twin jerkin-head-roofed front gables over the end bays of the facade. It was built for Burt A. Burns of Narragansett.
- 106 Sunnymead (1887): A 2½-story, hip-roofed, Shingle Style frame dwelling with a veranda, a gabled pavilion at the east end of the

main facade, and a 3-story polygonal central bay with a conical cap. It was built for the Misses Gwynne of New York.

- 115 Yellow Patch (ca. 1916): A unique, 2½-story stuccoed dwelling which is a much enlarged version of a thatch-roofed English rural cottage. It was designed by George F. Hall of Providence for Kate Lane Richardson.

CHESTNUT STREET

- 5 House (ca. 1900): A modest, 1½-story frame dwelling with a tall, massive gable roof which gives the building great sculptural interest and a very modern appearance.

EARLES COURT ROAD

Earlscourt Historic District: A collection of late 19th- and early 20th-century buildings near the intersection of Earles Court Road and Gibson Avenue. The core of the district is formed by the remnants of two Late Victorian residential developments: Earlscourt and the Sherry Cottages. Each of these was an architecturally unified group of summer houses with shared common services (in the former case, a water-supply tower; in the latter case, a central restaurant-dining hall). Both groups are historically significant, for they illustrate the trend toward the design and construction of planned cottage clusters in Narragansett during the 1880s. The Sherry Cottages are also noteworthy for their continuity of scale, form, and architectural detail and their carefully planned siting, factors which make them an important element of the town's visual and architectural fabric. In addition to the Earlscourt buildings and Sherry Cottages, the district includes a few other structures which were

not built as part of the developments but which help to maintain the architectural and historical character of the area.

- 36 Edward Earle House (1886-1887): A large, 2½-story, cross-gabled frame dwelling with a veranda recessed under the second story. Built for New York lawyer Edward Earle, it is one of the two surviving Earlscourt cottages and served as Earle's own house. It has been much altered from its original appearance.
- 46 Earle-Caldwell House (1886-1887): A 2½-story, gable-roofed frame dwelling with a 3-story, conical-roofed polygonal tower, a bracketed cornice, and a veranda. It is the second of two surviving Earlscourt cottages, built for Edward Earle and occupied by F. S. Caldwell in the 1890s.
- 50 Emma Ivins House (ca. 1903): A 1½-story, gambrel-roofed frame dwelling in the Dutch Colonial style, with stone chimneys and diamond-paned windows. It was built for Emma Ivins of New York.
- (51) Earlscourt Water Tower (1886-1887): A 2-story, cylindrical tower of random-coursed ashlar masonry, set in the center of the street. It originally had a wooden superstructure consisting of a water tank surrounded by a balcony decorated with a carving of a giant griffin. It was designed by Constable Brothers of New York and was built to supply water to Edward Earle's Earlscourt development, a colony of large summer houses.

FIFTH AVENUE

- 25 Fifth Avenue School, now Town Hall (1924,

1976-1977): A 3½-story, gable-roofed brick structure built by J. Winfield Church, with English-bond brickwork, arched doorways, blind arches over some windows, and gable parapets with twin chimneys. It was renovated in 1976-1977 for use as the Town Hall by Raymond W. Schwab Associates of Peacedale. It is a remarkable building, anticipating by several decades the work of Robert Venturi, one of the most important American architectural designers of the 1960s and 1970s.

GIBSON AVENUE

- 7 Grey Gables (between 1886 and 1891): A 2½-story, gable-roofed, Shingle Style frame dwelling with a veranda and a front gable with 3rd-floor loggia. It was built for Edward Earle of New York, apparently as a rental property. It was known as Daisy Cottage in the 1890s.
- 10 Gardencourt (ca. 1888): A 2½-story, stone and wood-frame, Shingle Style dwelling with gable and hip roofs. It was designed by William Gibbons Preston of Boston for Charles H. Pope as part of a planned cottage compound similar to the Earls court and Sherry Cottages developments. This house was the only one of the group to be built. The property also includes a 1½-story garage with a caretaker's house which was probably built for Elise D. Rice, a later owner, about 1928.
- 41 Aaron Wolff, Jr. House (ca. 1890-1895): A 2½-story, gable-roofed, Shingle Style frame dwelling with a veranda, a 2nd-story bay window, and a loggia in the front gable. It was designed by William Gibbons Preston for Aaron Wolff, Jr. of New York.

(57) Sherry Cottages (ca. 1888): A group of four Shingle Style frame dwellings set around a grassy courtyard. These houses are 1½-story cubic masses with very tall hip roofs; the two immediately adjacent to Gibson Avenue have cylindrical corner towers with conical roofs. The complex originally included two more houses and a central restaurant and dining hall. These buildings were all built for New York restaurateur and caterer Louis Sherry, who rented the cottages to summer guests.

(100) Druids dream (ca. 1850): A 2½-story, gable-roofed stone dwelling with a gabled ell on the north side. It is located on what was once a part of Joseph Peace Hazard's Seaside Farm. In his diary, Hazard relates he had a dream in which a Druid appeared to him and told him to build a stone house on this site, which explains the reason for the building's construction and its curious name. The masonry work was executed by Champion Brothers of Westerly and the joinery by Alfonso Congdon of Narragansett.

HAZARD AVENUE

- 4 Indian Rock (ca. 1880-1890): A 2½-story, gable-roofed frame dwelling with hip-roofed ell at the rear. It faces the Atlantic and has gabled dormers breaking through the eaves, a veranda overlooking the water, and a roofed balcony at the 2nd-floor level on the north side. It was originally owned by the Reverend William Babcock.
- 5 Flat Rock (1860s, 1880s): A 2½-story, gable-roofed frame dwelling with a veranda and a balcony at the 3rd-floor level with Stick Style trusswork and "Swiss chalet" jigsaw

ornament. The house appears to have been built in the late 1860s and remodeled later, possibly during the 1880s. It was built for the Reverend Francis Wharton, a prominent Philadelphia attorney who later became an Episcopal priest. He was a professor at the Episcopal Theological Seminary in Cambridge, Massachusetts, from 1871 to 1881, and served as chief of the legal division of the United States State Department from 1885 until his death in 1889.

15 Grove Cottage (1860s, 1880s): A 2½-story, gable-roofed frame dwelling with 1½-story gable-roofed ell on the west side. Part of this house appears to date from the late 1860s; the rest was either altered or added to complement the other structures then being built along the newly opened Ocean Road. It was owned by the Reverend Francis Wharton and was occupied as a summer home by A. C. Dunham of Hartford.

(70) Hazard's Castle (1846-1849, 1884): A large, rambling, 2½-story, gable-roofed stone dwelling with gable-roofed ells, conical-roofed polygonal towers, and a 105-foot, square, stone tower with battered walls and a battlemented parapet. The building was begun in 1846 as the main house for Joseph Peace Hazard's Seaside Farm and was supposedly modeled after an abbey which Hazard had seen in England. The tall tower, an important local landmark, is dedicated to the memory of Hazard's ancestors and was completed in 1884. Hazard was a spiritualist and originally planned the tower as a platform from which he could more easily communicate with the spirit world. Hazard's Castle was apparently altered in the early 20th century by the addition of some Tudor style elements.

The structure, currently maintained as a retreat house by the Roman Catholic Diocese of Providence, has had a large, 2-story, flat-roofed brick wing added to the south side.

87 Seaside Farmhouse (ca. 1842): A 2½-story, gable-roofed frame dwelling which was originally part of Joseph Peace Hazard's Seaside Farm estate.

KINGSTOWN ROAD

82 House (ca. 1896-1900): A 2½-story, hip-roofed Shingle Style dwelling, similar to 41 Robinson Street. It is an interestingly massed structure with a veranda, gable-shaped dormers, and a gable-roofed corner pavilion.

200 House (early 19th century?): A 2½-story, gable-roofed frame dwelling with a gable-roofed ell on the west side, set far back from the road behind a pond. It may be a Federal period structure altered in the early 20th century.

244 Westlake or Dome Acres (ca. 1910-1920): A handsome but not particularly distinguished 1½-story, gable-roofed bungalow. The most noteworthy features of this property are four late 19th-century cast-bronze lampposts set at the ends of a semicircular driveway. Two are in the form of dragons; the others are tripods composed of animal legs and wings.

MATHEWSON STREET

18 The Wagon Wheel (probably 1822): A 2½-story, gable-roofed frame dwelling with a gabled ell on the south side, a center chimney, a veranda, and a Federal doorway with side lights, surmounted by an entablature with consoles. This is probably the house,

mentioned in J. R. Cole's HISTORY OF WASHINGTON AND KENT COUNTIES, RHODE ISLAND, that George Brown built in 1822 opposite the North Pier; it was later moved to make room for construction of the Narragansett Casino. It was a summer rental cottage in the late 19th century.

NARRAGANSETT AVENUE

- 80 Daniel A. Caswell House (between 1887 and 1890): A 1½-story, gable-roofed, Queen Anne frame dwelling with cut-shingle wall cover, a turned-post veranda, ornamental corner brackets and bargeboards, and a sunburst motif in the gable. It was built for Daniel A. Caswell of Narragansett.
- 101 House (ca. 1820): A 2-story, wood-frame dwelling covered with a hipped roof with a flat central deck. Its appearance indicates it may have been built during the Federal period, but the house does not appear on any maps prior to 1895.
- #### NEWTON AVENUE
- 11 Sea Meadow (1885-1886): A 2½-story, cross-gambrel-roofed frame dwelling with some Colonial Revival detailing, built for James W. Cooke of Philadelphia.
- 55 Stone Lea (1883-1884): A large, 2½-story, stone and wood-frame Shingle Style dwelling with a flared hipped-gable roof, gable and hip-roofed wings to the west, and a glazed veranda facing the ocean. The house, designed for George V. Cresson of Philadelphia by McKim, Mead and White, was extensively altered in the 1940s. A carriage house with a dome-roofed polygonal tower also stands on the property.

OCEAN ROAD

Ocean Road Historic District: A handsome group of large, Late Victorian summer mansions set along the rocky shoreline of the Atlantic Ocean. Development of the area was precipitated by the opening of Ocean Road in 1882, although some of the structures date from an earlier period. One of these, Hazard's Castle, was begun in 1846 and was originally reached by a long driveway from Point Judith Road. This house was not completed, however, until 1884, when the tall stone tower at the eastern end of the complex, one of the town's most important landmarks, was finished (other additions have been made to this building in the 20th century). Most of the other structures here were built between 1882 and 1891 as summer homes for wealthy out-of-town residents. These grand houses, with their spacious, well kept grounds, form a cohesive historical and architectural fabric worthy of preservation.

- (36) The Towers (1883-1886): A 3½-story stone structure consisting of two 3-story blocks with semicircular terminations, surmounted by hipped and conical roof forms and linked by a hip-roofed gallery supported by segmental arches which span Ocean Road. It was designed by McKim, Mead and White of New York, one of America's most prominent late 19th-century architectural firms, as an entrance to the Narragansett Casino, a rambling Shingle Style structure which was one of the architects' foremost achievements. The Casino was the center of social life for the local summer colony until its destruction by fire in 1900. The Towers was rebuilt in 1910 according to plans drawn by J. Howard Adams. After being damaged by fire in 1965,

it was acquired by the town and is now undergoing restoration. The Towers is an important historical relic, recalling the Pier's former popularity as a summer resort for people from all over the United States. Due to its prominent location and monumental design it is a key landmark and serves as a symbol of the town's civic identity.

- 40 U. S. Lifesaving Station, now called the Coast Guard House (1888): The original section of this building, a 1½-story granite structure with a semicircular end and a gable roof with semiconical terminus, is now encased in unsympathetic concrete-block additions. Supposedly modeled after a lifesaving station in England, it was the first such building in America to be built of stone and was designed by McKim, Mead and White. Its form and materials harmonize with those of the nearby Towers, an earlier structure by the same architectural firm. The Coast Guard House served as a United States Lifesaving Station from the time of its completion until 1937. It is currently used as a restaurant.
- 51 Hopewell (1870s, 1890s): A 2-story, gable-roofed frame dwelling with a veranda and a broad front gambrel containing a central Palladian window set under a shingled hood which swells out from the wall surface. Early photos show that the facade of this house originally had a pair of gable-roofed dormers breaking up through the eaves; the front gambrel is a later addition. This house belonged to Dr. Charles Hitchcock of New York, a prominent summer resident who played an instrumental role in founding the Narragansett Pier Improvement Association

and the Narragansett Casino Association. Hitchcock was Charles F. McKim's personal physician and may have helped to obtain for him the commission to design the Narragansett Casino. The additions to Hopewell may have been designed by William Gibbons Preston of Boston. Howard Lapsley, Hitchcock's father-in-law, had Preston design a house for him down off the Ocean Road extension (see entry for 300 Ocean Road), and Preston's papers contain references which seem to indicate that Lapsley may have hired him to renovate Hopewell in the early 1890s.

- 61 Miramar (1889-1890): A 2½-story, gable-roofed, Shingle Style frame dwelling with an ell on the west side. It has a veranda with a conical-roofed semicircular end, gable-roofed dormers, a loggia at the northeast corner, and an oriel window on the south side. It was built as a summer residence by Dr. Bache McE. Emmett of New York on the site of the Narragansett House, the first hotel at the Pier.
- 175 Greene Inn (1887-1888): A 3½-story, stone and wood-frame Shingle Style structure with intersecting gambrel and hipped roofs, a polygonal corner bay, a veranda, a porte-cochere, and a massive stone chimney with a large wrought-iron "G" affixed to it. It was designed by William Gibbons Preston of Boston for H. W. and Nathaniel Greene. The Inn was unique among Narragansett Pier hotels. It was the first to be constructed with central heating, a feature which permitted year-round operation. It was also smaller and more intimate than the other hotels, a factor which apparently appealed to the public, for it remained popular long after the other hotels had begun to decline. Always

- the most sophisticated in architectural terms, the Greene Inn is now the only survivor of the approximately fifteen Victorian hotels which once stood in the area. It is an important historic structure serving as a unique link to Narragansett Pier's heyday as a summer resort.
- (179) Horse Watering Trough (ca. 1888?): This massive, square structure built of undressed rocks resembles a giant wellhead. It has an arched opening in each side and a pyramid-shaped roof. Its masonry is similar to that of the nearby Greene Inn. The trough was probably built at about the same time as the Inn and may also have been designed by William Gibbons Preston.
- 191 House (ca. 1895-1900): A 2½-story, gambrel-roofed, Shingle Style dwelling with a 2nd-floor balcony and a veranda with a gazebo-like terminus.
- 300 Rockhurst (1881-1882): This 2½-story, gable-roofed frame dwelling, extensively altered in the 1960s, was originally a very distinctive Queen Anne structure. It was built slightly north of its present location and was moved in the 1920s. The house was designed by William Gibbons Preston for Howard Lapsley, a New York broker who was one of the earliest summer residents of Narragansett Pier.
- 340 Frank B. Grant House (between 1882 and 1890): A long, 2½-story, gable-roofed frame structure with an off-center gabled entrance pavilion, a Tuscan portico with Chinese Chippendale roof balustrade, and a 2-story semihexagonal bay on the street facade. It was built for Frank B. Grant.
- 350 Fairlawn (1884-1885): A 2½-story, gable-roofed Shingle Style dwelling with a gable-roofed ell and a cross-gabled wing on the west side. Built for Jeffrey Davis of Providence and Charles H. Pope of New York, it has Queen Anne windows, some staggered-butt shingle work, and a 2-story semicircular bay with semiconical roof. Davis was the son of William D. Davis, a textile manufacturer who owned, at various times, the Centerville Mill in West Warwick, Rhode Island, the Uxbridge Mill in Uxbridge, Massachusetts, and part interest in the Lippitt Mill in West Warwick. Jeffrey was made treasurer of the Lippitt Mill company and later became treasurer and president of the Quidnick Manufacturing Company.
- 352 Overcliff (1884-1885): A 2½-story, gable-roofed, Shingle Style dwelling built for Charles H. Pope. It has a rear ell with an M-shaped roof, decorative half-timbering in the gables, and a Shingle Style porte-cochere. There is also a handsome shingled carriage house with a slender, 2-story, bell-roofed tower standing on the property. Pope was a Providence native who was the chief partner of C. H. Pope & Co., a New York cotton brokerage.
- 362 Stonecroft (1890-1891): A 2½-story, hip-roofed Shingle Style dwelling, with a veranda and a 3rd-floor balcony overlooking the Atlantic Ocean, and a 3-story semicircular bay with a semiconical roof. It was designed by William Gibbons Preston of Boston for Francis H. Dewey, a lawyer from Worcester, Massachusetts.
- 366 Turnberry (1910-1911): A large 2½-story Colonial Revival frame dwelling set on the

cliffs overlooking the Atlantic Ocean. It has a gambrel roof, gambrel-roofed pavilions with Palladian windows at the attic level, and a glazed conservatory flanked by a Tuscan-columned veranda on the sea front. It was built for Emma R. Sinnickson of Philadelphia.

- 370 Turnberry Carriage House (1910-1911): A low, 2½-story, Colonial Revival structure with a massive gambrel roof and a pilastered stone chimney. It is set on a well landscaped lot behind a granite wall with tall gateposts and it is now used as a residence.
- 375 Potter House (ca. 1920-1925): A picturesque, 1½-story, hip-roofed dwelling with jerkin-head-roofed and gable-roofed ells and a combination of stone, shingle, and flush-board wall cover. There is a large semi-circular picture window at the center of the facade on the first floor. It was built for James C. Potter of Pawtucket, who at the time owned the Turnberry property across the street.
- 380 Suwanee Villa Carriage House (ca. 1889): A handsome, 1½-story, hip-roofed, stone and wood-frame, Shingle Style structure with rock-faced masonry, a 2-story, conical-roofed cylindrical tower, a sculptured terra-cotta chimney pot, and some cut-shingle wall cover. It was part of an estate designed by James H. Taft for David Stevenson of New York. The main house has been torn down, leaving the carriage house as the only surviving remnant of this estate. The building is currently used as a residence.
- 404 Rose Lea (ca. 1895-1905): A long, 1½-story, gambrel-roofed frame dwelling in the Colonial

Revival style, built on what was originally part of the George V. Cresson estate. It has paired stone chimneys, a Tuscan-columned portico, and Palladian windows in gable-roofed dormers on the front and rear sides.

- 415 Gillian Lodge (1886): A 2½-story, hip-roofed Shingle Style dwelling designed by McKim, Mead and White of New York for Allan McLane of Washington, D. C. It has twin 3-story, hip-roofed front pavilions with a segmental-arch loggia between them, an octagonal corner bay, and stone chimneys.
- 444 Wildfield Farm (1887): A large, 2½-story, gable-roofed Shingle Style-Queen Anne dwelling with complex massing, decorative half-timbering in the gables, Queen Anne windows, and stone chimneys. It was built for Mrs. Samuel Welch of Philadelphia.

POINT JUDITH ROAD

- 20 Sweet Meadows Restaurant (ca. 1850): A 2½-story, gable-roofed frame dwelling with modern additions, now used as a restaurant. It is a fine transitional Greek Revival-Early Victorian house with a side-hall plan, deep entablature, plain corner pilasters, a flush-board gable with a triple-arched window, a front entry with side lights and a transom, and a handsome jigsaw-work veranda.

ROBINSON STREET

- 41 House (ca. 1895-1900): A 2½-story, hip-roofed, Shingle Style dwelling similar to 82 Kingstown Road. It has a Tuscan-columned veranda and a gable-roofed corner pavilion.
- 75 House (1880s): A handsome, 2½-story, gable-on-hip-roofed Queen Anne dwelling with a

cove cornice and cut-shingle and sunburst design gable ornamentation.

ROCKLAND STREET

- 53 Roman Catholic Chapel (1884): A 1½-story, gable-roofed frame structure with Gothic style windows and portico and buttressed walls.
- 59 Saint Philomena's Roman Catholic Church, now Saint Thomas More's (1908): A tall, 1½-story, gable-roofed Shingle Style structure with a 5-story, pyramidal-roofed tower and some Romanesque-derived detail. The Narragansett Pier area, originally a mission of Our Lady of Mercy in East Greenwich, was included in Saint Francis parish of Wakefield when that parish was created in 1879. The present church, at first operated as a mission of Saint Francis', was originally dedicated to Saint Philomena. Narragansett Pier became a separate parish in 1917. The church's dedication was changed in 1961.

RODMAN STREET

- 66 Town Hall, now Central Fire Station (ca. 1890-1900): A 2½-story, hip-roofed frame structure with a 2-story pedimented porch at the center of the facade and an octagonal cupola. It has been altered by the insertion of large garage doors in the west end of the facade. It served as Town Hall until 1977, when municipal offices were moved into the former Fifth Avenue School.

SOUTH PIER ROAD

- 12 The Four Gables (ca. 1898): A handsome 2½-story, Shingle Style cottage with a massive cross-gambrel roof, indented corner porch, and a bay window with curved and shingled

sides. Willard Kent, a Woonsocket architect, built the house for his own use.

- 32 House (ca. 1895-1905): A 2½-story, frame dwelling with a gambrel roof which flares out to form the roof of a Tuscan-columned veranda. It also has twin bay windows on the east side and twin gabled dormers.
- 50 House (late 19th century): A plain, 2½-story, 5-bay, gable-roofed frame dwelling with a handsome Tuscan-columned veranda across the front.

STRATHMORE STREET

- (S1) Canonchet Site: Canonchet was a huge, complexly massed, wood-frame mansion designed by William R. Walker, a prominent late 19th-century Rhode Island architect, and built for ex-Governor William Sprague in the 1860s. It stood on the site of a farm once owned by William Robinson, a wealthy Colonial landowner. The estate derived its name from Canonchet, the last of the Narragansett Indian sachems, who was supposed to have camped on this site. Governor Sprague's mansion was the show place of the Pier and was visited by many famous Americans of the Victorian period: Ulysses S. Grant, Horace Greeley, and Henry Ward Beecher, to name a few. The house, though it burned down in 1909, was such an important landmark that to this day its name is associated with the property on which it once stood. The ruins of a 1-story, fieldstone carriage house constructed here ca. 1900 are all that remain of Sprague's large and impressive estate.

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