

Ted's

THE WEST BROADWAY NEIGHBORHOOD NEWPORT, RHODE ISLAND





The West Broadway Neighborhood
Newport, Rhode Island
Statewide Historical Preservation Report N-N-2

Rhode Island Historical Preservation Commission
March 1977



STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS

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

March 15, 1977

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

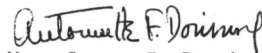
Dear Governor Garrahy:

It is with pleasure that I transmit herewith The West Broadway Neighborhood, Newport, Rhode Island - Statewide Historical Preservation Report N-N-2, the eighth publication in the Statewide Historical Preservation Report series.

The product of intensive study, the report provides an historical analysis of the growth of the West Broadway Neighborhood, with particular consideration given to current development problems, and recommends preservation programs and procedures which can be incorporated into the city's overall planning effort for this Community Development project area.

Although the Commission has only begun the task of recording and conserving the rich cultural resources of Rhode Island, its ultimate goal is to complete reports on all thirty-nine cities and towns in the state. We believe that our work, represented in this publication, promotes the cause of historical preservation in the state.

Very sincerely,


Mrs. George E. Downing
Chairman

AFD/afc

This document is a copy of the original survey published in 1977.

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.

For up-to-date information, please contact:

RI Historical Preservation & Heritage Commission
150 Benefit St.

Providence, RI 02903

(401)222-2678 www.preservation.ri.gov

info@preservation.ri.gov

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

PREFACE

The Rhode Island Historical Preservation Commission was established in 1968 by an act of the General Assembly to develop a state preservation program under the aegis of the National Park Service Office of Archeology and Historic Preservation, United States Department of the Interior. Citizen members of the Commission are appointed by the Governor, and one representative from the House and Senate Finance Committees of the General Assembly, the Director of the Department of Economic Development, the Director of the Department of Natural Resources, the Chief of the Division of Statewide Planning and the State Building Code Commissioner serve as ex-officio members. The Director of the Department of Community Affairs has been appointed by the Governor as the State Historic Preservation Officer for Rhode Island.

The Historical Preservation Commission is charged with the responsibility of conducting a statewide survey of historic sites and places and from the survey recommending places of local, state or national significance for inclusion in the National Register of Historic Places; administering federal grants in aid to National Register properties for acquisition or development; and developing a state historic preservation plan. Additional duties include compiling and maintaining a State Register of Historic Places, assisting state and municipal agencies in the area of historical preservation by undertaking special project review studies and regulating archeological exploration on state lands and under waters of state jurisdiction.

The Rhode Island statewide historical survey, inaugurated in 1969, has been designed to locate, identify, map and report on buildings, sites, areas and objects of historical and architectural value. In line with the current movement among preservationists, planners and architectural and social historians, the total environment of a survey area is considered. In addition to outstanding structures and historic sites, buildings of all periods and styles, which constitute the fabric of a community, are recorded and evaluated.

TABLE OF CONTENTS

Letter of Transmittal.....	II
Preface	III
List of Figures.....	IV
I. Introduction	1
II. Physical Setting.....	3
III. Historical Analysis.....	5
The Seventeenth Century	5
The Eighteenth Century	7
Era of the Revolution	12
The Nineteenth Century	14
Washington Square	14
West Broadway Residential Area.....	16
New-Town.....	19
Ethnic Diversity	25
Broadway-West Broadway Commercial District.....	25
The Twentieth Century.....	28
Commercial and Institutional Development	28
Residential Development.....	30
IV. Current Problems and Opportunities.....	32
V. Summary and Recommendations	33
Appendix A: The National Register of Historic Places	38
Appendix B: Grants-in-Aid Program.....	39
Appendix C: Historic District Zoning.....	40
Appendix D: Survey Form.....	41
Appendix E: Inventory	43
Appendix F: Pertinent Agencies.....	56
Bibliography	58

LIST OF FIGURES

✓ The West Broadway Neighborhood, photograph, c. 1885; northwest view from Broadway and Equality Park Place. Photograph courtesy the Newport Historical Society	Cover
The West Broadway Neighborhood, photograph, c. 1885; northeast view from the Colony House. Photograph courtesy the Newport Historical Society	Title Page
The West Broadway Neighborhood, aerial view from the southeast. Photograph by John Senulis	VI
1. Map of Rhode Island, designating the location of the West Broadway Neighborhood	1a
2. Map of the West Broadway Neighborhood, designating the area which falls within Newport's National Historic Landmark District.	2a
3. Map of the West Broadway Neighborhood, designating its residential areas and commercial districts	2
4. The Meetinghouse of the Society of Friends, 1699, alterations through 1867; lithograph, 1857; 30 Marlborough Street. Photograph courtesy The Rhode Island Historical Society	6
5. White Horse Tavern, before 1673, altered c. 1780; 26 Marlborough Street. Photograph courtesy The Rhode Island Historical Society	7
6. Wanton-Lyman-Hazard House, before 1700, altered c. 1765; 17 Broadway. Photograph by John Hopf	7
7. The John Stevens Shop, 1705; 29 Thames Street, Photograph by Brooke Hammerle	8
8. Colony House, 1739; engraving, 1832; Washington Square. Photograph courtesy The Rhode Island Historical Society	9
9. Brick Market, 1762; engraving, 1831; 127 Thames Street. Photograph courtesy The Rhode Island Historical Society	10
10. Newport County Jail (Newport Police Department), c. 1772, addition c. 1800, altered c. 1960; photograph, c. 1880; 13 Marlborough Street. Photograph courtesy The Newport Historical Society	10
11. Plan of the Town of Newport by Charles Blascowitz; engraving, 1777. Photograph courtesy The Rhode Island Historical Society	10
12. Abraham R. Riviera House (Newport National-Old Colony Bank), c. 1722, altered c. 1740, c. 1950; photograph, c. 1950; 8 Washington Square. Photograph by John Hopf	11
13. Peter Buliod House (Commodore Oliver Hazard Perry House), before 1757; 29 Touro Street. Photograph by John Hopf.	11
14. Deacon Joseph Pike House, c. 1770, and Peter Knowe House, 1883; photograph, c. 1885; 10 and 12 Warner Street. Photograph courtesy the Newport Historical Society	12
✓ 15. Equality Park, c. 1870; Broadway at Equality Park Place. Photograph by Michael Scanlon	13
16. William Ellery Park, 1766; photograph, c. 1897; corner of Farewell and Thames streets. Photograph courtesy The Rhode Island Historical Society	13
17. Colony House, 1739, and Parade, 1800; lithograph, 1857; Washington Square. Photograph courtesy The Rhode Island Historical Society	14
18. Joseph Rogers House (Headquarters for The Preservation Society of Newport County), c. 1790; 37 Touro Street. Photograph by John Hopf.	15
19. St. Paul's Methodist Church (St. Paul's United Methodist Church), 1806, altered c. 1842, 1881 and 1930, addition c. 1960; photograph, 1922; 12 Marlborough Street. Photograph courtesy the Newport Historical Society	15
20. Zion Episcopal Church (Jane Pickens Theatre), 1835, alterations through 1976; photograph, c. 1895; 49 Touro Street. Photograph courtesy the Newport Historical Society	16

21. William C. Irish House, c. 1840; 40 Charles Street. Photograph by John Hopf	17
22. Opera House, 1867, and Perry House Hotel (demolished), 1865; photograph, c. 1910; 21-25 and 13-19 Touro Street. Photograph courtesy The Rhode Island Historical Society	17
23. Washington Square, c. 1865; engraving after 1865. Photograph courtesy The Rhode Island Historical Society	18
24. Map of the West Broadway Neighborhood by M. Dripps, 1850. Photograph courtesy The Rhode Island Historical Society	19
25. Farewell Street Schoolhouses (Houses), c. 1845; photograph, 1908; buildings moved c. 1909 from the Mumford School site on Farewell Street to 32 and 34 Farewell Street. Photograph courtesy the Providence Public Library.	19
26. Map of the West Broadway Neighborhood by D. G. Beers and Co., 1870. Photograph courtesy The Rhode Island Historical Society	19
✓27. Maps showing the development of the West Broadway Neighborhood in 1712, 1777, 1850 and 1873.	20
✓28. The West Broadway Neighborhood, photograph, c. 1880; northwest view from Broadway at Gould Street. Photograph courtesy the Newport Historical Society	21
✓29. Timothy B. Murphy House, 1890-1891; 2-4 Equality Park West. Photograph by Brooke Hammerle.	22
✓30. Patrick Horgan House, c. 1900; 42 Gould Street. Photograph by John Hopf.	22
✓31. Nicholas Dillon House, c. 1873; 18 Pond Avenue. Photograph by Brooke Hammerle.	23
32. Charles Stafford Blacksmith Shop, late 19th century; photograph, 1903; demolished; Farewell Street. Photograph courtesy the Providence Public Library	23
33. Liberty Block, c. 1875; photograph, c. 1895; 11 Farewell Street. Photograph courtesy the Newport Historical Society	23
34. City Hall Square; photograph, 1906; northeast view along Broadway. Photograph courtesy the Providence Public Library	24
✓35. Tisdall Block, c. 1900; photograph, 1903; 130 Broadway. Photograph courtesy the Providence Public Library	26
36. Newport City Hall, 1898-1900, altered 1927; photograph, c. 1900; 41 Broadway. Photograph courtesy the Providence Public Library	27
37. First Presbyterian Church, 1892; 167 Broadway. Photograph by Brooke Hammerle.	28
38. Army-Navy YMCA, 1911; 50 Washington Square. Photograph by John Hopf	28
39. The Savings Bank of Newport, 1929; photograph, c. 1929; 10 Washington Square. Photograph courtesy The Savings Bank of Newport.	29
40. USO Building (Martin Luther King, Jr. Community Center), 1944; 20-28 West Broadway. Photograph by Brooke Hammerle	30
41. St. Joseph's Catholic Church, 1911; 57 Broadway. Photograph by Michael Scanlon	31
42. Map of the West Broadway Neighborhood, designating the area which was listed in the National Register of Historic Places in 1968.	38
43. Map of the West Broadway Neighborhood, designating the area protected by historic district zoning	40
44. Sample survey sheet	41
45. Sample detail of survey map	43



The West Broadway Neighborhood, aerial view from the southeast.

I. INTRODUCTION

An historical and architectural in-depth survey of the West Broadway Neighborhood in Newport, Rhode Island, was begun by the Rhode Island Historical Preservation Commission in July, 1975, in conjunction with the city's Community Development Program. The survey was funded by the Historical Preservation Commission, through a survey and planning grant from the National Park Service, and by the City of Newport, with funds made available through the Housing and Community Development Act of 1974. In this report, the term "West Broadway Neighborhood" designates the entire Broadway-West Broadway-Washington Square Community Development Project Area.

To accomplish the goals of the statewide survey program three stages are necessary: field survey, preparation of maps and publication of a final report on each area studied. A standard survey form, the "Historic Building Data Sheet," is used throughout the state. It incorporates both architectural and historical information and a photograph of each building or site. Historical information is obtained through the use of local maps, state atlases, city directories and published and unpublished histories, guidebooks or manuscripts which are readily available. Extensive deed research is not undertaken by the Commission staff. Data from the survey forms are ultimately transferred onto maps so that information pertaining to historical preservation can be easily used for planning purposes.

Upon completion of the survey by the Historical Preservation Commission, copies of the survey forms, maps and final report are filed at the Commission's central office and in appropriate local repositories, such as the city or town hall, historical society or library.

This report presents a concise history of the West Broadway Neighborhood and recommendations for preservation planning. In the appendices are explanations of the National Register of Historic Places, the grants-in-aid program, historic district zoning and the survey form of the Historical Preservation Commission. An Inventory of noteworthy structures and sites in the survey area and a list of pertinent preservation agencies are also included.

The scope of the survey has been the whole spectrum of the West Broadway Neighborhood's past as revealed in its present form, including topography, street pattern and commercial, industrial, institutional and residential buildings. This report deals with those manifestations of the neighborhood's past which should be retained as a living, active part of the city's present and future life. The function of this report is threefold: it is a planning tool, which can be used to guide future development; it is an educational resource, useful in the study of state and local history; and it can be a catalyst in awakening civic pride, helping residents to become aware of the historical and architectural environment in which they live and encouraging them to take a positive interest in the future of their neighborhood.

The Historical Preservation Commission would like to thank the following individuals who have contributed their time and advice to the West Broadway Neighborhood survey: Mr. Brian Pelletier of the Newport Historic District Commission; Mr. William A. Sherman, Mrs. Peter Bolhouse and Mr. Stanley A. Ward of the Newport Historical Society; Mr. Samuel L. Jernigan, Jr., Mr. John G. Horton, Ms. Lucy L. Eddy and Mr. Guy E. Weston of the Newport Planning Department; Captain Eugene B. Henry, Jr. of the Newport Public Library; Mr. William H. Leys of the Newport Redevelopment Agency; Mr. George Weaver of the Newport Restoration Foundation; Mr. Daniel R. Porter of The Preservation Society of Newport County; Dr. Patrick T. Conley of the Rhode Island Bicentennial Commission; Mrs. Rowena Stewart of The Rhode Island Black Heritage Society; Mr. Edwin W. Connelly of the Rhode Island Graves Registration Commission; and Nancy F. Chudacoff, Marsha Peters and Amy Zehnder of The Rhode Island Historical Society.

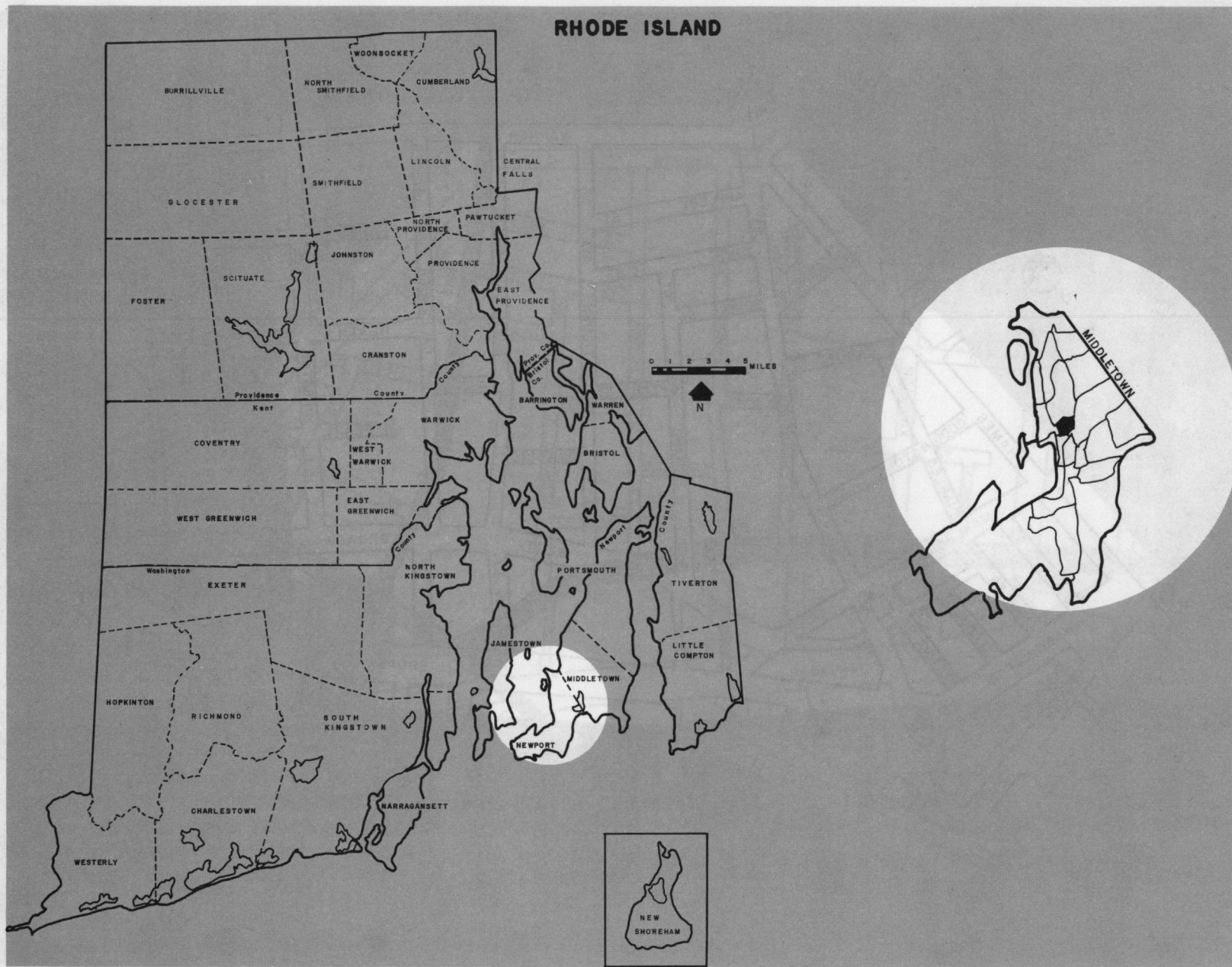


Figure 1: Map of Rhode Island, designating the location of the West Broadway Neighborhood.

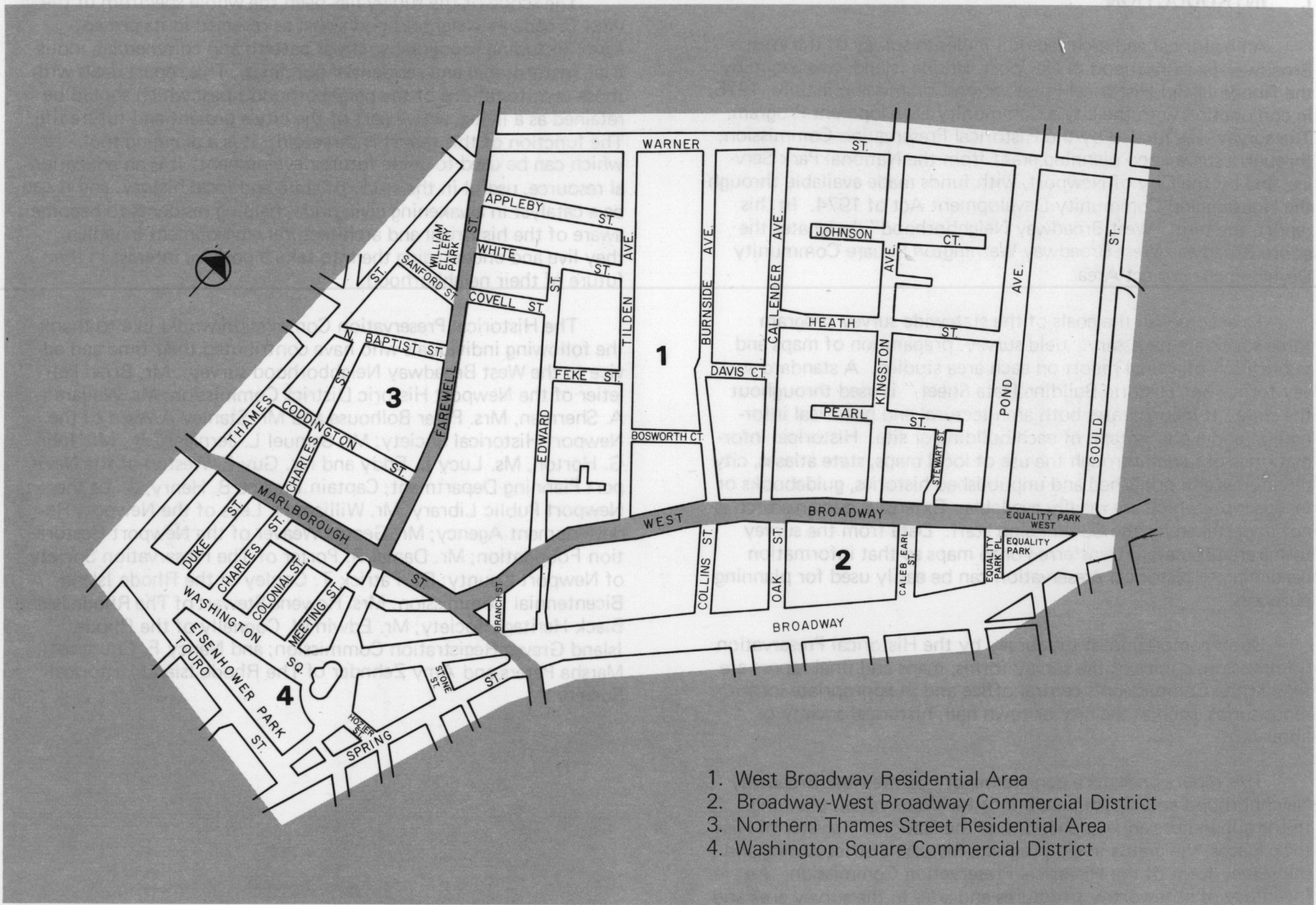


Figure 3: Map of the West Broadway Neighborhood, designating its residential areas and commercial districts.

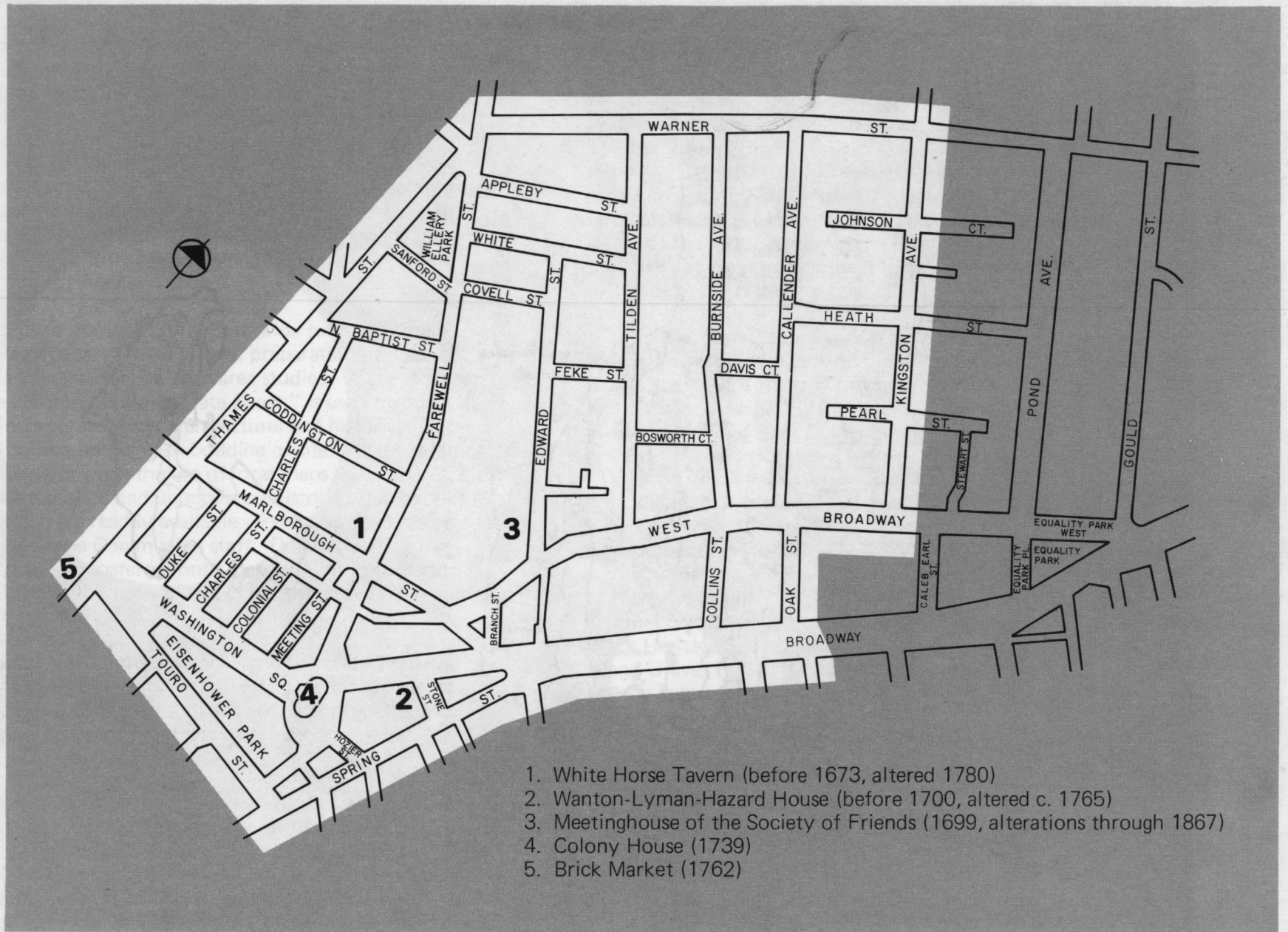


Figure 2: Map of the West Broadway Neighborhood, designating the area which falls within Newport's National Historic Landmark District.

II. PHYSICAL SETTING

The City of Newport is located at the southern end of Aquidneck Island in Narragansett Bay, about thirty miles south of Providence. It is bounded by the Atlantic Ocean on the east and south, by Narragansett Bay on the north and west and by Middletown on the northeast. The total area of Newport is approximately twelve-and-a-half square miles, with seven square miles of land.

The West Broadway Neighborhood is located in the northern half of the city (Figure 1). It is bounded by Broadway and Spring, Touro, Thames, Warner and Gould streets (Figure 2). Within the survey area, forty-five acres of land are residentially utilized, while twenty-two acres are occupied by commercial activity. Based on street pattern, land use and the physical environment, four distinct sections are evident within the neighborhood's boundaries: the large West Broadway residential area, the narrow Broadway-West Broadway commercial district, the triangular northern Thames Street residential area and the Washington Square commercial district (Figure 3).

West Broadway Residential Area

The core of the West Broadway Neighborhood is the West Broadway residential area, bounded by West Broadway and Farewell, Warner and Gould streets. This section is a small-scale urban district laid out in an irregular street grid with many dead-end alleys. The dwellings are modest, middle and late nineteenth-century structures with some earlier buildings intermingled; overall, there is a lack of elaborate architectural detailing. Although the neighborhood's fabric is somewhat deteriorated, its housing stock is basically sound.

Broadway-West Broadway Commercial District

The commercial strip between Broadway and West Broadway extends from Equality Park to Branch Street and frames the survey area on the southeast. West Broadway was constructed over the bed of a stream which had powered mills in the vicinity of Branch and Marlborough streets. A mill stood on the triangular plot of land at Branch Street now occupied by an

old service station; and, unless the installation of underground gasoline tanks destroyed all traces of the old mill, parts of its foundation may survive. The district was densely built up in the eighteenth and early nineteenth centuries, but that fabric is largely gone, having been replaced by interesting Victorian and nondescript twentieth-century buildings. If carefully rehabilitated, the run-down row of commercial buildings along Broadway between Collins Street and Equality Park could enhance Newport's central business district.

Northern Thames Street Residential Area

This triangular region, bounded by Farewell, Marlborough and Thames streets, comprises the western section of the survey area. Unlike the West Broadway residential area, this district contains a large concentration of eighteenth-century houses, some of which have been moved into the area by the Newport Restoration Foundation in an attempt to strengthen its colonial ambience. Other dwellings in this area have been restored under the direction of the Newport Restoration Foundation, as well as Oldport, Inc. and Operation Clapboard. Although primarily residential, the northern Thames Street residential area has commercial and public land uses which contribute to its diversity and vitality.

Washington Square Commercial District

Bounded by Marlborough, Thames, Touro and Spring streets, this commercial district contains a rich concentration of historic landmarks and distinctive architecture from all periods in Newport's past. Eisenhower Park is the focal point of Washington Square. The park's landscaping is no longer as cohesive as it was in the nineteenth century when tall shade trees were uniformly sited throughout the green; views of the surrounding buildings are now partially blocked by low-spreading trees. Although some of the historic buildings along Broadway and around Washington Square have been restored or rehabilitated, others are still in deteriorated condition.

National Recognition as Part of an Historic Landmark District

Newport's unique architectural character as a colonial seaport and resort community was honored by the United States Department of the Interior in 1968 when the boundaries of Newport's municipal historic district were expanded to form a National Historic Landmark District; most of the West Broadway Neighborhood falls within this Landmark District (Figure 2).

Houses on both sides of, and located within, the area enclosed by the following streets were included:

Beginning at the junction of Thames and Bridge streets, west on Bridge Street to Second Street, south (left) on Second Street to Marsh Street, west (right) on Marsh Street to Washington Street, north (right) on Washington Street to Chestnut Street, east (right) on Chestnut Street to Third Street, south (right) on Third Street to Walnut Street, west (left) on Walnut Street to Farewell Street, southeast (right) on Farewell Street to Warner Street, northeast (left) on Warner Street to Kingston Avenue, southeast (right) on Kingston Avenue to West Broadway, southwest (right) on West Broadway to Oak Street, southeast (left) on Oak Street to Broadway, southwest (right) on Broadway to Bull Street, southeast (left) on Bull Street to Mt. Vernon Street, southwest (right) on Mt. Vernon Street to Touro Street, southeast (left) on Touro Street to Bellevue Avenue, south (right) on Bellevue Avenue to William Street, west (right) on William Street to Thomas Street and Golden Hill, south (left) on Thomas Street and Golden Hill to Spring Street, south (left) on Spring Street to Pope Street, west (right) on Pope Street to Thames Street and north (right) on Thames Street (about one mile) to its junction with Bridge Street, the beginning point.

Famous colonial landmarks in the West Broadway Neighborhood, such as the White Horse Tavern (before 1673, altered 1780), the Wanton-Lyman-Hazard House (before 1700, altered c. 1765), the Meetinghouse of the Society of Friends (1699, alterations through 1867), the Colony House (1739) and Brick Market (1762), are located in this National Historic Landmark District, as well as fine rows of well preserved, eighteenth-century dwellings and shops

along northern Thames Street and in the vicinity of Washington Square. A large section of the West Broadway residential area, consisting primarily of small-scaled, middle and late nineteenth-century, working-class housing, is also included. A bronze plaque, identifying this area as a National Historic Landmark District, is located in the West Broadway Neighborhood on the small green at the corner of Thames and Cross streets.

In order to ensure the continued preservation of the West Broadway Neighborhood, it is important for property owners and residents to be aware of the area's contribution to our nation's heritage; there follows an explanation of the West Broadway Neighborhood's changing role in Newport's development from the seventeenth century to the present.

III. HISTORICAL ANALYSIS

The Seventeenth Century

Newport was founded in May, 1639, by a small band of English settlers who came from the Massachusetts Bay Colony. William Coddington and John Clarke, the group's leaders, came in search of religious liberty following conflict over the Antinomian Movement in Boston. With the aid of Roger Williams, they purchased Aquidneck Island from the Indians, where, along with some thirty others, they established a settlement in Portsmouth. Following the influx of new emigrants under Anne Hutchinson's leadership, the original settlers, who gradually lost political control, decided to resettle on the southern shore of Aquidneck Island in the vicinity of the West Broadway Neighborhood.

As elsewhere in Rhode Island, Newport's government, based upon the separation of church and state, colored local development. Farming, fishing and shipbuilding were the settlement's first industries, but the island's excellent harbor and fertile lands soon attracted men of daring who sought mercantile opportunities as well as religious freedom. In Newport, members of minority religious sects could build their ships and wharves and make their fortunes. By 1639, Marlborough Dock, the town's first wharf, was constructed at the end of Marlborough Street, and Nicholas Easton and William Brenton had built wharves into the cove. Long Wharf, situated at the foot of Washington Square, became a shipping center and, by 1680, "The Proprietors of Long Wharf" had formed to promote the town's maritime prosperity. Shipbuilding in Newport soon became a leading industry; the increasing volume of shipping and commerce fostered rapid growth. During the first forty years of settlement, over four hundred small houses were built in Newport in addition to gristmills and sawmills, tanneries, cooperages, breweries and bakeries. Shopkeepers, shipwrights, housewrights, blacksmiths, masons, cordwainers, mechanics, silversmiths and other artisans were supported by the port's commercial activity.

As in other Rhode Island towns, Newport had no formal plan; its layout and the location of structures were determined by topography, water, convenience and property holdings. Thames

Street, the city's main street, was laid out parallel to the coast, north and south of the "Great Common" (now Washington Square). The development of colonial Newport centered around Washington Square; early settlement was in the vicinity of the Town Spring, behind the site of the Colony House, and near the hide-tanning pits, which followed the stream running down West Broadway and Marlborough Street to Marlborough Dock. Nicholas Easton's house (1639) was located on Farewell Street and William Coddington's house (1641) stood on Marlborough Street opposite Duke Street. A water mill, formerly on Marlborough Street, was erected before 1641, and Newport's first Colony House was built in 1687, nearly fifty years after settlement, on the site of the present building.

Newport's most important surviving seventeenth-century buildings are found in the West Broadway Neighborhood. The Meetinghouse of the Society of Friends was built by prominent Quaker merchants in 1699 near the northeast corner of Marlborough and Farewell streets. The central section retains its late medieval, structural framing. In order to accommodate the increasing number of Quakers who came to Newport from all over New England for their yearly meeting, the building was enlarged in 1705, 1729, 1807, 1858 and 1867. The recently completed restoration reflects its appearance from 1807 to 1857 (Figure 4). The Meetinghouse Museum, containing exhibits explaining the building's restoration and Quaker history, serves as a reminder of the Quakers' leading role in the development of Newport and of their important contributions throughout the New England region.

Two other seventeenth-century buildings in the West Broadway Neighborhood are the White Horse Tavern (Figure 5), located on the northwest corner of Marlborough and Farewell streets, and the Wanton-Lyman-Hazard House at 17 Broadway. The original, two-room, two-story section of the White Horse Tavern was probably built before 1673. William Mayes, Sr. was granted a license to operate a tavern as early as 1687, and, during the eighteenth century, the tavern became an active center for civic affairs. By 1708, Town Council dinners were held there and the General Assembly met in the tavern while the Colony House was being built. Around 1780, the building was widened and the present, broad, gambrel roof was added by Walter Nichols, the tavern's owner during the Revolutionary era.

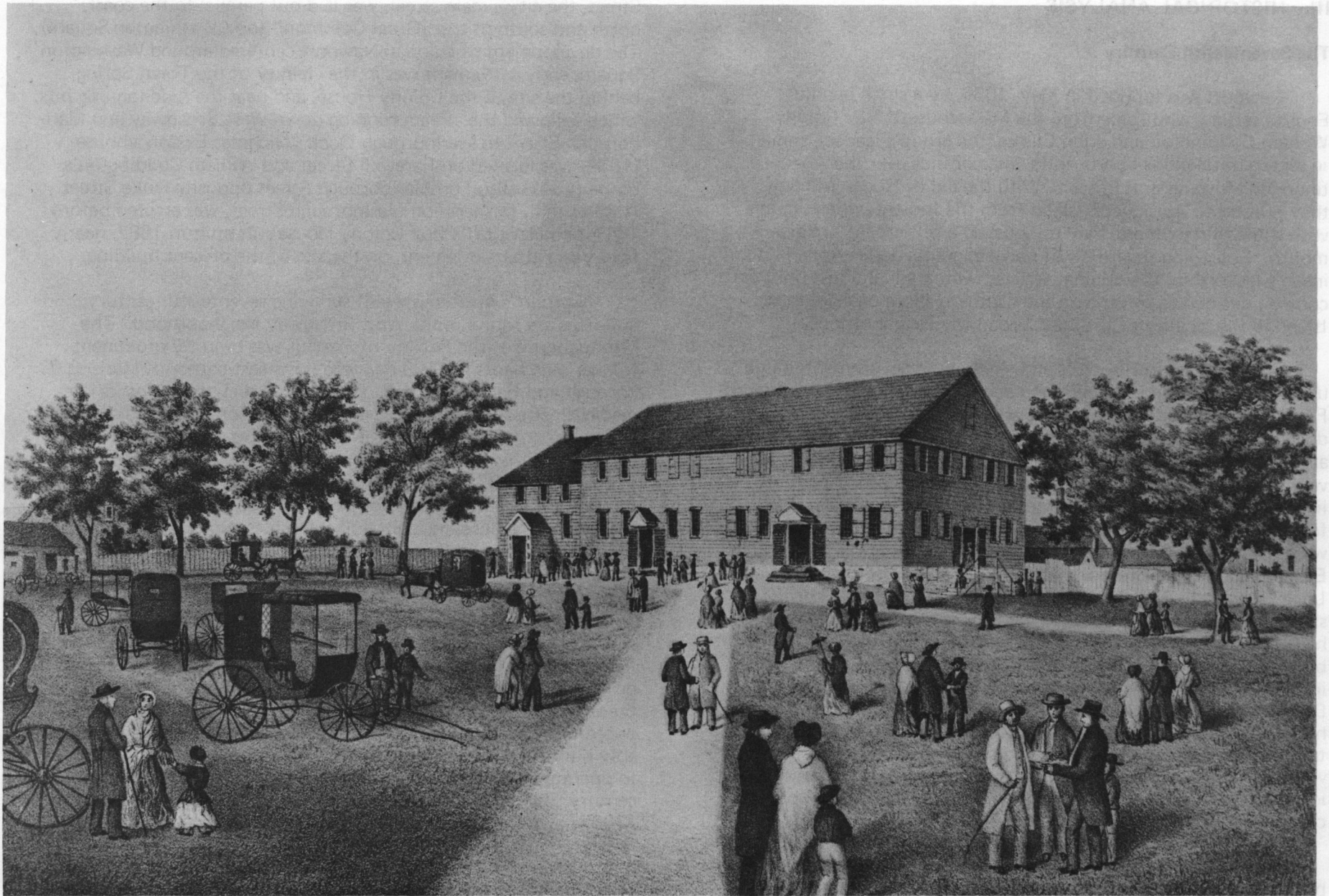


Figure 4: The Meetinghouse of the Society of Friends, 1699, alterations through 1867; lithograph, 1857; 30 Marlborough Street.

The Wanton-Lyman-Hazard House (Figure 6) was probably built just before 1700 by Stephen Mumford. This two-and-a-half-story, seventeenth-century house, built on a typical two-room, center-chimney plan with a steeply pitched, gable roof, is one of Newport's finest examples of late medieval building construction. In 1724, the house was sold to Richard Ward, who later became governor, and, in 1750, it was purchased by Martin Howard, Jr., a loyalist pamphleteer. Howard fled in August, 1765, when an angry mob attacked his house, breaking windows and interior furnishings, and Howard was hung in effigy along with Dr. Thomas Moffatt and the Stamp Master, Augustus Johnston. During the Revolution, when the Wanton family owned the house, it was a center of social life while French allies were stationed in Newport. In the course of restoring the house as a museum, architectural elements from each period were retained. Of great interest is the south parlor's early eighteenth-century paneling, behind which is the original seventeenth-century fireplace. The front doorway was probably added by the Wanton family following their purchase of the property after the Stamp Act riot.



Figure 6: Wanton-Lyman-Hazard House, before 1700, altered c. 1765; 17 Broadway.



Figure 5: White Horse Tavern, before 1673, altered c. 1780; 26 Marlborough St.

The Eighteenth Century

Although the West Broadway Neighborhood was the focal point of the Newport settlement in the seventeenth century, it was overshadowed by the adjacent harbor-side trading center in the eighteenth century, during which time Newport was one of the most prosperous ports in the colonies. Fortunes were made by expanded coastal and foreign trade in sugar, rum, salt, logwood, hemp, fish, flour, rice, flaxseed, whale oil and spermaceti candles. The "triangular" slave trade was also very profitable. Slaves exported from the West Coast of Africa were sold to West Indian sugar plantations from which molasses, in turn, was shipped to New England for making rum. Wealthy Newporters also bought slaves to work on their Aquidneck Island and South County farms, which produced exports for the southern colonies, the West Indies and Europe. Slaves were sold for this purpose outside Brick Market in Washington Square and at another slave market on the northeast corner of North Baptist and Thames streets.



Figure 7: The John Stevens Shop, 1705; 29 Thames Street.

Newport's commercial prosperity was dependent upon many skills, including those of seamen, shipwrights and dockworkers, ironmongers, leather tanners, cordwainers, candle makers and distillers. Another important component was the group of shops along Thames Street in which imported goods were sold. On Calender Avenue and Farewell Street, rope was made in long sheds known as ropewalks, and hides were tanned in pits formerly located along West Broadway. Since 1705, the John Stevens Shop (Figure 7), located at 29 Thames Street in the northern Thames Street residential area, has produced fine stone cutting and lettering on signs and gravestones. The latter may be seen in Newport's Common Burial-Ground. Of special interest are the gravestones carved by Zango Stevens, a Black slave who had been trained in the shop. This eighteenth-century craft tradition continues today, and the shop, under the direction of John Benson, its present owner, has executed fine lettering for contemporary stone buildings and monuments, including the John F. Kennedy Memorial in Arlington National Cemetery. The late eighteenth-century house of another important craftsman, the goldsmith William

Hookey, stands at 6 Coddington Street in the northern Thames Street residential area.

In the era of Newport's great mid-eighteenth-century prosperity, local leaders directed their energies and wealth towards creating civic architecture of lasting distinction. In Washington Square, the Colony House (1739) and Brick Market (1762) are well known landmarks. The Colony House (Figure 8), designed by the carpenter-builder Richard Munday, housed annual sessions of the colonial and, later, the state government; there, court was held and town meetings were assembled. For over a century and a half, the results of elections were announced and celebrated at this site. It was also the scene for significant events in American Revolutionary history. The Declaration of Independence was ratified in the Colony House on July 18, 1776, and proclaimed from the balcony by Major John Handy on July 20. During the Revolution, British troops used the building for barracks and it was later used by the French as a hospital. In 1781, the French General Rochambeau honored General George Washington at a large dinner there; it was also in this building that the first Catholic mass in Rhode Island was celebrated by the chaplain of the French troops. In 1790, a convention met in the Colony House to ratify the Constitution of the United States. The restoration of the Colony House was completed in 1932 under the direction of Norman M. Isham. In 1972, some exterior and interior renovation was undertaken by the Rhode Island Historical Preservation Commission with a grant from the Department of Housing and Urban Development, and the National Park Service supplied another grant for further interior renovation. Suitable furnishings are being provided by the Daughters of the American Revolution.

The Brick Market (Figure 9), located at the opposite end of Washington Square, was built for a market house and stores for dry goods from plans drawn by the Newport merchant Peter Harrison, probably the most gifted amateur architect in the colonies. He also designed the Redwood Library (1748), located at 50 Bellevue Avenue, and the Touro Synagogue (1759) at 72 Touro Street. The market's design, based on Inigo Jones' Old Somerset House in London, as derived from one of the illustrations in Harrison's architectural library, is among the architect's greatest achievements. The first floor was used for a watch house during the Revolution. After



Figure 8: Colony House, 1739; engraving, 1832; Washington Square.

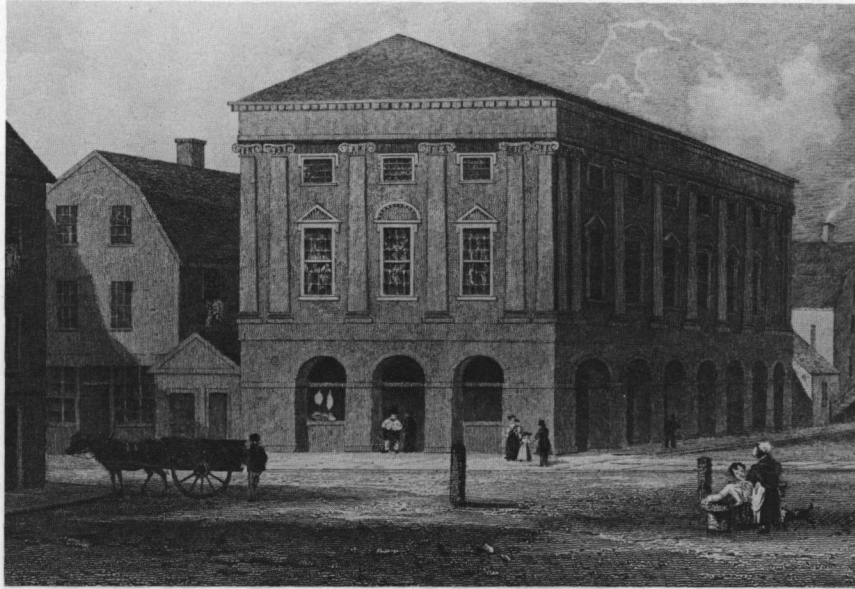


Figure 9: Brick Market, 1762; engraving, 1831; 127 Thames Street.



Figure 10: Newport County Jail (Newport Police Department), c. 1772, addition c. 1800, altered c. 1960; photograph, c. 1880; 13 Marlborough Street.

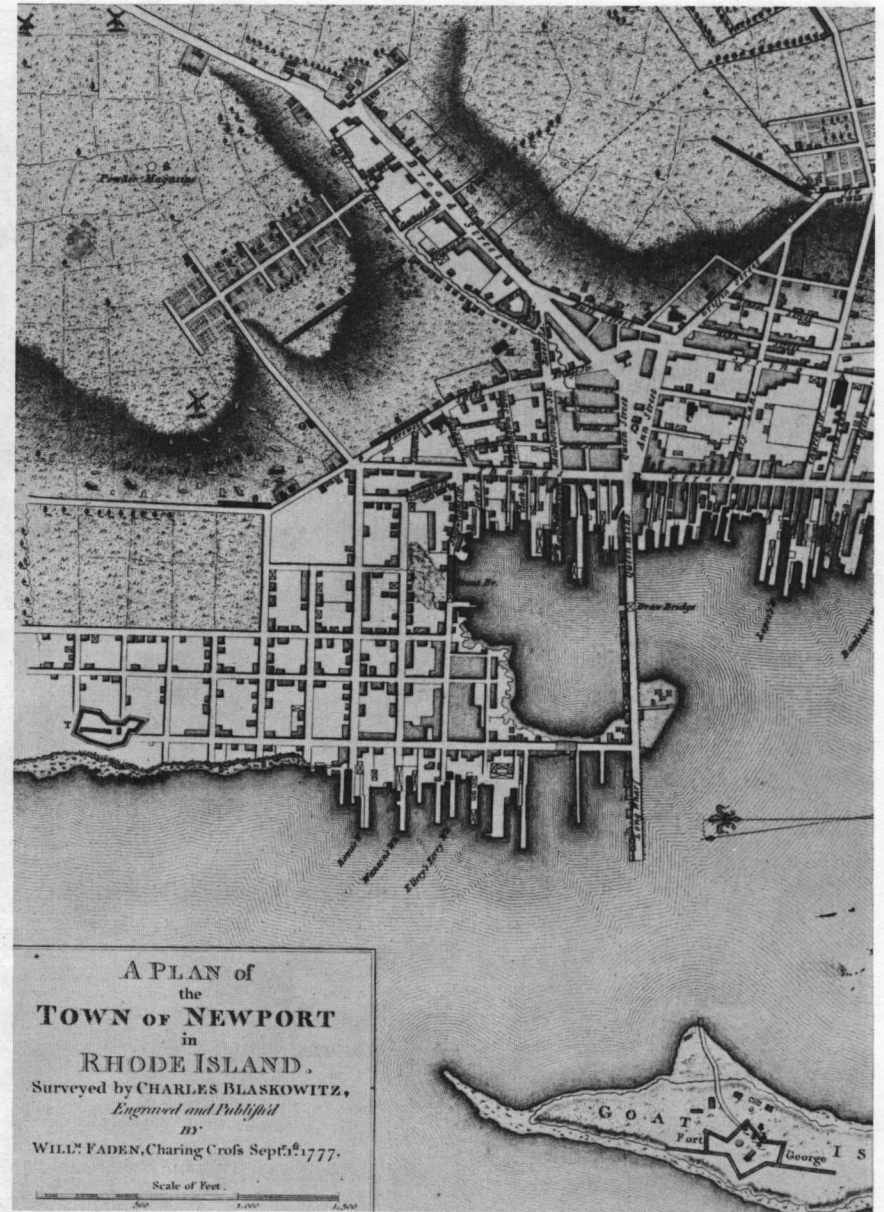


Figure 11: A Plan of the Town of Newport by Charles Blascowitz; engraving, 1777.

the war, the upper stories were used for a printing office and, from 1793 to 1799, they were rented by Alexander Placide for use as a theater. Part of an original theatrical seascape is intact on the eastern wall. Although less well known, Newport's old jail (1772, enlarged 1800, altered c. 1960) (Figure 10) on Marlborough Street is probably the earliest extant correctional building in New England and remains in use as Newport's Police Headquarters.

Newport's maritime prosperity provided a solid economic base for the seaport's growth, and, by 1759, nearly 1000 structures had been built. According to the 1777 map of Newport prepared by Charles Blaskowitz (Figure 11), intensive development extended around Washington Square, between Thames and Farewell streets and down Marlborough Street, Broadway (formerly Broad Street) and West Broadway (formerly Tanner Street). Kingston Avenue (formerly Spruce Street) was the only street in the West Broadway residential area built up at this time. About twenty houses and garden plots were located there.



Figure 12: Abraham R. Riviera House (Newport National-Old Colony Bank), c. 1722, altered c. 1740 and c. 1950; 8 Washington Square.

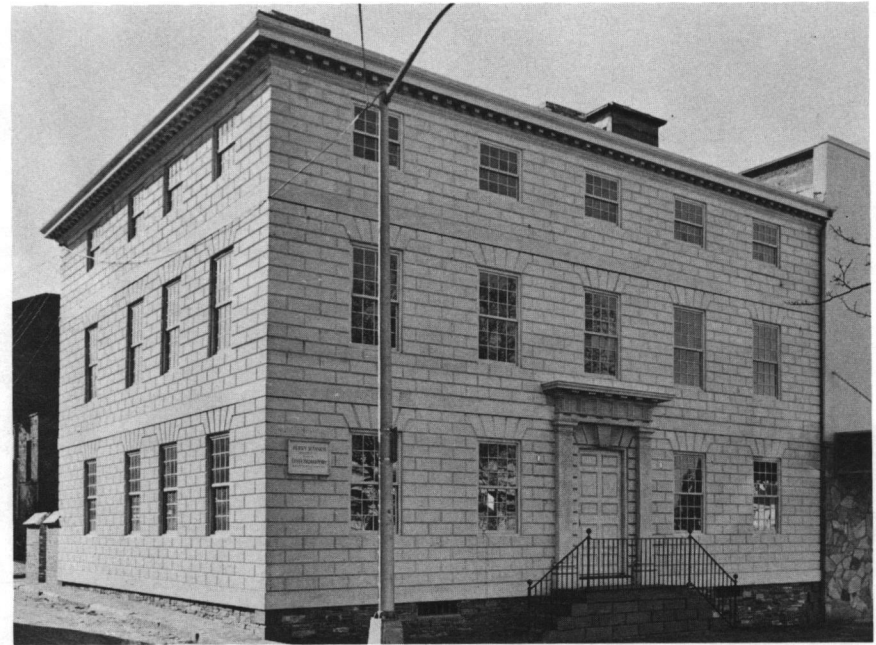


Figure 13: Peter Buliod House (Commodore Oliver Hazard Perry House), before 1757; 29 Touro Street.

A few traces of this era's fine domestic architecture are still found in the West Broadway Neighborhood: the Abraham R. Riviera House (c. 1722, altered c. 1740) (Figure 12), now housing the Newport National-Old Colony Bank, and the Peter Buliod House (before 1757) (Figure 13) are among the last Colonial mansions in Washington Square. The home of Governor William Codding's grandson, John, built about 1730, is another ambitious house which occupies a prominent site on the northeast corner of Marlborough and Thames streets. On a more modest scale is the John Taylor House (Lieutenant Etienne Decatur House) (c. 1715) at 19 Charles Street, the home of the French naval officer who was the grandfather of Commodore Stephen Decatur, hero of the War of 1812. This house originally stood south of the Colony House at the head of Washington Square. The Deacon Joseph Pike House (c. 1770) (Figure 14) at 10 Warner Street, a one-and-a-half-story cottage with a gambrel roof, is representative of eighteenth-century housing in the heart of the West Broadway residential area.



Figure 14: Deacon Joseph Pike House, c. 1770, and Peter Knowe House, 1883; photograph, c. 1885; 10 and 12 Warner Street.

The Era of the Revolution

Anti-British sentiment among Newport's wealthy merchants was caused by the aggressive enforcement of strict maritime regulations and tax laws. In July, 1769, the British sloop *Liberty* was set adrift and burned at Long Wharf while on customs patrol in Newport Harbor. The auxiliary boats of the sloop were dragged to the site of Equality Park (Figure 15) and set afire. The park memorializes one of the earliest acts of violence directed at British authority by American colonists seeking to protect their economic and political independence.

In the two decades preceding the Revolution, Newport had been at the height of its commercial and seafaring prosperity; following occupation by British and Hessian troops in 1776, all development ceased throughout the town. During their stay, the British billeted in churches and public buildings, dismantled an estimated 480 structures for firewood and brought a halt to the community's maritime life. Much of the neighborhood's fabric was damaged by the British, including colonial landmarks such as the White Horse Tavern and the Wanton-Lyman-Hazard House. Among the trees cut was the "liberty tree" at the corner of Thames and Farewell streets which had been planted to commemorate the repeal of the 1766 Stamp Act. The tree was replaced in April, 1783, and the large "liberty tree" now growing on this site (William Ellery Park) was planted in 1897 (Figure 16).

On July 10, 1780, the arrival of General Rochambeau's French troops boosted the morale of the residents but did not reverse the port's economic decline. Following the return of peace, Newport was incorporated as a city, but the war, conflicting loyalties and a weakened economy had forced many wealthy Newporters to relocate; in consequence, the town meeting form of government was re-established in 1787. After the Revolution, Rhode Island's economic center shifted to Providence which had suffered relatively little during the war, and Newport never regained its former commercial prosperity.



Figure 15: Equality Park, c. 1870; Broadway at Equality Park Place.



Figure 16: William Ellery Park, 1766; photograph, c. 1897; corner of Farewell and Thames streets.



Figure 17: Colony House, 1739, and Parade, 1800; lithograph, 1857; Washington Square.

The Nineteenth Century

Washington Square

In 1800, the Parade (Eisenhower Park) in Washington Square (Figure 17) was laid out with funds raised by public lottery. Its original walks formed three intersecting circles within the triangular green. The space was enclosed by a white picket fence and framed by rows of Lombardy poplars donated by Major Louis Toussard, a

French officer serving with the American Army who was in charge of the enlargements at Fort Adams and the rebuilding of Newport's fortifications following the British departure in 1779. The park made Washington Square a more fashionable residential and business area.

In spite of Newport's economic decline following the Revolution, the town's population loss and its ruined physical condition, banking developed before the turn of the century and a few wealthy

merchants tried to renew the port's commerce. The Rhode Island Bank (est. 1795) and the Newport Bank (est. 1804) were both housed in Washington Square, the former in the Peter Bulioid House and the latter in the Abraham R. Riviera House. During the early nineteenth century, Newport's trading companies sent their ships to Sweden and Russia for iron, to Java for coffee and to China for tea, silks and nankeens (a durable, brownish-yellow cotton fabric). In addition, the African slave trade resumed between 1804 and 1807, although it had been illegal in Rhode Island since 1787. The profits realized by these commercial ventures were stopped by the Jeffersonian Embargo of 1807 which prohibited American ships from embarking for foreign ports in order to force the withdrawal of French and British restrictions on United States trade during the Napoleonic Wars in Europe. Shortly thereafter, the War of 1812 destroyed Newport's maritime economy once again.

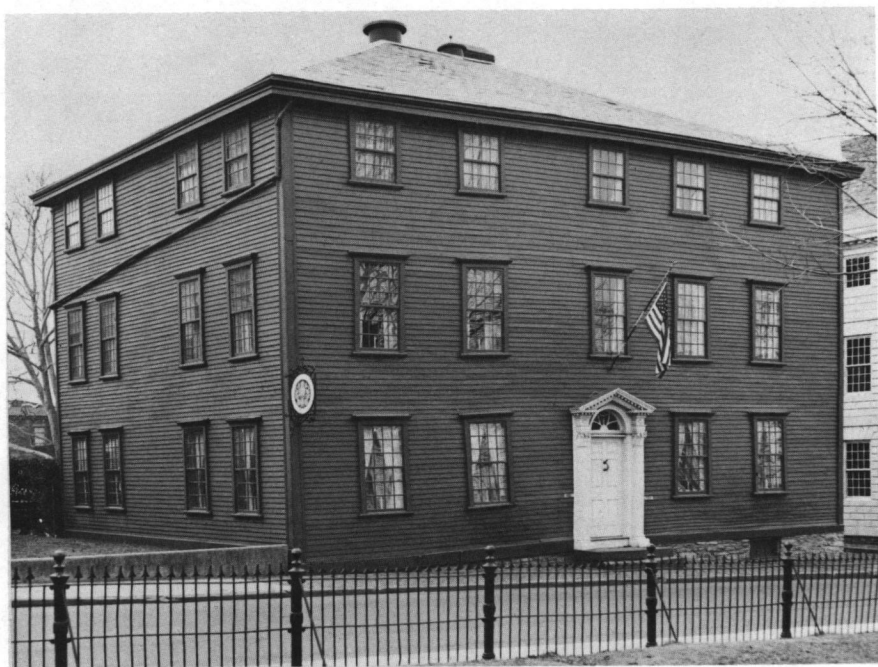


Figure 18: Joseph Rogers House (Headquarters for The Preservation Society of Newport County), c. 1790; 37 Touro Street.



Figure 19: St. Paul's Methodist Church (St. Paul's United Methodist Church), 1806, altered c. 1842, 1881 and 1930, addition c. 1960; photograph, 1922; 12 Marlborough Street.

Building activity in Washington Square revived somewhat in the years between the American Revolution and the War of 1812. Federal, three-story mansions, including the Joseph Rogers House (c. 1790) (Figure 18), the Nathaniel Mumford House (c. 1796, demolished 1920) and the Joshua Wilbour House (1800-1802), were erected. St. Paul's Methodist Church (1806) (Figure 19), distinguished by delicate Federal detailing, was the only large public building constructed in Newport during this era.

In the decade following the War of 1812, Newport's economic base was weak: shipbuilding was at an all-time low, foreign commerce and trade slackened and building activity almost ceased. Between 1825 and 1845, new investments in the textile and whaling industries stimulated the economy temporarily. Four steam cotton mills were built, eleven ships were active in whaling and, for some time, a weaving establishment, a whale-oil refinery and a candle factory operated out of the Colony House.

Some fine Greek Revival buildings were constructed during this era. In Washington Square, the Levi Gale House (1834) and Zion Episcopal Church (1835) (Figure 20), both designed by Russell Warren, are excellent examples. The former, an imposing three-story residence with ornate wood detailing, was built at the head of the Parade (moved to 85 Touro Street in 1925); the latter, at 49 Touro Street, is a well proportioned, pedimented temple with an Ionic portico which has, unfortunately, been extensively remodeled. Several residences in the West Broadway Neighborhood were built in the Greek Revival style; the most notable of these was the William C. Irish House (c. 1845) (Figure 21) at 40 Charles Street.

In 1818, Oliver Hazard Perry, hero of the Battle of Lake Erie in the War of 1812, bought the Peter Bulioud House on Washington Square. To honor the Commodore, P. C. Shanahan named his elegant Victorian hotel the Perry House (Figure 22) when it opened in 1865 adjacent to the Bulioud House, and, in 1882, the people of Newport resolved to erect the commemorative statue of Perry situated at the foot of the park.

From the early 1850s to the turn of the century, the Parade underwent numerous changes in its layout and landscaping, including the redesign of walks, the placement of elm trees and flower

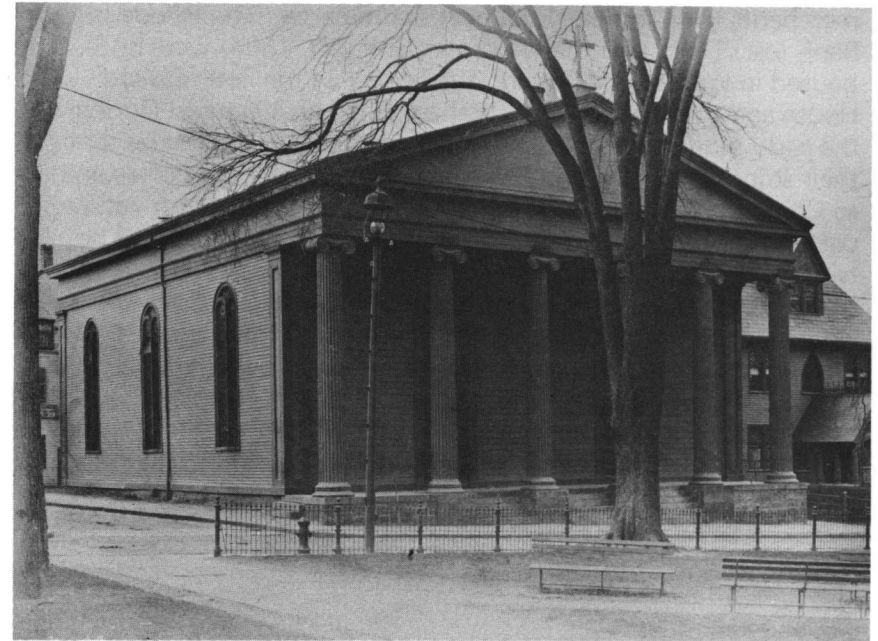


Figure 20: Zion Episcopal Church (Jane Pickens Theatre), 1835, alterations through 1976; photograph, c. 1895; 49 Touro Street.

beds and the installation of iron fences, benches, a fountain and a gazebo (Figure 23). In the late nineteenth century, the construction of new buildings and the commercial re-use of older ones set the precedent for Washington Square's redevelopment as a strictly commercial and civic area in the twentieth century.

West Broadway Residential Area

Much of the West Broadway Neighborhood remained open land during the first half of the nineteenth century. Isaac Gould, a merchant-tailor whose shop was south of Brick Market in Washington Square, owned a large tract between Pond Avenue and Gould Street. Stephen T. Northam, another wealthy merchant, owned much of the northern half of the block bounded by Warner Street, Tilden Avenue, West Broadway and Callender Avenue; and the leather dresser John J. Bush owned a thin strip of land between Callender and Kingston avenues. The Society of Friends owned



Figure 21: William C. Irish House, c. 1840; 40 Charles Street.

most of the block bounded by Tilden Avenue (formerly Green Lane), Warner, Farewell and Marlborough streets and West Broadway, just beyond their meetinghouse. (Figure 24.)

During this era, land in the neighborhood was used for farming, slaughterhouses, small industries and housing. Small market gardens, between two and three acres in size, were cultivated by farmers such as William H. Read, Elijah Sherman and David Stewart. John H. Stoddard, a butcher, owned land between Johnson and Heath courts east of Kingston Avenue, and Nicholas White, a grocer, built a house on Tilden Avenue facing the Burial Ground of the Society of Friends. Dye houses and leather tanneries operated along West Broadway, and William T. Tilley and Robert M. Simmons owned ropewalks specializing in "white and tarred rope" on Callender Avenue. The only public buildings in the area were a

school (Figure 25), on the eastern side of Farewell Street opposite North Baptist Street, and a firehouse on West Broadway.

The West Broadway residential area's rapid physical growth occurred at mid-century during Newport's flowering as a summer resort. The town's picturesque scenery, fine climate, beaches and pleasant social life had drawn visitors since the eighteenth century, and, by the 1820s, hotels were being built. As Newport's fame grew in the 1840s and 1850s, many socially prominent, well-to-do families chose to construct summer cottages there. Recognizing the resort's bright economic outlook, the Town of Newport was rechartered as a city in May, 1853. Newport prospered once again and its population grew. A construction boom which continued into the twentieth century provided work for laborers, carpenters, masons, painters, roofers and plumbers; clerks and bookkeepers were needed in new stores and offices; hotels and restaurants needed help; stevedores, teamsters and truck drivers moved goods

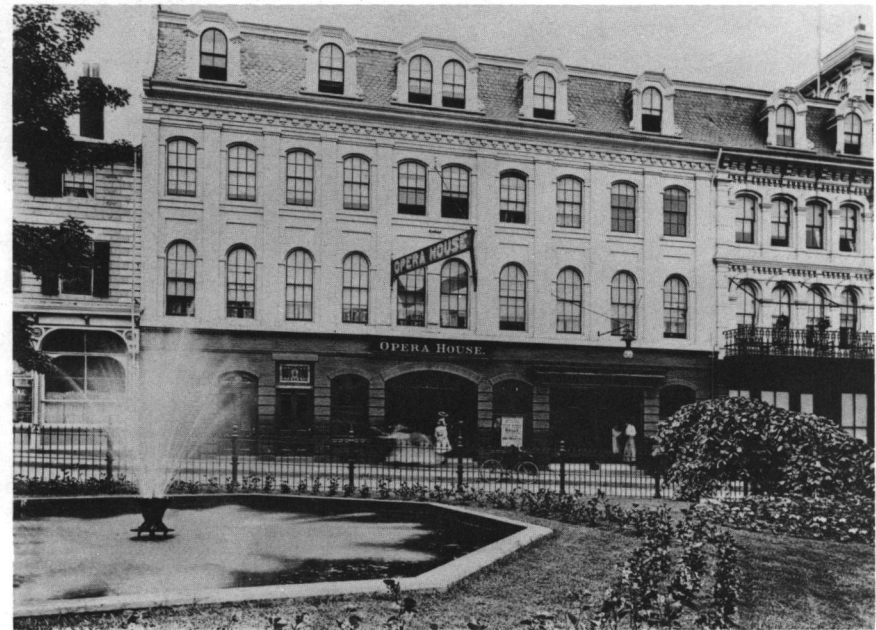


Figure 22: Opera House, 1867, and Perry House Hotel (demolished), 1865; photograph, c. 1910; 21-25 and 13-19 Touro Street



Figure 23: Washington Square, c. 1865; engraving after 1865.

and people across town; in each large household, servants, gardeners, coachmen and grooms were employed and the community hired more firemen, policemen and schoolteachers. The popula-

tion of Newport jumped from 8,010 in 1840 to 14,028 in 1875, and the city's new working class needed places to live as their numbers increased.



Figure 24: Map of the West Broadway Neighborhood by M. Dripps, 1850.

New-Town

The West Broadway residential area, known as "New-Town" in the late eighteenth and nineteenth centuries, was developed to serve this rapidly growing segment of the community. New residential construction in New-Town was already underway between 1850 and 1870. During these years, Burnside and Callender avenues, Davis Court and Appleby, Covell, Edward, Feke and White streets were laid out. By 1870, 217 structures had been built in this area, more than twice the number that had existed in 1850 (Figure 26).

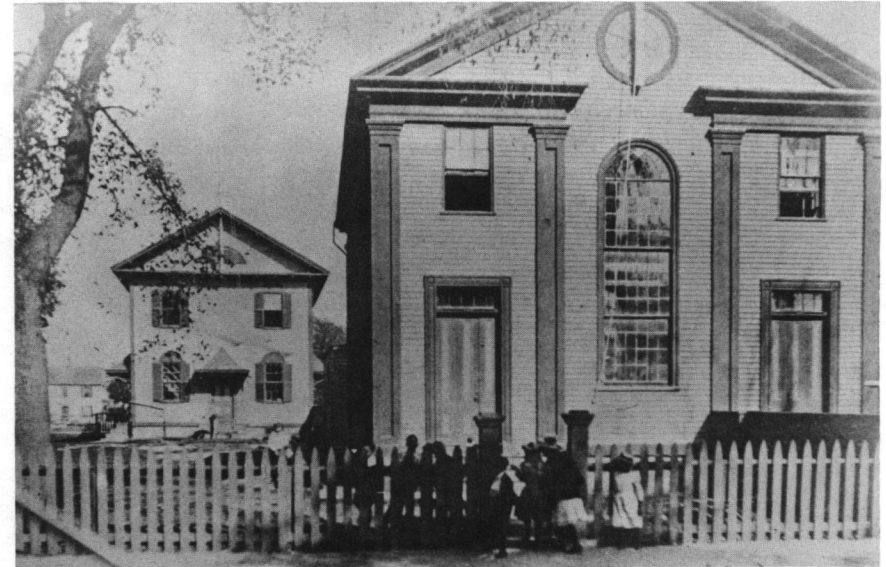


Figure 25: Farewell Street Schoolhouses (Houses), c. 1845, photograph, 1908; buildings moved c. 1909 from the Mumford School site on Farewell Street to 32 and 34 Farewell Street.



Figure 26: Map of the West Broadway Neighborhood by D. G. Beers and Co., 1870.

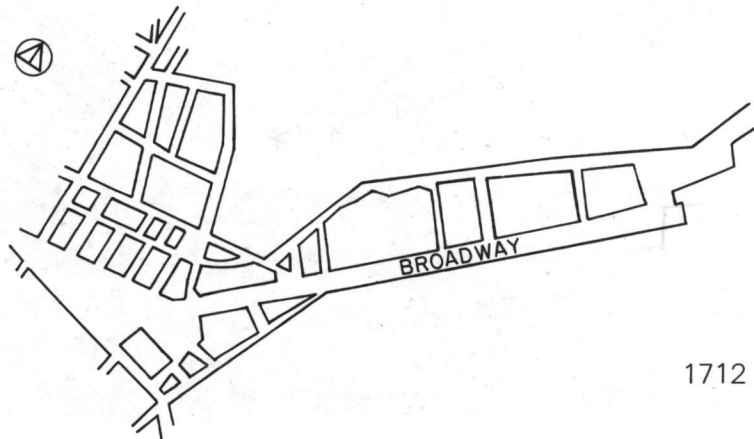
The *Newport Mercury* of May 18, 1872, publicized Newport's need for modest housing and the financial soundness of speculative building activity:

There is a larger number of mechanics here than we ever recollect of before, at least 2000 more than last year. Most of these are boarding, but many are desirous of going to housekeeping but find it impossible to procure tenements Real estate will now pay a good percentage without trouble of finding tenants and there is every reason to believe that there will be in the future an increase in the valuation of all property in this city.

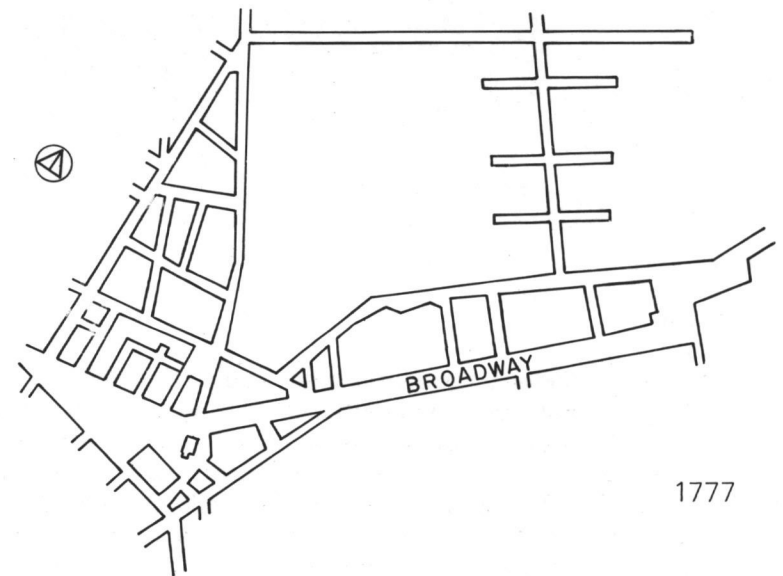
In response to this line of thought, Patrick Horgan and Constant Smith initiated the development of Pond Avenue in 1873 with "eight small cottages built to rent out (in) all different styles." By that year, the area's narrow street grid and dense residential pattern had been established (Figures 27 and 28). Between 1870 and 1883, an additional fifty houses and buildings were constructed. During this period, frame tenements, such as the Peter Knowe

House (1883) (Figure 14), became common investments. By the end of the century, the neighborhood's current physical density had been reached. Between 1890 and 1900, a few larger homes, such as Timothy B. Murphy's duplex houses (1890-1891) (Figure 29) designed by J. D. Johnston at 2-4 and 6 Equality Park West and the irregularly massed, two-and-a-half-story, Queen Anne houses (c. 1900) (Figure 30) at 40 and 42 Gould Street, were also built for investment in this area.

The typical one- and two-family houses built in New-Town were simple rectangular structures, usually one-and-a-half or two-and-a-half stories in height, gable- or mansard-roofed and unadorned. They were sited close to the sidewalk, either gable end to the street on a side-hall plan or with flanking side gables on a center-hall plan. Clapboarding or shingling were the predominant siding materials, and front porches with modest bracketing were common. Doorway and window moldings were simple and most windows contained two-over-two, double-hung sash. Doors and windows were occasionally accented by clear, frosted or colored panes in various geometric shapes; and window caps, sawn trim



1712

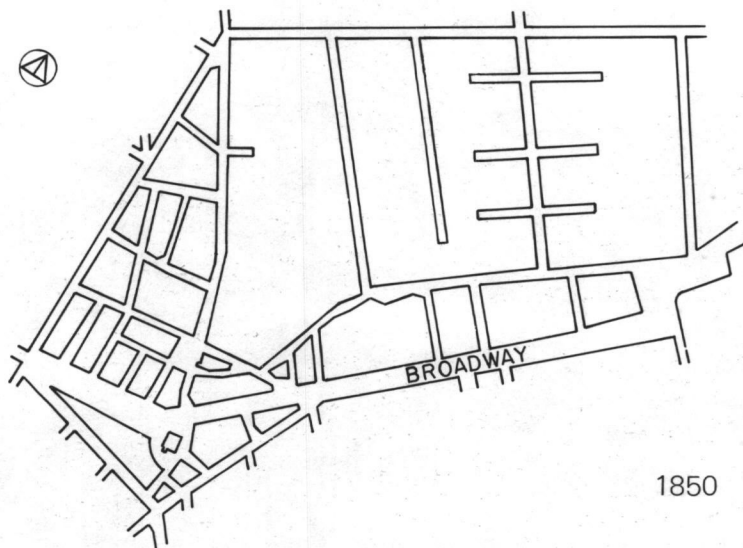


1777

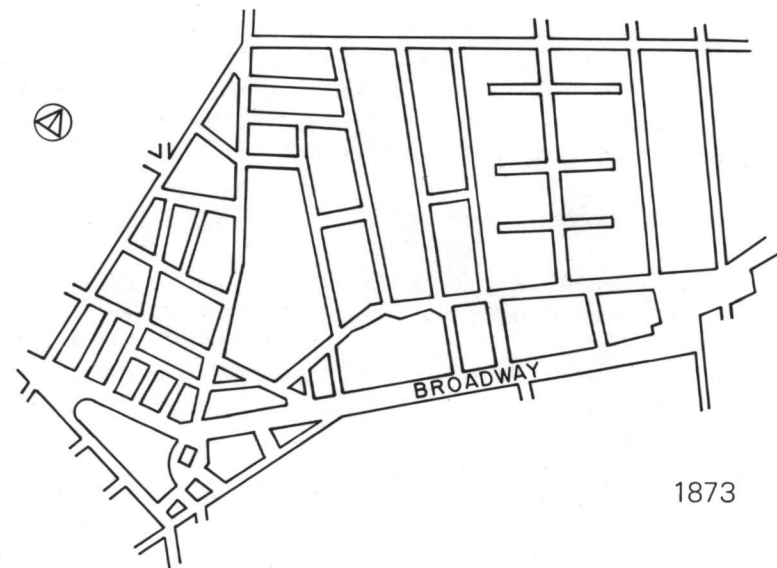
Figure 27: Maps showing the development of the West Broadway Neighborhood in 1712, 1777, 1850 and 1873.



Figure 28: The West Broadway Neighborhood; photograph, c. 1880; northwest view from Broadway at Gould Street.



1850



1873



Figure 29: Timothy B. Murphy House, 1890-1891; 2-4 Equality Park West.

and decorative shingling were applied to the wall fabric of several houses.

The Nicholas Dillon House (c. 1873) (Figure 31) at 18 Pond Avenue is characteristic of a number of architecturally elaborate, late nineteenth-century residences in New-Town. This wood-frame, clapboarded, one-and-a-half-story block with a gable roof nearly fills the lot. The side-hall entrance opens onto a narrow porch which abuts the sidewalk. It is supported by large braced posts, enclosed by a decorative scroll-patterned railing and topped by a flat roof bordered at the cornice by an applied decorative frieze with a jagged edge. Fenestration includes double-hung, two-over-two sash with louvered shutters on the first floor and a tall bay window on the southern elevation. A pair of double-hung, two-over-two windows with arched tops and decorative hood molds are situated in the front gable. Bordering the house's cornice is an applied decorative frieze with a jagged edge. The gable is trimmed by plain bargeboards with a wooden finial and pendant at the peak. Noteworthy interior decorative trim includes a hardwood newel post and handrail along the stairway, an elaborate plaster ceiling in

the front parlor and an ornate mantelpiece. The layout consists of four rooms on the first floor and three rooms on the second. The kitchen is in a rear ell.

Several businesses located in the heart of the West Broadway residential area. Blacksmiths and wheelwrights set up shops (Figure 32) along West Broadway and Edward and Marlborough streets, and, in 1875, Thomas S. Burdick opened a carriage factory in the three-story brick block on the southeast corner of Farewell and Marlborough streets (Figure 33). Gideon Lawton's steam-powered planing mill (c. 1850), which stood on West Broadway between Tilden and Callender avenues, manufactured all sorts of building trim and woodwork and became an important supplier to local contractors who were busy erecting new structures throughout the city. And in 1878, George P. Leonard's Newport Laundry Company, which was on the northeast corner of Pond Avenue and



Figure 30: Patrick Horgan House, c. 1900; 42 Gould Street.

Warner Street, opened a new plant to serve the expanding laundering needs of the resort community. In addition to the major neighborhood enterprises, some modest, home-based businesses, such as dressmaking, coopering, carriage repairing and carpentry, flourished in this area.



Figure 31: Nicholas Dillon House, c. 1873; 18 Pond Avenue.



Figure 32: Charles Stafford Blacksmith Shop, late 19th century; photograph, 1903; demolished; Farewell Street.



Figure 33: Liberty Block, c. 1875, photograph, c. 1895; 11 Farewell Street.



Figure 34: City Hall Square; photograph, 1906; northeast view along Broadway.

Ethnic Diversity

The population of the West Broadway Neighborhood consisted of members of Newport's long standing Black community as well as second-generation natives of English and Irish descent, plus new Irish, Scottish and English immigrants who came to Newport in search of employment. Most of the Blacks were laborers or mechanics of various types. None of the prominent individuals mentioned in Charles A. Battle's *Negroes on the Island of Rhode Island* lived in New-Town. Although the exact number of Blacks who resided or worked in the West Broadway Neighborhood during the late nineteenth century is unknown, two Black churches were established in this area: the African Methodist Episcopal Church (c. 1857), formerly housed at 3 Johnson Court off Kingston Avenue, and the Mt. Olivet Baptist Church (1897), which still occupies the Dr. Henry Jackson House (c. 1840) at 79 Thames Street.

Irish Catholics had settled in Newport before the War of 1812; however, it was not until the 1820s that a substantial number of Irish are known to have lived in Newport, and it was not until 1828 that the first Catholic parish was established. The number of second-generation Irish, English or Scottish who may have resided in the West Broadway Neighborhood in the late nineteenth century has not been exactly determined, but, according to the Newport census of 1870, of the foreign-born residents in Ward Two, there were four hundred Irish, forty-three English and five Scottish. Most of these people held jobs as laborers, gardeners, mechanics or domestic servants.

Many Black and foreign-born families who found their livelihoods in Newport during the middle and late nineteenth century made their homes in New-Town. This neighborhood has become a valuable reminder of their overlooked roles in the city's physical growth and social development during Newport's height as a summer resort.

Broadway-West Broadway Commercial District

Following the development of the West Broadway and Kay-Catherine-Old Beach Road neighborhoods during the 1870s, many

of Broadway's older structures were converted into stores, and new commercial buildings were constructed in response to local residents' rapidly expanding needs for provisions of all types. Broadway soon competed with Thames Street as the focus of the city's retail activity. Prior to that time, rows of small, Colonial and Federal, one- and two-story houses stood along the street. By 1850, a few small businesses had already opened: Israel F. Lake, a grocer, owned the early nineteenth-century structure at Broadway and Equality Park Place, subsequently known as "Lake's Korner," and Jonathan Dame managed a boarding house on the site opposite City Hall. Moses H. Beede, a shoe dealer, and Jonathan J. Bush, a leather dresser, owned business property between Collins and Oak streets. (Figure 26.)

During the late nineteenth century, meat, fish and produce markets, bakeries and confectioneries, fruit stores, dry goods and hardware establishments, pharmacies, furniture emporiums and barber shops opened to serve the surrounding residential areas. To meet the increased need for commercial space, store fronts were added to many old houses along Broadway. In 1882, the *Newport Mercury* described commercial plate-glass windows as "all the rage this season." In 1893, "new plate-glass fronts" were installed in the Edward Stanhope House (1792) at 26-30½ Broadway and in the Charles Spooner House (c. 1850) at 58 Broadway. Late Victorian, three- and four-story buildings heightened Broadway's scale and increased its physical density (Figure 34). The Weaver Block (1892) at 19-23 Broadway, designed by J. D. Johnston, replaced a smaller building which had burned, creating more retail space for the hardware store formerly on that site. The *Newport Mercury* called this simply ornamented, four-story, brick structure the "largest business block of its type in the state." Combinations of commercial and residential uses were common in buildings of all periods on Broadway; in fact, merchants often lived above their places of business. For example, William T. Libby, a baker, lived in the upper floors of his elaborate, three-story, Late Victorian block built in 1893 at 9-11 Broadway.

A few traces of Broadway's heritage of commercial buildings are found between Branch and Oak streets. The streetscape between Washington Square and Marlborough Street also survives;

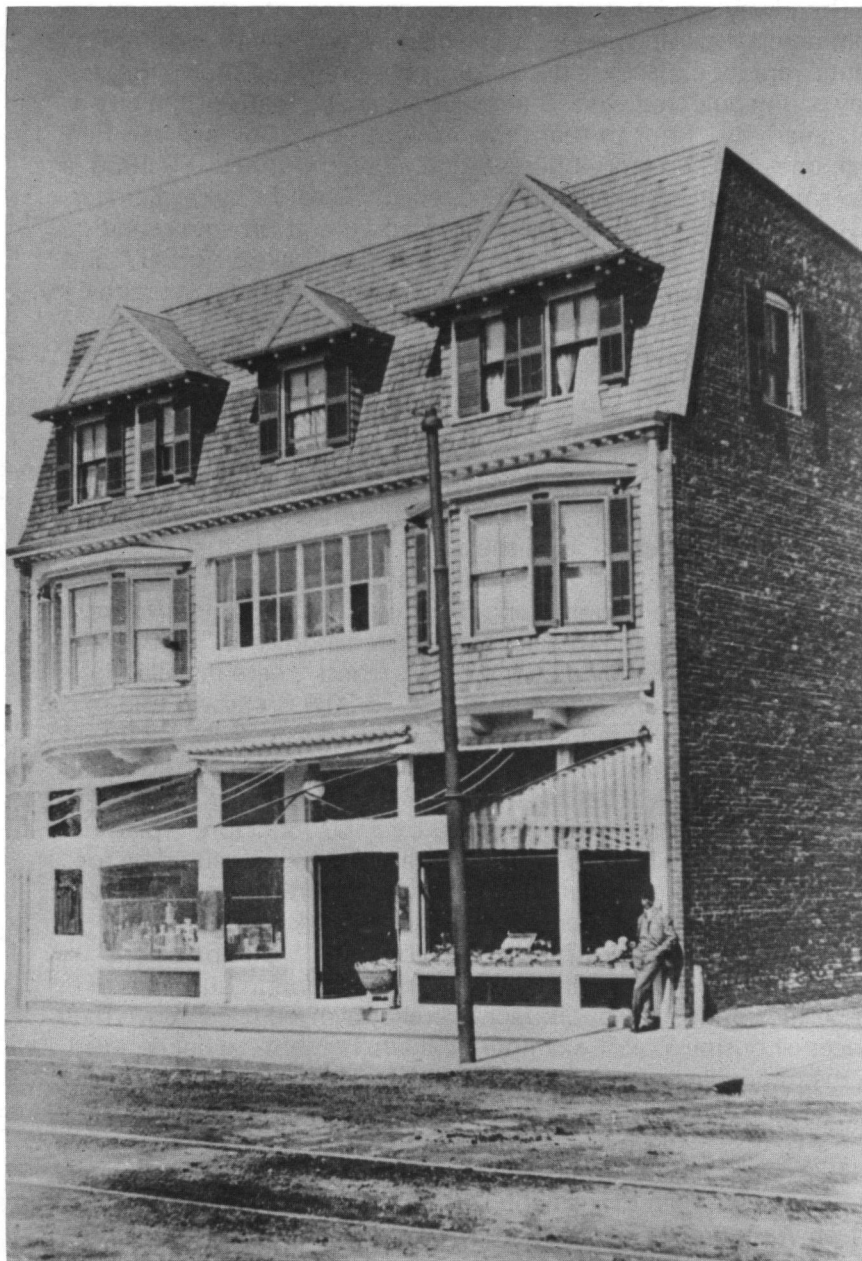


Figure 35: Tisdall Block, c. 1900; photograph, 1903; 130 Broadway.

however, the Victorian fabric of this commercial district is best represented and preserved between Oak Street and Equality Park. This ensemble of buildings (see cover), including such noteworthy examples as the former Tisdall Market (c. 1900) (Figure 35), is Newport's most evocative link with Broadway's late nineteenth-century commercial architecture. Also in this area is a fine Engine House and Ward Room built in 1884 at Equality Park Place. Designed by the locally prominent firm of George C. Mason and Son, this well built structure retains its original brick and granite walls, although the belfry above the entrance tower has been removed.

In the late nineteenth century, the southeast side of Broadway between Bull and Calvert streets became a center for several city institutions because of the area's proximity to various governmental buildings, residential areas and commercial districts. J. D. Johnston was commissioned to design Newport's Second Empire, cut-granite City Hall (Figure 36) at 41 Broadway which was constructed between 1898 and 1900 and remodeled in 1927 after fire destroyed much of its interior. The Newport School Department built a number of structures, east of City Hall on Broadway, in eclectic Victorian styles: the Townsend Industrial School (1893), the Coles Science Lab (1903), the old Rogers High School (1905) and the new auditorium (1922). In 1892, the First Presbyterian Church (Figure 37) was erected at 167 Broadway. Plans for this large masonry building were completed by J. D. Johnston in the Richardsonian Romanesque architectural tradition. Characterized by large curved forms visually unified by stringcourses and parapets of contrasting stone, the building's well preserved fabric is accented by large stained-glass windows which break up its massive form. This building should be regarded as among the finest Late Victorian buildings in the West Broadway Neighborhood.

In contrast to Broadway's busy retail area, nineteenth-century West Broadway was a typical back-street commercial area in which pedestrian traffic was not the key to business success. Businesses needing large working areas and little display space, including a sausage factory, a bakery, a carriage factory and blacksmith and wheelwright shops, located there between modest one- and two-story, eighteenth- and nineteenth-century residences. Most of the plain, wood-frame structures in which these businesses were housed



Figure 36: Newport City Hall, 1898-1900, altered 1927; photograph, c. 1900; 41 Broadway.



Figure 37: First Presbyterian Church, 1892; 167 Broadway.

are no longer standing. Of special interest, however, is the Patrick P. Burke Block (1891), a fine, Late Victorian, Shingle Style building which retains its original store-front windows bordered with colored-glass panes. Built as a neighborhood saloon with living quarters on the upper floors, this is the last structure of its type on West Broadway.

The Twentieth Century

Commercial and Institutional Development

The Newport summer residents and vacationers helped to maintain the city's prosperity into the twentieth century; in addition, the local economy received a major boost from the influx of Army and Navy officers and men, and their families, who lived in Newport from 1945 to 1974 while stationed at the naval base or War College (est. 1884). Distinguished personnel of the armed forces, as well as foreign dignitaries, visited Newport regularly; and crewmen from Allied ships were a common sight throughout the twentieth century. The ongoing presence of a transient military population created a demand for goods and services which

gradually altered the fabric of the West Broadway Neighborhood.

In 1911, Mrs. Thomas Emery, a Newport socialite, built the elaborate Beaux-Arts style YMCA building (Figure 38) at the head of Washington Square to serve visiting Army and Navy personnel. Equipped with over one hundred rooms, a cafeteria, a laundry, a bank and a recreational facility, the YMCA operated an active social program and was a haven for servicemen until cutbacks at the local naval base forced its closure in 1973. Bars, night clubs and saloons which catered to sailors flourished on River Lane, Marlborough Street, Broadway and West Broadway. In addition, clothing and variety stores, pharmacies and bookstores as well as theaters and tattoo parlors located in the vicinity of Washington Square.

By 1930, most of Washington Square's fine Colonial and Federal mansions had succumbed to commercial redevelopment, super-



Figure 38: Army-Navy YMCA, 1911; 50 Washington Square.

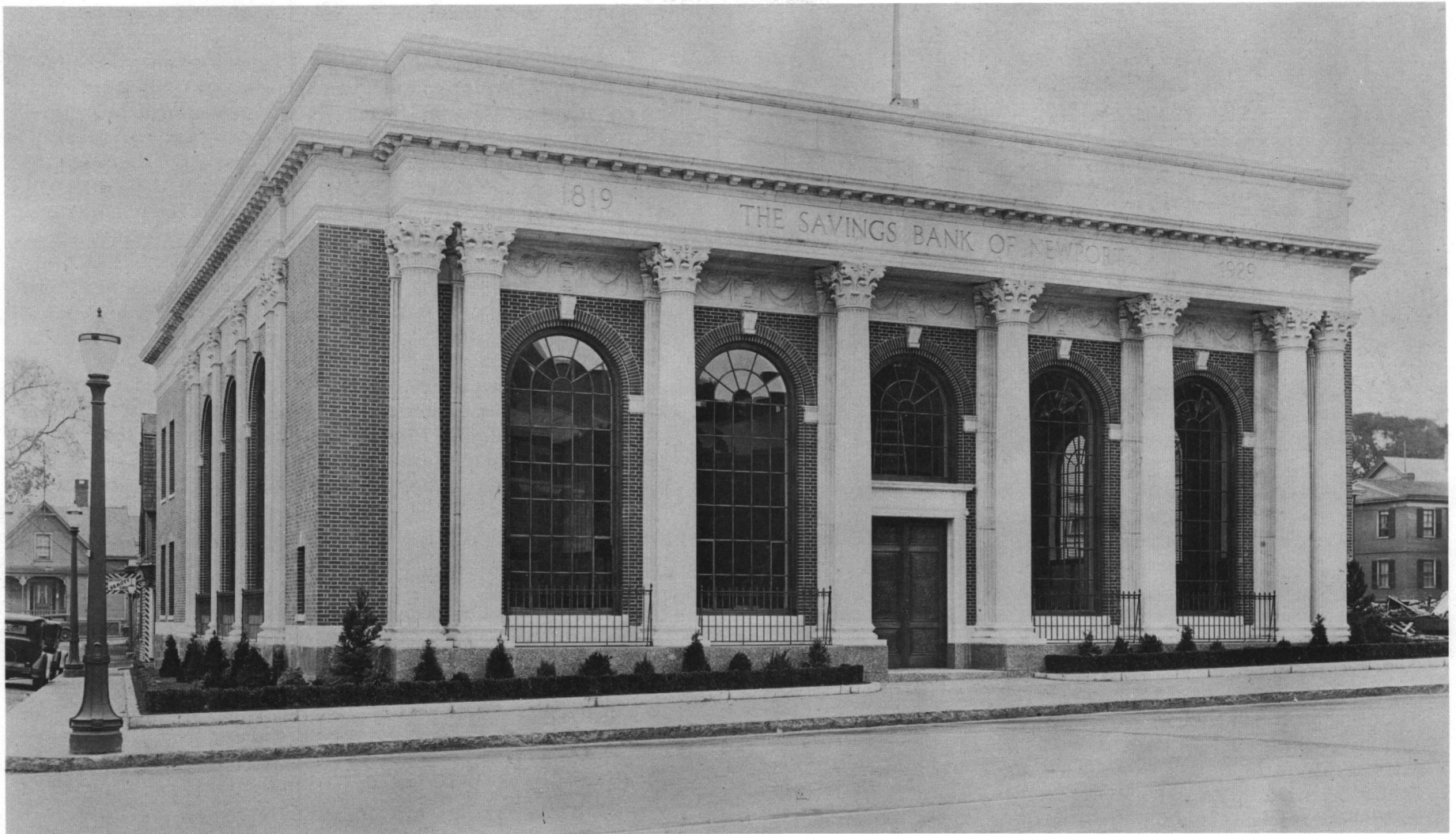


Figure 39: The Savings Bank of Newport, 1929; photograph, c. 1929; 10 Washington Square.

sed by several Georgian Revival and Neoclassical buildings located between Marlborough, Meeting, Colonial, Charles and Duke streets, with large parking lots laid out behind them. The most prominent new buildings erected were the Newport County Courthouse (1926), which exemplifies the rediscovery, detailed study and

re-creation of Colonial and Federal architectural motifs, and the Neoclassical, brick and marble Savings Bank of Newport (1929) (Figure 39). Although the disintegration of Washington Square's earlier fabric is unfortunate, these fine early twentieth-century buildings merit preservation for their own architectural significance



Figure 40: USO Building (Martin Luther King, Jr. Community Center), 1944; 20-28 West Broadway.

and place in the city's development.

In the 1930s, less elaborate Georgian Revival commercial blocks, housing either automobile salesrooms or workshops, were built along West Broadway; and, in 1944, a USO building (Figure 40) was built on West Broadway for Black servicemen not allowed in the Washington Square YMCA during World War II. Many of the bars and lounges which blight Broadway and West Broadway today were also opened at this time.

Broadway's and Washington Square's present architectural incongruities (including nondescript store fronts, incompatible graphics, chain stores, gas stations and a bus terminal) together with the loss of the street's majestic elm trees have resulted in the erosion of the area's cohesive commercial streetscape. The new Bellevue Avenue shopping centers absorbed much of Broadway's retail activity and effected a high turnover of small businesses in this commercial district.

Residential Development

The West Broadway Neighborhood remained an ethnically diverse and racially intergrated, working-class residential area in the twentieth century. During this era, there was little new construction due to the scarcity of available land. Less than a dozen houses and tenements built between 1907 and 1921 survive in the West Broadway and northern Thames Street residential areas, and, generally, these buildings resemble the area's late nineteenth-century housing. In some cases, new construction necessitated the demolition of older buildings. The Mumford School (1909) on Farewell Street replaced two Greek Revival school buildings which were moved to the northwest corner of Farewell and North Baptist streets. St. Joseph's Catholic Church (1911) (Figure 41), a Renaissance-inspired building constructed of beige brick on a cruciform plan with side aisles, clerestory and circular stained-glass windows, was built at another cleared site on Broadway. Later in the century, the USO building (1944) on West Broadway and the Pond Avenue and Coddington Housing Units for the Elderly (1962 and 1969) replaced large sections of residential fabric with visually incompatible buildings. The design of these structures ignores the scale and building materials of the adjacent streetscapes, thereby detracting from the neighborhood's historical character.

Housing in the West Broadway residential area deteriorated during the mid-twentieth century as a result of poverty, neighborhood disinterest, poor maintenance and housing abandonment. When Newport's housing conditions and environmental quality were analyzed in 1970, the resulting report, *Programs for Community Action*, indicated that the West Broadway Neighborhood exhibited "major structural deficiencies" in many buildings. *NEEDS*, another environmental study and evaluation of the city's neighborhoods, concluded:

Housing conditions in the West Broadway Neighborhood are not good. The houses badly need repairs and maintenance Premise conditions are also not good. Neglected landscaping, strewn trash and uncollectable discards are prevalent.

The recreational and social service programs of the Martin Luther King, Jr. Center (Figure 40) and the in-fill housing program of the



Figure 41: St. Joseph's Catholic Church, 1911; 57 Broadway.

Church-Community Corporation (1969) were formed to combat long standing deficiencies in the neighborhood's environment.

The King Center grew out of the Community Association Center (1924), formerly located in the Meetinghouse of the Society of Friends. Initially formed as a community-wide recreational facility, including an actors' guild and a small natural history museum, the organization was gradually transformed into a settlement house to improve the social and educational opportunities of the residents in the West Broadway Neighborhood. In 1967, the Center moved into the old USO building on West Broadway.

Between 1970 and 1974, the Church-Community Corporation conducted an in-fill housing program to help residents rebuild their neighborhood which had rapidly declined as a result of neglect. The strategy of this program was "to arrest and reverse the process of neighborhood disinvestment through a self-help effort designed for rapid, highly visible housing improvements." The tactics included securing initial capitalization from twenty-four of Rhode Island's churches and church organizations, borrowing construction loans from local banks and obtaining housing seed-money loans and grants as well as technical assistance from the Rhode Island Department of Community Affairs. The Church-Community Corporation presently owns four dwellings on Burnside Avenue where it is completing eight substantially rehabilitated units; it has already built six two-story cottages with gambrel roofs which have been sold to low-income residents. The scale and building materials of these houses are visually compatible with the neighborhood's fabric. In 1976, Church-Community Corporation also became the administrative agency for the city's residential rehabilitation program in the Broadway-West Broadway-Washington Square Community Development Project Area and has been working closely with the Rhode Island Historical Preservation Commission to revitalize the West Broadway Neighborhood's housing stock in an historically appropriate manner.

IV. CURRENT PROBLEMS AND OPPORTUNITIES

The West Broadway Neighborhood is the city's most densely populated residential area, consisting of approximately 443 housing units, each occupied by an average of 2.9 persons. Although most of the housing stock has been allowed to deteriorate over the last twenty years and is now in need of rehabilitation, routine maintenance and landscaping, it can still be utilized to improve living conditions and the quality of the environment. Irregular pockets of open space left by building demolitions have disrupted the neighborhood's visual cohesion, contributed to poor landscaping and encouraged residents to abandon uncollectable discards and rubbish. In addition, poorly designed modern residential and commercial buildings have contributed to the disintegration of the neighborhood's fabric. Lounges, pool rooms and sheet-metal and car-repair shops are blighting influences. Many streets need resurfacing, new sidewalks, additional lighting and trees; and, the neighborhood's overall density has created a parking problem. Recreational facilities and open space amenities are also limited.

The businesses throughout the Broadway-West Broadway commercial district have recently declined in prosperity and approximately one quarter of the business space is vacant. Many buildings are run down and their facades have been inappropriately modernized for commercial use. In addition, the streets' landscaping needs improvements. The poor image of West Broadway has resulted in the inefficient use of commercial frontage and vacant land. Insufficient off-street parking and congested traffic pose additional problems.

Because of local historic district zoning and active private restoration programs, the architectural and landscape problems of the Washington Square commercial district and the northern Thames Street residential area are less serious than those in the rest of the West Broadway Neighborhood. However, Washington Square's nineteenth- and twentieth-century commercial buildings need facade improvements, and Eisenhower Park's nineteenth-century landscape plan should be restored. In addition, a few Colonial, Federal and Victorian houses in this vicinity still need restoration or rehabilitation.

As a result of Newport's participation in previous federal comprehensive planning and urban renewal programs, Newport has been allocated a block grant for \$5,000,000 through the Housing and Community Development Act of 1974. The goal of Newport's Community Development Program is to create "suitable living environments" through the rehabilitation of residential and commercial buildings, the preservation and restoration of historic sites and the beautification of urban land. The City of Newport has designated the West Broadway Neighborhood as a prime target area for these funds and is now in a position to assist property owners in rehabilitating their housing, revitalizing their commercial districts and enhancing their historical environment.

V. SUMMARY AND RECOMMENDATIONS

The West Broadway Neighborhood retains physical traces of all periods in Newport's development. Each residential area and commercial district played its part in the growth and expansion of the city's civic, social and economic life. The neighborhood's network of major streets closely follows Newport's eighteenth- and nineteenth-century settlement pattern. A thriving maritime trade during the colonial era created a cultural climate which produced the distinctive seventeenth- and eighteenth-century buildings found within the Washington Square commercial district and the northern Thames Street residential area.

In the mid-nineteenth century, the grid of narrow streets and dead-end alleys in the West Broadway residential area was laid out and land was subdivided for intensive residential development. Row upon row of plain Victorian houses and tenements are evidence of the working-class population boom during Newport's growth as a summer colony. Blacks as well as Irish, Scottish and English immigrant workers made their homes in this neighborhood. And the fine row of Victorian commercial buildings along Broadway helped to meet the community's new retail needs.

The Rhode Island Historical Preservation Commission makes the following recommendations to the citizens and the City of Newport on the premise that broad-based community participation along with energetic municipal coordination and direction are necessary to implement an effective neighborhood conservation program. Agencies exist at the state and federal levels (Appendix F) which can assist in various capacities, but long-lasting results can only occur with community initiative and determination.

1. Provide for the protection of the heritage of the West Broadway Neighborhood, including its important buildings, residential areas, commercial districts, streetscapes and open spaces.

- a. Publicize properties within the West Broadway Neighborhood which are listed in the National Register of Historic Places (Appendix A) in order to stimulate preservation and restoration programs and encourage applications for restoration grants in aid administered by the Rhode Island Historical Preservation Commission (Appendix B).
 - b. Nominate for listing in the National Register of Historic Places the section of the West Broadway Neighborhood which is not part of Newport's National Historic Landmark District.
 - c. Expand the local historic district (Appendix C), through the approval of the Newport City Council, so that it would include the entire West Broadway Neighborhood, thereby giving the Newport Historic District Commission responsibility for review of all major exterior alterations, demolition and new construction. This action would have a stabilizing effect on the historical environment.
 - d. Assist in the historical analysis, landscape improvement, restoration and maintenance of cemeteries within and adjacent to the West Broadway Neighborhood in order to promote public appreciation of these historic open spaces. The John Clarke, Society of Friends and Codrington burial grounds merit improvements, as do the abutting cemeteries, namely, the Common Burying-Ground, the Island Cemetery and St. Mary's Catholic Cemetery. Landscape design studies for the cemeteries should specify suitable trees and ground cover as well as historically appropriate fences, walls, gates and benches.
2. Re-establish and maintain the historical and environmental identity of the West Broadway Neighborhood's residential areas and commercial districts as a goal of new planning efforts.
 - a. Pay particular attention to the axes formed by Broadway, Farewell, Marlborough and Thames streets and West

- Broadway. Important focal points, including Washington Square, Equality Park, William Ellery Park as well as the historical cemeteries, should also be studied and improved.
- b. Encourage the re-use of historical, institutional, commercial and residential structures. When original uses are no longer appropriate or feasible, viable re-uses should be identified and encouraged, such as the conversion of eighteenth- and nineteenth-century houses into professional offices. An important project would be to plan future uses for the old jail which currently serves as headquarters for the Newport Police Department but is inadequate for this purpose.
 - c. Consolidate the late nineteenth-century housing stock of the West Broadway residential area. The houses which are currently slated for acquisition by the City of Newport should preferably be rehabilitated on site, or, as an alternative, relocated on vacant lots along suitably scaled streets. Special attention should be given to residential redevelopment along the northwest side of West Broadway; new housing should be compatible with the area's scale and residential design.
 - d. Relocate incongruous commercial uses along the southeast side of Broadway within the Broadway-West Broadway commercial district, if possible. Special attention should be given to the revitalization of commercial enterprises along the southeast side of West Broadway; the design of new commercial structures should reflect a sensitivity to historic buildings along Broadway and its subsidiary streets.
3. Upgrade the image of the West Broadway residential area, encourage pride in the community's heritage and involve local preservation and historical groups, libraries, the Newport School Department, The Rhode Island Black Heritage Society, the Office of the Mayor and all interested organizations (Appendix F) in the implementation of a neighborhood conservation program.
 - a. Develop a local history curriculum for the Newport school system which includes the history of the West Broadway Neighborhood.
 - b. Mount a series of history exhibits consisting of old views and artifacts associated with local historic events, sites, buildings and industries. Such actions could be valuable in stimulating and guiding specific restoration or rehabilitation projects as well as being of educational interest to the general public.
 - c. Expand ongoing historical marker programs within the West Broadway Neighborhood in recognition of successful historical preservation projects.
 - d. Keep citizens informed, through regular media coverage, of progress in the neighborhood's revitalization.
 - e. Conduct walking tours of the West Broadway Neighborhood with an emphasis upon historical development.
 4. Encourage private restoration and rehabilitation activities.
 - a. Seek creative restoration and rehabilitation incentives, such as real-estate tax relief and a temporary freeze on assessments; and make citizens aware of home improvements which will not affect a property's tax assessment such as landscaping, masonry repairs, painting, roof repairs and interior refurbishing, in addition to new plumbing and electrical and heating systems.
 - b. Utilize low-cost rehabilitation loans through provisions of the Housing and Community Development Act of 1974.
 - c. Sponsor workshops for neighborhood property owners, in conjunction with community agencies, groups and preservation organizations, that will stimulate and develop neighborhood rehabilitation and restoration projects.
 - d. Utilize *Basic Guidelines for the Rehabilitation of Historic Property*, an outline of basic concepts for the preserva-

tion of historic property through rehabilitation, prepared by the Office of Archeology and Historic Preservation, National Park Service, and develop a rehabilitation and restoration reference library at the administrative agency for the Community Development Rehabilitation Loan Program. (The Rhode Island Historical Preservation Commission can recommend a suitable bibliography.)

- e. Utilize the Tax Reform Act of 1976 which contains important new tax incentives for preserving commercial properties and alters provisions in the federal tax code which have worked against historical preservation. Commercial, industrial or rented residential properties that qualify as "certified historic structures" are entitled to tax advantages under the new act. A "certified historic structure" is defined in the law as a depreciable structure which is (A) listed in the National Register, (B) located in a National Register historic district and is certified by the Secretary of the Interior as being of historic significance to the district or (C) located in a local historic zoning district certified by the Secretary of the Interior to be controlled by design review procedures which will substantially achieve the purpose of preserving and rehabilitating buildings of historical significance. One provision of the Act permits the owner of a certified historic structure to write off, over a five-year period, expenditures which are part of a certified rehabilitation of the property. Before passage of the Tax Reform Act, property owners were required to spread deductions over the life of the property, which for most buildings was much longer than five years. The new law allows larger tax savings in shorter time, thus encouraging owners to rehabilitate historic commercial properties. A more complex provision allows taxpayers to depreciate "substantially rehabilitated historic property" as though they were the original users of the property, entitling them to use the accelerated depreciation which could previously only be used for new buildings. The code discourages demolition of certified historic properties through a variety of means. Demolition costs can no longer be deducted, and demolition can now result in increased taxes on the vacated site of an his-

toric structure and on any new building replacing such a structure. Although the Tax Reform Act of 1976 needs further analysis and clarification, it will clearly make the preservation of historic buildings more economically feasible. Any property owner interested in learning more about the historical preservation provisions of the Act should contact a tax analyst or the Rhode Island Historical Preservation Commission.

5. Initiate a street improvement-and-beautification program consisting of appropriate and attractive signs, lighting, planting, paving materials and street furniture as a means of enhancing neighborhood rehabilitation efforts.
 - a. Promote facade restoration within the commercial districts, paying particular attention to original surface materials, color, the relationship of windows and doors and special architectural detailing. Buildings along Broadway and Thames Street merit very careful attention.
 - b. Enforce more strictly the city's sign ordinance in order to eliminate obtrusive, over scaled or inappropriate signs and graphics.
 - c. Undertake a professional study of neighborhood traffic problems so that proposed parking lots will not detract from the overall character of the streetscape. When appropriate, plantings should carry sight lines in order to obscure the presence of parked automobiles; traditional materials, such as brick or stone, and contemporary materials, such as aggregate concrete, should be considered for use to give texture and variety to concrete and asphalt pavements.
 - d. Implement basic street-paving, curbing and sidewalk repairs throughout the West Broadway Neighborhood that would preferably use traditional pavement materials, such as brick and stone; improve street lighting and existing landscaping; and explore alternatives to chain-link fences. Undertake professional landscape design studies for guidance.

- e. Designate the West Broadway residential area by its historic name, New-Town, in order to uplift public spirit and elicit support for future development.
6. Initiate specific improvements in Washington Square's landscaping, building re-use and facade treatment which will enhance the district's historical identity and contemporary vitality. Although most of Washington Square's eighteenth- and nineteenth-century architecture has been destroyed over the past century, the buildings which remain, regardless of period, are noteworthy in the visual fabric of Newport's central business district. In the process of conserving Eisenhower Park and Washington Square's streetscape, physical changes should be made under the direction of experts in preservation planning, landscape design and building rehabilitation and restoration.

Landscape Considerations for Washington Square:

- a. Washington Square was landscaped in the nineteenth century and old views of the area consistently show beautiful mature poplar or elm trees planted uniformly in Eisenhower Park (Figures 17 and 23). The few elm trees which survive suggest the simplicity of the park's original landscaping; however, recent plantings, including shrubbery and low-spreading, ornamental trees, block vistas of the surrounding streetscape. Any contemporary tree-planting program should restore the park's nineteenth-century landscape design.
- b. The addition of the Perry statue in 1885 transformed the apex of the Park into an enclosed ornamental garden. Flower beds, a fountain and two decorative camperdown elms completed the ensemble (Figure 22). The flower beds around the fountain and between the elms were mounded and included popular nineteenth-century plantings in red and maroon shades such as geraniums, coleus, begonia, canna and salvia. The landscape design of this section of the park merits special conservation, including cleaning the Perry statue, restoring the fountain and replanting the flower beds in accordance with

their historical appearance.

- c. Trees planted along the northern side of Washington Square would enhance the streetscape and be in keeping with the area's treatment in the nineteenth century.
- d. The nineteenth-century cast-iron fence around Eisenhower Park should be carefully restored and preserved. Damaged or missing parts will have to be recast. The section of fencing on the eastern side of the walkway by the Perry statue should be removed to permit pedestrian access and used to replace the chain-link fence on each side of the Newport County Courthouse.
- e. Delicately framed, cast-iron and wood benches formerly lined the walks (Figure 20). Although these are more desirable than the existing concrete and wood benches, the latter could continue to be used as a temporary economical measure, provided their bases were set in the sidewalk to eliminate the patches of worn-out sod which now exist beneath them.
- f. Gas lamps, such as the pair which flank the Courthouse entrance, were used along the sidewalks of Washington Square in the nineteenth century. It would be fitting to re-introduce reproduction gas lamps along the streets and within Eisenhower Park.
- g. The concrete walkway surrounding the Eisenhower Park marker should be reduced in size, in order to expand the area's limited lawn, and repaved with red brick, the nineteenth-century sidewalk pavement material in Washington Square. In addition, a low, stone border around the edge of the lawn would help to retain sod and control drainage.
- h. During the nineteenth century, street pavement materials in and around Washington Square were cobblestone, wooden blocks or brick (Figure 17). A portion of the street behind the Colony House was paved with red brick and wooden blocks, and cobblestone was originally used

along Washington Square and Touro Street. Therefore, it would be historically appropriate for changes in street pavement to match extant brick and cobblestone, some of which may still be hidden under asphalt.

- i. The island near the apex of Eisenhower Park, now occupied by a few parking spaces and a tall flagpole, is on the site of the town's old water pump. Water was originally pumped underground through wooden pipes from the spring, now designated by a marker on Spring Street. In the late nineteenth century, a stone fountain and basin adorned this spot. The utilization of this space for parking detracts from the area's appearance; a more meaningful and imaginative use should be formulated in any new landscape design for Washington Square.
- j. A tree-planting program along the northern sidewalk of Washington Square and along Touro Street should be initiated, in possible cooperation with the area's banks and property owners. New trees would provide shade and be in keeping with Washington Square's nineteenth-century appearance.
- k. The gasoline station directly behind the County Courthouse detracts from the historical environment of Washington Square, especially from its Touro Street approach. If architectural restoration and new landscape design materializes, the commercial use of this land will become increasingly incompatible with its environment. An alternative land use, such as a park in which prominence is given to the historic site of the spring (now obscured in a planting bed near the station's office), would create a green oasis amid a distinctive streetscape.

Architectural Considerations for Washington Square:

A number of buildings facing Washington Square contribute to the area's quality by virtue of careful restoration, such as the Colony House, or sympathetic adaptive re-use, such as the Newport National-Old Colony Bank. Whenever possible, Community Development funds should be used to assist property owners in appropri-

ately renovating other structures in this vicinity. For example, the following buildings have not yet reached their potential for continued use through historical preservation:

- a. The old Army and Navy YMCA (1911) (Figure 38), situated between Meeting and Farewell streets, is in excellent physical condition and merits a feasibility study for potential new uses, such as a youth hostel, which should be evaluated in terms of marketability, social impact, transportation and parking.
- b. The store fronts and graphics of the Georgian Revival commercial buildings at 22 and 26-30 Washington Square need to be redesigned so that they will be compatible with the buildings' original facades.
- c. The Pardon Clarke House (before 1783) at 1 Broadway and its neighboring eighteenth- and nineteenth-century buildings merit careful restoration of their original facade treatments.
- d. Although not within the boundaries of the Broadway-West Broadway-Washington Square Community Development Project Area, the buildings along Touro Street constitute an important part of the Square's historical environment. In an attempt to conserve the street's architectural character, the Joseph Rogers House (c. 1790) (Figure 18) has been restored and is now occupied by The Preservation Society of Newport County, and the Peter Buliud House (before 1757) (Figure 13) and the Joshua Wilbour House (1800-1802) are currently being restored under the direction of the Newport Restoration Foundation. Other architectural focal points along Touro Street are in need of special attention: the Greek Revival portico of the old Zion Episcopal Church (1835) (Figure 20) should be restored and the facade of the old Opera House (1865) (Figure 22), as well as the facades, store fronts and graphics of the adjacent commercial buildings, should be redesigned in a manner which is sympathetic to their original appearance.

- e. Although not within the boundaries of the Broadway-West Broadway-Washington Square Community Development Project Area, the Benjamin Barney House (before 1730, altered 1922) at 58 Spring Street and the Joseph Tweedy House (before 1720) at 60 Spring Street hold integral places in the historical environment of Washington Square's commercial district. The Tweedy House has recently been renovated. The Barney House also merits restoration, including the demolition of the early twentieth-century commercial addition on the first floor.

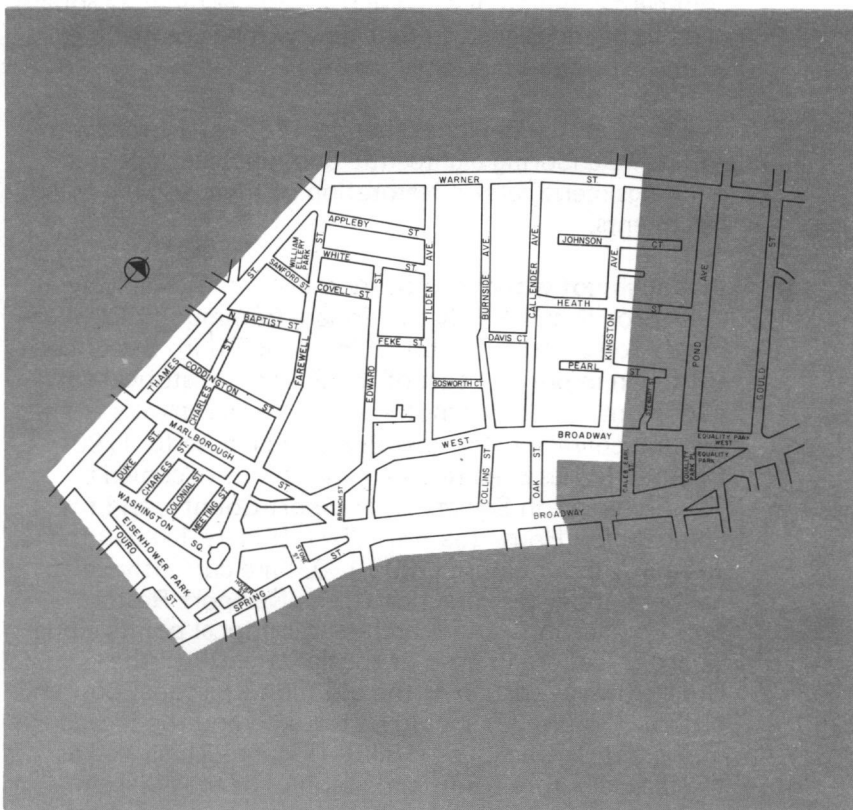


Figure 42: Map of the West Broadway Neighborhood, designating the area which was listed in the National Register of Historic Places in 1968.

APPENDIX A: THE NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is a record maintained by the National Park Service, United States Department of the Interior, of structures, sites, areas and objects significant in American history, architecture, archeology and culture. It is the official inventory of the nation's cultural and historical resources which are worthy of preservation. National Historic Landmarks, the nation's most historically important buildings and sites, are included in the National Register of Historic Places as well as other properties of national, state and local significance which have been nominated by the states and approved by the National Park Service. The National Register is also the legal instrument by which registered properties threatened by federally assisted undertakings are ensured review. Listing in the National Register is, in addition, a primary prerequisite for grants in aid administered by the Rhode Island Historical Preservation Commission (Appendix B).

In 1968, the National Park Service expanded Newport's Historic District into a National Historic Landmark District; most of the West Broadway Neighborhood falls within this Landmark District and is, therefore, listed in the National Register of Historic Places (Figure 42). Included are:

- a. the section of the West Broadway residential area bounded by Warner Street, Kingston Avenue, West Broadway and Farewell Street,
- b. the section of the Broadway-West Broadway commercial district between Oak Street and the intersection of West Broadway and Marlborough Street,
- c. the Washington Square commercial district and
- d. the northern Thames Street residential area.

The remainder of the West Broadway Neighborhood has been recommended for entry in the National Register of Historic Places in light of its corresponding historical development and architectural character.

Properties already entered in the National Register of Historic Places are marked by an asterisk (*) in the Inventory of noteworthy structures and sites within the West Broadway Neighborhood to be found in Appendix E; those within the proposed National Register Historic District Extension are indicated by a double asterisk (**).

APPENDIX B: GRANTS-IN-AID PROGRAM

Since 1971, the Rhode Island Historical Preservation Commission has been able to award through the National Park Service 50 per cent matching grants for the restoration or acquisition of properties listed in the National Register of Historic Places. To date, almost one hundred grants have been awarded to the State of Rhode Island, municipalities, local historical societies, community organizations and private individuals for projects throughout the state. These grants have ranged in size from \$1,000 to \$50,000 with the grantee providing an equal amount. Grantees also benefit from the free advice of restoration professionals serving as consultants with the Commission.

Allowable work under this program includes exterior and interior restoration, installation or updating of utility systems, architectural fees, research, archeology, structural repairs and the installation of protective systems. New construction, furnishings and modern landscaping are not allowable costs. To ensure an accurate restoration and high quality work, an architect must be engaged to prepare plans and specifications and to supervise the project work. The Historical Preservation Commission has the responsibility of selecting all paint and mortar colors. The high standards of the National Park Service and the added cost of older building materials and methods mean that the program sometimes increases the total cost of the project. Applicants should, therefore, be interested in obtaining professional guidance for their projects as well as financial assistance.

An easement designed to protect the property after project completion and to ensure its continuing public benefit must be signed by the property owner accepting a grant. This agreement is for a minimum of twenty years and requires the owner to maintain the building and grounds, make no alterations without the prior approval of the Commission and allow the public to view the property at least twelve days a year. When the grant work is limited to the exterior, these restrictions apply only to the exterior.

Matching funds can come from either private, local or state sources. Also, funds available under the Housing and Community

APPENDIX D: SURVEY FORM

A standard form, the "Historic Building Data Sheet," has been prepared by the Historical Preservation Commission for use throughout the state (Figure 44). The property is identified by plat and lot numbers, address, ownership at the time the survey was conducted, present use, neighborhood land use and at least one photograph.

A property is also identified by one of more broad period time frames which denote the original construction date and by date(s) of major additions and/or alterations: P = prehistoric (before 1636), E = early (1636-1715), C = Colonial (1700-1800), F = Federal (1775-1840), GR = Greek Revival (1825-1865), EV = Early Victorian (1840-1870), LV = Late Victorian (1870-1910), ET = early twentieth century (1900-1940), MT = mid-twentieth century (1940-1975) and LT = late twentieth century (1975-present).

The "COMMENTS" section is used for brief notations regarding a building's style, structure, details, function, present condition, architectural significance and relation to its physical environment. The "HISTORY & SOURCES" section includes notes on individuals, organizations and events associated with the building; dates and nature of significant additions and/or alterations; and selected bibliographical references, including identifications on historical maps and in city directories.

The four "EVALUATION" sections appraise various aspects of a property's preservation value. The numerical ratings used for historical evaluation are the same as those used for architectural evaluation, but, for the purpose of this survey, these ratings should be kept separate. In general, the key reasons for preserving structures should be based on their visual significance, such as "Architectural value" and "Importance to neighborhood." Other factors, such as "Physical Condition," should be seen as pluses. A low "Historical value," for instance, should not be allowed to militate against the preservation of buildings deemed of architectural significance or of importance to the neighborhood's fabric.

The evaluation of a building's exterior physical condition is


HISTORIC BUILDING DATA SHEET RHODE ISLAND STATEWIDE SURVEY		COUNTY NEWPORT																																																	
FILE NO. _____ PLAT 17 LOT 187 LUS _____																																																			
ADDRESS 19-23 BROADWAY																																																			
OWNER BROADWAY HARDWARE CO.																																																			
PRESENT USE: 1 fam _____ 2 fam _____ multi _____ pub _____ comm <input checked="" type="checkbox"/> indus _____ reli _____ agr _____ mixed _____ other _____		NEGATIVE NO. NNWB 32 6 KNOWN AS "WEAVER BLOCK" ARCHITECT J. D. JOHNSTON, BUILDER-ARCHITECT																																																	
NEIGHBORHOOD LAND USE: res _____ comm <input checked="" type="checkbox"/> indus _____ pub _____ agr _____ woods _____ other _____		DATE & SOURCES 1892 (NEWPORT MERCURY) ORIGINAL USE COMMERCIAL ORIGINAL OWNER GEORGE A. WEAVER																																																	
PERIOD/STYLE: P C F GR EV (LV) ET MT LT		HISTORY & SOURCES:																																																	
DESCRIPTION: Stories: 3 Roof: gable (flank _____ end _____ cross _____) gambrel (flank _____ end _____ cross _____) hip _____ monitor _____ mansard _____ flat <input checked="" type="checkbox"/> other _____		MAPS: 1850 - DIFFERENT STRUCTURE APPEARS 1876 - WM. P. SHEFFIELD - DIFFERENT STRUCTURE APPEARS 1883 - WM. P. SHEFFIELD - DIFFERENT STRUCTURE APPEARS 1893 - G. WEAVER - BUILDING APPEARS 1907 - SAME 1921 - SAME																																																	
Walls: clapboard _____ brick <input checked="" type="checkbox"/> stone _____ shingle _____ modern comp _____ other _____		DIRECTORIES: 1876 - WM. P. SHEFFIELD, HON., LAWYER, 153 THAMES, h. WASHINGTON SQUARE. 1883 - SAME 1893 - G. WEAVER, AGRICULTURAL IMPLEMENTS, WOODEN WARE, SEEDS, ETC. - 19-23 BROADWAY, h. 44 MANN AVENUE 1907 - SAME 1921 - ELIZA B. WEAVER, (WIDOW OF GEORGE) h. 5 AYRAULT.																																																	
Foundation: height LOW stone _____ brick <input checked="" type="checkbox"/> other _____		<table border="1"> <thead> <tr> <th colspan="2">EVALUATION:</th> <th colspan="2">MAP NO.</th> </tr> </thead> <tbody> <tr> <td colspan="4">Physical Condition</td> </tr> <tr> <td>structure</td> <td>(5) 3 2 0</td> <td>5</td> <td></td> </tr> <tr> <td>grounds</td> <td>2 (1) 0</td> <td>1</td> <td></td> </tr> <tr> <td>neighborhood</td> <td>3 (2) 0</td> <td>2</td> <td></td> </tr> <tr> <td colspan="4">Architectural value</td> </tr> <tr> <td></td> <td>38 (30) 20 10 0</td> <td>30</td> <td></td> </tr> <tr> <td colspan="4">Importance to neighborhood</td> </tr> <tr> <td></td> <td>14 (10) 5 0</td> <td>10</td> <td></td> </tr> <tr> <td colspan="4">Historical value</td> </tr> <tr> <td></td> <td>38 30 (20) 10 0</td> <td>20</td> <td></td> </tr> <tr> <td colspan="2">Total Score</td> <td>3 A - 2</td> <td>67</td> </tr> </tbody> </table>		EVALUATION:		MAP NO.		Physical Condition				structure	(5) 3 2 0	5		grounds	2 (1) 0	1		neighborhood	3 (2) 0	2		Architectural value					38 (30) 20 10 0	30		Importance to neighborhood					14 (10) 5 0	10		Historical value					38 30 (20) 10 0	20		Total Score		3 A - 2	67
EVALUATION:		MAP NO.																																																	
Physical Condition																																																			
structure	(5) 3 2 0	5																																																	
grounds	2 (1) 0	1																																																	
neighborhood	3 (2) 0	2																																																	
Architectural value																																																			
	38 (30) 20 10 0	30																																																	
Importance to neighborhood																																																			
	14 (10) 5 0	10																																																	
Historical value																																																			
	38 30 (20) 10 0	20																																																	
Total Score		3 A - 2	67																																																
COMMENTS: J. D. JOHNSTON, A PROMINENT LOCAL BUILDER-ARCHITECT, CONSTRUCTED THIS LARGE RED BRICK, 3-STORY, FLAT-ROOFED, LATE VICTORIAN COMMERCIAL BLOCK WITH A BRACKETED, WOOD CORNICE FOR GEORGE A. WEAVER, A MERCHANT WHO OPERATED A STORE ON THE FIRST FLOOR SPECIALIZING IN "AGRICULTURAL IMPLEMENTS, WOODEN WARE, SEEDS, ETC." NOTE ORIGINAL WINDOW SASH, AND BRICK PILASTERS, AND DECORATIVE DIAMOND-SHAPED CERAMIC TILES IN CORNICE. A MASSIVE BLOCK WHICH RELATES WELL TO PUBLIC BUILDINGS ALONG BROADWAY.		ROAD 19-23 BROADWAY																																																	
ALTERATIONS: good _____ poor _____ none <input checked="" type="checkbox"/> Rare bldg. <input checked="" type="checkbox"/> Typical of its area _____		PRIORITY																																																	
SURVEYOR M.S. & J. H. AV Checked SUPERVISOR D. C. HV Checked		MAP NO.																																																	
DATE: JULY - AUGUST, 1975		ROAD 19-23 BROADWAY																																																	

Figure 44: Sample survey sheet.

rated on a 0, 2, 3, 5 scale, without regard to its architectural merits. Buildings assigned "5" are in excellent physical condition (original or altered). Those rated "3" are in good condition with only slight evidence of the need for improvements, such as repainting or minor repairs. Buildings rated "2" are in fair condition and may require substantial work, such as resheathing or repairs to porches, fenestration and so forth. Buildings rated "0" are in poor physical condition and probably require extensive work if they are to be retained. These ratings are based upon observation of the exterior only and do not reflect interior appearance or structural, electrical and mechanical conditions.

The evaluation of the grounds, either of a building or a site, is rated on a 0, 1, 2 scale. Those that are in good condition and are a visual asset to the environment are assigned "2." "1" indicates that the grounds do not detract from the surrounding area. The "0" rating applies to grounds that have a negative impact on the environs.

The evaluation of the neighborhood's physical condition is based on a 0, 2, 3 scale. "Neighborhood," in this context, denotes the immediate area surrounding a surveyed property and does not necessarily reflect physical features such as street blocks or demographic boundaries. Neighborhoods rated "3" are characterized by a uniformly high standard of maintenance of both buildings and grounds. Those assigned a "2" have well kept properties in much of the area but also have sections where the need for improvement is readily apparent. "0" ratings are used for areas which, for the most part, detract from the visual quality of the community as a whole.

Architectural ratings are assigned on a 0, 10, 20, 30, 38 scale. "38" is reserved for a generally small number of buildings deemed of outstanding importance to the community and which, in most cases, are also of at least regional significance. The "30" rating indicates a building of meritorious architectural quality, well above the local norm. "20s" and "10s" constitute the majority of buildings surveyed. They are of local value by virtue of interesting or unusual architectural features or because they are good representatives of building types which afford an index to the community's physical development. Buildings rated "30" and "20" are essential to the historic character of Newport. They provide a visual con-

text which defines the historic quality of the city and its very individual subsections and create an important background to the key structures rated "38." Buildings rated "0" are undistinguished architecturally and make no positive contribution to the physical environment. Structures that have been extensively and unsympathetically altered are given lower ratings than similar buildings in their original state.

A property's importance to its neighborhood is rated on a 0, 5, 10, 14 scale, with "neighborhood" used according to the above definition. "14" denotes a property that is a key visual landmark, of the utmost importance to the visual integrity of its environs. Those rated "10" make an important visual contribution either by virtue of individually distinguished qualities or due to characteristics of form, scale and massing which help maintain the visual continuity of the surrounding area. The "5" rating indicates a minor, but positive, contribution in either of the above respects or a property which may be of visual interest unto itself, but one which is not especially compatible with its physical environment. "0" applies to properties which have a decisively negative effect on the neighborhood.

Historical value is rated on a 0, 10, 20, 30, 38 scale. "38" is assigned to properties associated with individuals (including architects), organizations or events which are of historical significance on the national level. Those of regional or primary local importance are rated "30." "20" applies to entries related to less significant local developments and also includes buildings about which little is known at present but which, by virtue of their age, are considered to make a major contribution to the community's historic environment. "10" denotes limited local historical value. "0" is used to designate properties of no known historical interest at the time the survey was undertaken.

For planning purposes, surveyed buildings, monuments and sites are depicted on a 1:50 scale map of the West Broadway Neighborhood (see sample detail of survey map in Figure 45). For quick reference, each building is identified by its address, period/style designation and by architectural and historical ratings. If an "A" has been added after a building's architectural rating, the property is deemed important to the neighborhood's visual fabric and its

loss would result in damage to the environment.

Upon completion of the survey, duplicate copies of all materials are submitted to the Historical Preservation Commission. After final approval, one set of the survey forms and map is placed on file at the Commission's office (150 Benefit Street, Providence) and another set is placed at the Newport Planning Department (City Hall, Newport). Map copies will also be on file at the Division of Statewide Planning (265 Melrose Street, Providence).

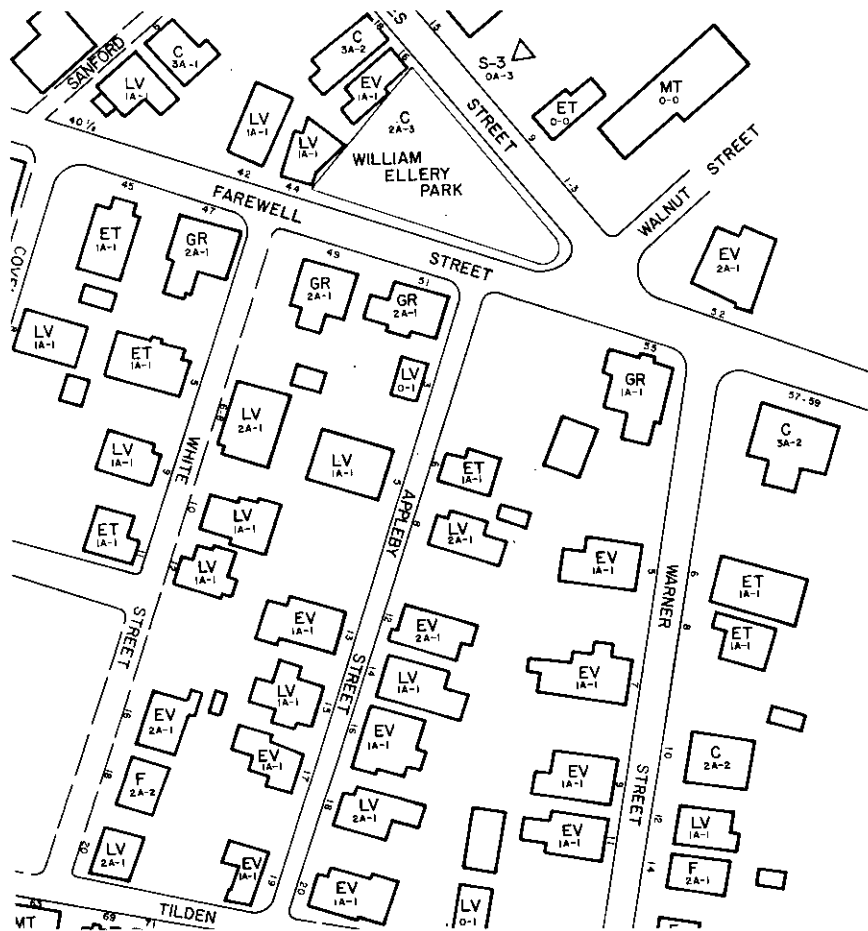


Figure 45: Sample detail of survey map.

APPENDIX E: INVENTORY

The following structures and sites in the West Broadway Neighborhood are of architectural, environmental, historical or archeological importance. Each entry has significance either in itself, by association or, in the case of some buildings, as representative examples of a common architectural type.

Entries include a property's historic name, common name, date(s) of construction and major alterations and/or additions, physical description and historical background. Unless otherwise indicated, all buildings are of wood-frame construction. A property is also identified by one or more broad period time frames: early (1636-1715), Colonial (1700-1800), Federal (1775-1840), Greek Revival (1825-1865), Early Victorian (1840-1870), Late Victorian (1870-1910), early twentieth century (1900-1940), mid-twentieth century (1940-1975) and late twentieth century (1975-present). Entries are listed alphabetically by street and then in numerical order by street number. Parks and historical cemeteries are alphabetically listed by name.

The names associated with many buildings (such as 8 Appleby Street, the Joshua A. Williams House) are either current names or the names of the earliest-known owner(s) or occupant, taken for the most part from city directories or deed research; and the majority of building dates are based upon stylistic analysis, map histories, newspaper accounts and city directories. More extensive research could change some of these designations.

In reviewing this inventory, it should be recognized that these listings represent only those properties most essential to the proper conveyance of the West Broadway Neighborhood's historic identity. Surrounding and supporting these are a wealth of less known properties which, as a group, do much to enhance the area's overall historic and social character and contribute to an understanding of its growth. The final survey map, available at the Historical Preservation Commission and Newport City Hall, should facilitate an understanding of the relationship of these structures to their environment.

KEY

- * Within a National Historic Landmark District (listed in the National Register of Historic Places).
** Within a recommended National Register Historic District Extension.
† Within the Newport Historic District.
NRF Newport Restoration Foundation Property.
NHS Newport Historical Society Property.
PSNC Preservation Society of Newport County Property.

APPLEBY STREET

- 8* **Joshua A. Williams House** (c. 1876): A well preserved, 1½-story, gable-roofed, Late Victorian cottage with decorative wooden trim around the porch and cornice and an arched 2-over-2 window in the front gable.

BRIDGE STREET

- 6*† **House** (c. 1750): A rebuilt, 2½-story, Colonial cottage, with a broad gambrel roof and a central chimney. In 1974, it was moved to its present site from Dartmouth, Massachusetts, by the Newport Restoration Foundation. (NRF)

BROADWAY

- 1-5*† **Pardon Clarke House** (before 1783): Pardon Clarke bought this property from John and Martha James, who had inherited it in 1751 from Dr. William Arnold. This 2½-story, Colonial house with a gambrel roof was built before 1783 when Clarke sold the house and lot to Parker Hall of Middletown. Andrew Winslow, a blacksmith, bought the corner half of it in 1809 and set up his hay scales; his heirs released it to Sarah Sherman in 1845. The house has been extensively altered on the first floor and is in poor condition.
2-6*† **Governor Peleg Sanford House** (before 1700, altered c. 1845 and 1976): This 2½-story, gable-roofed building with a full-length, gabled monitor contains a 17th-century house, built on property owned by Governor Peleg Sanford,

which was enlarged in the Greek Revival period. Recently renovated to show its 17th-century overhang, the Greek Revival trim has recently been replaced by 18th-century detailing. Sanford's daughter, Bridget, married Job Almy. The earliest deed found is one dated 1723 when Jeremiah Wilcox sold the house formerly belonging to Thomas Mallet to Job Almy. It remained in the Almy family until 1827.

- 9-11*† **William T. Libby Block** (1893): A small, 3-story, flat-roofed, Late Victorian commercial building designed by Colonel James Fludder and constructed by A. H. Bishop. There is a store on the first floor and apartments are above. A pedimented balcony is on the second floor flanked by oriels. The cornice design on the third floor bears the building's construction date within a central arch.

- 12-18*† **William H. Stanhope House** (c. 1815, alterations c. 1840 and c. 1890): Although altered for commercial activity on the first floor, the upper floors of this fine 3-story, hip-roofed, Federal house are well preserved with noteworthy Greek Revival trim on the second floor.

- 17*† **Wanton-Lyman-Hazard House** (before 1700, altered c. 1765) (Figure 6): Originally built by Stephen Mumford, the core of this 2½-story, early Colonial house with a gable roof is Newport's best preserved and least altered example of late medieval, domestic architectural construction. As originally built, the house had one room on either side of its large, central chimney and there probably was a kitchen ell at the rear. The typical 17th-century, steeply pitched, gable roof is kicked out in front to take a huge plaster, coved cornice, indicating an attempt on the part of the original builder to break away from the simple, 17th-century treatment. Owned by Richard Ward, a colonial governor, and later by the Tory Martin Howard, Jr., a Loyalist pamphleteer, the house was

the scene of the local Stamp Act riot in August, 1765. John Wanton purchased the property at public auction a month later, at which time the house underwent extensive repairs and remodeling which may have included installation of the pedimented front door. Most of its existing elaboration of structural detail and ornamentation reflects the Georgian ideas that had firmly taken root in the colonies by the mid-18th century. In 1781, John Wanton's daughter, Polly, married Daniel Lyman, a major in General Heath's army, and her father gave them the house. Their daughter, Harriet, married Benjamin Hazard, and the house remained in the Hazard family until it was purchased by the Newport Historical Society in 1927. In that year, Norman M. Isham guided the restoration of the building in such a way as to save as many interesting architectural features as possible. (Open to the public.) (NHS)

- 19-23* **Weaver Block** (1892): J. D. Johnston, a prominent local builder-architect, constructed this large red brick, 3-story, flat-roofed, Late Victorian commercial block with a bracketed, wood cornice for George A. Weaver, a merchant who operated a store on the first floor specializing in "agricultural implements, wooden ware, seeds, etc."

- 20-24*† **Nicholas Easton and John Manchester House** (before 1783): A 2-story, gable-roofed, Colonial house with a wide, overhanging cornice. In 1783, Nicholas Easton and John Manchester bought this lot with two dwelling houses on it from William and Mary Davis. It was the property John Davis owned in 1729. Isaac Manchester sold it, still with two dwelling houses, to James Perry in 1797. Alexander McGregor, a locally prominent builder-architect, bought it in 1859; and Cyrus H. Peckham, a carpenter and builder, bought it in 1874.

- 26-30½*† **Edward Stanhope House** (1792, altered 1893): According to a chimney plate

- recorded by G. H. Richardson, this 2-story, Colonial house with a gambrel roof was built by Edward Stanhope, a baker, in 1792. Stanhope bought the lot with buildings from James Davis in 1790. Remodeled in 1893, the lower floor is used for shops.
- 41* **Newport City Hall** (1898-1900, altered 1927) (Figure 36): Designed by the prominent Newport builder-architect J.D. Johnston, this large, 4-story, cut-granite Late Victorian civic structure originally had an elaborate mansard roof with iron cresting and a glass-enclosed, domed tower over the central pavilion. Remodeled in 1927 following a fire, the resulting alterations to the upper floors compromise the exuberance of the former Second Empire design.
- 42* **John D. Dennis House** (c. 1815): A 2-story, Federal building with a hip roof. Built on a triangular corner lot at the intersection of Broadway and Marlborough Street, it is a prominent landmark along Broadway's streetscape. The first floor of this house, extensively remodeled for commercial use, has been a pharmacy since the late 19th century.
- 43* **Townsend Industrial School (School Administration Building)** (1893): Built on a high stone foundation, this 2½-story, Late Victorian, red brick school-house with a slate-covered hip roof and gabled dormers was designed by Colonel James Fludder.
- 45* **Rogers High School (Thompson Junior High School)** (1905): A plain, 3-story, early 20th-century, red brick school-house with a flat roof, characterized by a rusticated, arched, central, recessed entrance and Georgian Revival lintels, stringcourses and quoins. Herbert Warren Lull, the Superintendent of Rogers High School in 1905, studied New England school architecture extensively and greatly influenced the design of this building.
- 57* **St. Joseph's Catholic Church** (1911): Designed by the Providence architectural firm of Murphy, Hindle and Wright, this early 20th-century, Renaissance-inspired church is constructed of beige brick on a cruciform plan with side aisles, clerestory and an intersecting gable roof. Of special note are the circular and arched stained-glass windows and the decorative patterned brick in the wall fabric. A 2½-story, early 20th-century, beige brick rectory with a hip roof, gabled dormers and a rear ell, is located on the eastern corner of the property facing Mann Avenue. The congregation traces its origins back to Newport's first Catholic parish, consisting primarily of Irish Catholic laborers who had come from Boston to work on the construction of Fort Adams.
- 58* **Charles Spooner House** (before 1850, altered 1893): Although remodeled in 1893 for commercial use on the first floor and closed off on the second floor, this 2½-story, Early Victorian building with a gable roof retains most of its original wall fabric, including period window detailing. Spooner operated a meat market in this structure in the 1870s.
- 112-114* **Bonanza Bus Station** (1966): A mid-twentieth century, 1½-story, red brick bus station with shed roofs, designed by Sasaki, Dawson and DeMay in joint venture with Kent, Cruise and Partners.
- 116-118* **Heath-Peckham House** (before 1758): A 2-story, Colonial house with a gable roof, extensively remodeled for commercial use. John Heath, a cordwainer who probably worked nearby at the leather tanneries, lived there. In 1763, the lot was sold with a house on it to Benoni Peckham, barber, and peruke (wig) maker.
- 130** **Tisdall Block** (c. 1900) (Figure 35): A 3-story, Late Victorian, brick-ended commercial block with a symmetrical facade and 1st-floor store fronts. A central recessed balcony is on the second floor flanked by oriels. There are slate-roofed, gabled dormers on the third floor.
- 144** **Thomas T. Franklin Block** (c. 1876): This 2½-story, Late Victorian, gable-roofed structure with noteworthy window hoods and a bracketed cornice was raised to accommodate the addition of a modern store front. Franklin, a baker, lived and worked in this building.
- 150** **Franklin House** (c. 1820): A noteworthy, 2-story, gable-roofed, Federal house with Greek Revival pilasters above the 1st-floor shops.
- 156-160** **William F. Wilbor House** (c. 1865): A well proportioned, 2½-story, Early Victorian house with a gable roof, remodeled on the first floor for a shop. It retains the window caps and bracketed cornice which were probably crafted by Wilbor, the carpenter who originally lived there.
- 167* **First Presbyterian Church** (1892) (Figure 37): Designed by the builder-architect J. D. Johnston, this Late Victorian church with a steeply pitched, hip roof is a good example of Richardsonian Romanesque architecture, characterized by random ashlar masonry, arched windows and doors and rounded turrets. This building is a prominent landmark along Broadway's streetscape. The Soldiers' and Sailors' Monument in front of the church was erected by Charles E. Lawton and the Citizens of Newport in 1890 "In memory of the brave men who fought for their flag, that the nation might live." The bronze statue, set on a large Westerly granite base, consists of a pair of soldiers, one kneeling and the other standing. A cannon pointing west has also been placed at the western apex of the green. A smaller bronze statue of two horses set on a circular granite fountain, flanked by large ship anchors, was erected nearby on the north-east side of Calvert Street "To the memory of Alfred Gwynne Vanderbilt who perished on the S. S. Lusitania in the thirty-eighth year of his age - May 7, 1915." Both memorials are enclosed by simple, cast-iron fences.
- 172-184** **Israel F. Lake House** (c. 1815) (see cover): Holding an important place along

Broadway's streetscape, "Lake's Korner," the site of a neighborhood grocery in the 19th century, is a 2½-story, hip-roofed Federal house which has been altered for commercial use.

BURNSIDE AVENUE

15* **James Egan House** (c. 1900): A 2½-story, gable-roofed, Late Victorian house with clapboard siding on the first floor and ornamental cut shingling on the second and third floors. Originally owned by a saloon keeper, this house is more decoratively elaborate than most in the survey area.

75* **James Walsh House** (1866): This very simple, Early Victorian, 1½-story, laborer's cottage with a gable roof was built by William E. Tripp. It is a representative housing type in the West Broadway residential area.

78* **Bridget Sullivan House** (c. 1884): This 2½-story, Late Victorian house with a gable roof retains its original, sawn, decorative trim in the gable despite recent asbestos siding. Bridget Sullivan, a widow, owned a number of properties in the 1880s and probably rented out this house. It is a common housing type in the West Broadway residential area.

80* **House** (c. 1715): Moved to this site between 1859 and 1876, the early history of this 2-story, gable-roofed Colonial house has not been successfully traced. The wide overhanging cornice and narrow 12-over-12 sash indicate that it was built during the first quarter of the 18th century.

CALEB EARLE STREET

3-17** **Manuel F. Carrellas Block** (c. 1915): A large, 3-story, early 20th-century, Colonial Revival, commercial and residential block with a flat roof. It exhibits a complex, symmetrical, 4-bay facade of 1st-floor store fronts surmounted by a central pair of 2nd- and 3rd-floor, bay windows, flanked by oriels, and decorative 3rd-floor recessed balconies with

turned railings. A simple bracketed cornice extends across the roofline. The building's original owner was a Broadway boot-and-shoe dealer who lived on Callender Avenue.

CALLENDER AVENUE

12* **J. Stevenson House** (c. 1865): A typical, 2½-story, gable-roofed, Early Victorian, working-class residence with a front porch framed by decorative turned posts and brackets.

22* **T. Sullivan House** (before 1830): This altered 2½-story, Federal house with a gable roof was moved to this location by 1859.

64* **J. Langley House** (c. 1865): A typical, 1½-story, Early Victorian cottage with a gable roof, sited gable end to the street. It has an enclosed 1st-floor porch.

CHARLES STREET

19*† **John Taylor House (Lieutenant Etienne Decatur House)** (c. 1714): This small, 2½-story, Colonial half house with a gambrel roof was, in the mid-18th century, the home of Lieutenant Etienne Decatur, French naval officer and grandfather of Commodore Stephen Decatur (1779-1820), hero of the War of 1812. It originally stood at the head of Washington Square to the right of the Colony House. In 1714, John Taylor owned the lot, and the house was probably built during the first quarter of the century. Taylor still owned it in 1763. In 1783, Robert Brayton bought it. In 1823, Sarah Gardiner gave it to her sister, the wife of Levi Gale. In 1833, the Gales moved it to Charles Feké's garden lot on Charles Street to make room for their new Greek Revival house, which, itself, was moved to 85 Touro Street in 1925.

40*† **William C. Irish House** (c. 1840) (Figure 21): A fine, 2½-story, Greek Revival house with a gable roof and noteworthy period entranceway, window caps, pilasters, frieze and cornice. Originally the home of Irish, a master mariner, the

house was sold in 1847 to Thomas J. Cuywith, and, in 1871, Alice Hillbridge bought it. She bequeathed it to Mary Wood, wife of Andrew T. Wood, a West Broadway carriage manufacturer. It is the neighborhood's best example of Greek Revival domestic architecture.

*** JOHN CLARKE BURIALGROUND** (est. 17th century, altered mid-19th century): Located near the northeast corner of West Broadway and Callender Avenue, this small, walled, family burial ground was established by the Reverend John Clarke. Clarke voluntarily abandoned the Colony of Massachusetts for the principal reason of seeking liberty of conscience. He settled in Newport, where, in 1644, he founded a Baptist Church. Clarke was sent to England and represented the Colony of Rhode Island as chief agent in the procurement of the King Charles II Charter of 1663. The burial ground was completely restored in the mid-19th century. A white marble gravestone now stands over Clarke's grave.

***† CODDINGTON BURIAL GROUND** (est. 17th century): Located on the southwest corner of Farewell and North Baptist streets, and enclosed by a low granite wall, this small, ancient burial ground was part of colonial Governor William Coddington's original land grant in Newport. Coddington was one of the signers of the Portsmouth Compact, an agreement to ensure civil and religious liberty. He was chief officer or "judge" of the Colony of Rhode Island from March 7, 1638, to March 12, 1640, and held its first governorship from March 12, 1640, to May 19, 1647. In addition to William Coddington, five other colonial governors are interred there. They are William Coddington, Jr., Nicholas Easton, John Easton, Henry Bull and John Wanton.

CODDINGTON STREET

2*† The Reverend Daniel Wightman House

(c. 1694): This much altered, 2-story, central-chimney, Colonial residence was built by Daniel Wightman, a carpenter-minister, who came to Newport from Kingstown in the early 1690s to become the second pastor of the Six Principles Baptist Church (est. 1656). The original structure is hidden by a very plain, Late Victorian shell with a truncated-gable roof. Inside, flared gunstock corner posts support chamfered ceiling beams. The summer beams are large and exposed in all four of the original rooms, and the small stair entry opens in front of a large brick chimney set on a foundation of stone.

6*† William Hookey House (c. 1721): William Hookey, the grandson of Daniel Wightman and a goldsmith by trade, owned and lived in this 17th-century Rhode Island type, 1½-story house. The house was probably built soon after the Reverend Daniel Wightman bought the land from Francis Brinley in 1721, since the timber frame is probably too light for a 17th-century date.

COLLINS STREET

10* George A. Simmons House (c. 1800, altered c. 1895): An altered, 2-story, hip-roofed, Federal house with original wall fabric and 6-over-6 windows. A 1st-floor, commercial store front facing Collins Street was added to the building during the Late Victorian period.

*** COMMON BURYING-GROUND** (est. 1640): Given to the Newport settlement by the Reverend John Clarke, a founder of Aquidneck Island and organizer of the First Baptist Church, the Common Burying Ground at the northern end of Farewell Street has been in continuous use since the mid-17th century. The earliest extant markers are from the 1660s. The cemetery contains approximately three thousand memorial monuments; of these, eight hundred date before 1800. The Burying-Ground is divided into two sec-

tions: one for freemen and the other for slaves. Two roads curve across the cemetery; the northern road serves as a boundary between the two areas. The freemen section to the south contains the greatest number of stones (many of them grouped in family plots) as well as the oldest stones in the Burying-Ground. In the northern slave section there are fewer stones with more space surrounding each. The Common Burying-Ground contains the graves of William Ellery, a signer of the Declaration of Independence, and Henry Marchant, who first introduced the concept of separation of church and state at the Continental Congress. In addition, four colonial governors are buried there: Richard and Samuel Ward, and Samuel and John Cranston. The Common Burying-Ground is also distinguished for the excellence of its grave-stone sculpture, including colonial stonework by William Mumford, John Stevens I, II and III and John Bull.

COVELL STREET

9* Benjamin F. Downing House (c. 1865): A large, 3-story, mansard-roofed, Early Victorian house with an ornate wooden front porch, shingled wall fabric and ridge-roofed dormers. The relatively elaborate architectural detailing is probably the work of its early carpenter-owner, Benjamin F. Downing.

EDWARD STREET

27* Jonathan Fitzgerald House (c. 1875): This typical 1½-story, gable-roofed laborer's cottage is in original, although neglected, condition and has a distinctive front door containing a pair of arched glass panes.

31* Ellen Peters House (c. 1880): A well maintained, gable-roofed, 1½-story, Late Victorian house with a decorative sawn railing on its front porch.

37* Michael J. Marks House (c. 1880): This Late Victorian, 2½-story, laborer's house with a gable roof has a simple hip-roofed

front porch. The decorative trim includes delicately turned porch railings and posts, shingle patterning and applied, sawn, wooden fleurs-de-lys.

***† EISENHOWER PARK** (1800, alterations through 1960) (Figures 17 and 23): Located in Washington Square and originally known as Newport's "Great Common" on which the local schoolhouse and water pump stood and near which Long Wharf, the Colony House and Brick Market were built, this area has always been a center for community activity. The park on this site, known as the Parade in the 19th century, was laid out in 1800 and lined with Lombardy poplars presented by Louis Toussard, a major in the French army. The Parade's landscaping changed during the 19th century. New walks, plantings, trees and fences appeared and the water pump was transformed into a granite fountain at the foot of the Parade. On September 10, 1885, a statue of Commodore Oliver Hazard Perry, sculpted by Captain William G. Turner of Newport, was dedicated in memory of his heroism at the Battle of Lake Erie. In July, 1960, President Dwight D. Eisenhower attended the dedication of the park named in his honor. Eisenhower Park remains the focal point of Washington Square, despite the need for landscaping improvements.

***† WILLIAM ELLERY PARK** (1766) (Figure 16): To commemorate the repeal of the Stamp Act in March, 1766, William Read deeded in trust to William Ellery and others a small triangle of land at the corner of Farewell and Thames streets near which the original "liberty tree" grew. This tree was cut down by British occupation forces during the American Revolution but another was planted in April, 1783. The present one was planted in 1897 and rededicated in 1919 when Henrietta Ellery deeded the park to the city.

**** EQUALITY PARK** (c. 1865) (Figure 15): Located on Broadway at Equality Park Place, this well maintained triangular green, with shade trees, benches, an anchor, a naval artillery gun and a commemorative monument, is enclosed by a simple cast-iron railing. Equality Park marks the site on which the auxiliary boats of the British sloop *Liberty* were burned on July 19, 1769, by the citizens of Newport who had previously destroyed the *Liberty*. This event is considered the first overt act of violence in America against Great Britain.

EQUALITY PARK PLACE

4 Engine House and Ward Room** (1884) (see cover): This Late Victorian, Queen Anne, red brick and granite, 2½-story, fire station, with a gable roof is an important architectural landmark at Equality Park. Although the building's square tower has been shortened, this distinctive structure, designed by the locally prominent architectural firm of George C. Mason and Son, is well preserved.

EQUALITY PARK WEST

2-4, 6 Timothy B. Murphy Houses** (1890-1891) (Figure 29): This pair of similar, 2½-story, Late Victorian, hip-roofed duplex houses with bay windows was built for real-estate investment by a local market gardener who may have resided in one of the apartments. J. D. Johnston, a local builder-architect, designed 2-4, (and probably 6) Equality Park West and John Melville was the builder.

8 John A. Congdon House** (c. 1903): An irregularly massed, 2½-story, hip-roofed, Late Victorian, Queen Anne residence with projecting porches, bay windows, gables and dormers. It is among the best examples of its type in the West Broadway residential area.

10 Matilda Barnes House** (1879) (Figure 28): Constructed by the local builder-architect J. D. Johnston, this fine 2½-story, intersecting-gable-roofed, Late Victorian resi-

dence with a simple, framed, entrance porch along the first floor holds a prominent position in the streetscape around Equality Park.

FAREWELL STREET

11* Liberty Block (c. 1875) (Figure 33): This Early Victorian, red brick, 3-story, commercial building with a flat roof is trimmed with granite and by an ornate cornice. Used by Thomas S. Burdick for building carriages throughout the late 19th and early 20th centuries, it is known as the Liberty Block because of its association with Liberty Park, the small green nearby.

31* Hadwen-Shaw House (c. 1805): A 2½-story, gable-roofed, Federal house, with a central chimney and a fanlight doorway. The building was probably enlarged by William Shaw when he purchased it in 1805 from John Hadwen.

32*† Schoolhouse (c. 1845) (Figure 25): This simply ornamented, Early Victorian, 2½-story building with a gable roof, which formerly stood on the site of the Mumford School, has been adapted for residential use. Its present location had been the site of Newport's Second Baptist Church since the late seventeenth century. The early structure was replaced in 1834 by an elaborate Gothic Revival church designed by Russell Warren (see title page) which, unfortunately, was demolished.

33* Rodman-Sherman House (c. 1711, altered c. 1818): An extensively rebuilt, 2½-story, Colonial house with its gable roof set end to the street. Of note is an attractive fanlight entranceway on the north elevation. Jackson's Map of 1853 shows a Society of Friends schoolhouse there as early as 1711-1712. In 1787, Clarke Rodman lived there and, in 1818, the Society of Friends sold "The Schoolhouse lot and house" to Elijah Sherman. Most of the architectural detail is post-Revolutionary, and the house was probably rebuilt by Sherman. It was later

owned by George P. Lawton who operated the livery and boarding stable on Marlborough Street. (NRF)

34*† Schoolhouse (c. 1845) (Figure 25): A poorly altered, 2½-story schoolhouse with a gable roof; it originally stood on the Mumford School site. The building has been converted into an apartment house.

35* Oliver H. P. and Ida M. Gladding House (c. 1900): This 2½-story, Late Victorian, Queen Anne house with a gable roof was the home of a confectionary and fruit merchant on Broadway. Although simple in design, the building exhibits shingle wall patterning and some unusual sawn detailing around the recessed corner entrance porch.

41* Mumford School (1909): Designed by Monahan and Meikle, this red brick, 2-story, Colonial Revival school building with a flat roof is set on a high stone foundation with a sandstone water table. Of note are the large colonial style entranceways, lintels, stringcourse and bold parapet.

43* William K. Covell House (c. 1800, altered c. 1875): An altered, 2½-story, Federal residence of a locally prominent boat-building and merchant family. It has a Late Victorian hip-on-mansard roof, segmentally arched dormers and interior chimneys.

47* William B. Smith House (c. 1840): An altered, 2½-story, gable-roofed, Greek Revival house. It was the home of a local blacksmith.

49* George L. White House (c. 1840): A well preserved, 2½-story, Greek Revival house with a gable roof. It retains its Early Victorian entranceway with sidelights, original window trim and corner pilasters.

51* Captain Gideon Almy House (c. 1840): A 2½-story, gable-roofed, Greek Revival house with a small shed-roofed wing to the south. The Early Victorian entranceway has been altered by the addition of new steps.

57-59* William and Joseph Cozzens House (Coz-

zens-Stevens House (c. 1760): This 2½-story, Colonial, double house with a gambrel roof has been well restored; it was built and lived in by William and Joseph Cozzens, hat makers. Paul Cartwright bought it in 1787. Later owners were William Langley, John Northam and William Stevens.

GOULD STREET

- 7** House** (c. 1895): This 2½-story, Late Victorian, Queen Anne building with a pedimented gable roof has a U-shaped porch with a projecting entrance pediment surmounted by a corner balcony.
- 12** James T. Kaul House** (1879): A small, 2-story, Late Victorian cottage with a mansard roof built by Alex McIntosh for a Newport contractor and sand-and-gravel supplier. Of note are the decorative porch posts and gabled dormers.
- 14** Walter N. Smith House** (c. 1879): A small, 2-story, Late Victorian cottage with a mansard roof. It is similar to the Kaul House.
- 18** Patrick Shea House** (1879): A small, 2-story, Late Victorian cottage with a mansard roof. It is similar to the Kaul and Smith houses.
- 20** Albert E. Kenyon House** (1880): A small, Late Victorian, 1½-story, carpenter's home with a gable-roof, a front porch with turned railings and decorative sawn trim around the cornice.
- 30** John A. Murphy House** (c. 1886): This large, Late Victorian, 2½-story house with a gable roof has a full-length, gabled, center-entrance pavilion with an open porch covered by an entrance hood. There is a central pointed window at the cornice which complements the gabled dormers. A Marlborough Street blacksmith and wheelwright originally lived there.
- 42** Patrick Horgan House** (c. 1900) (Figure 30): A well preserved, 2½-story, Late Victorian, Queen Anne house with a gable roof and an irregularly massed facade. Of note are the front bay window and the

decorative sawn trim along the front porch. The house was built by Horgan, a locally prominent realtor.

- * ISLAND CEMETERY** (est. 1836): By the early 19th century, land for family plots in the Common Burying-Ground had become scarce and, in 1836, the Town of Newport purchased the tract of land northeast of the Burying-Ground for the new Island Cemetery. The following year, the park-like avenues of the cemetery were laid out by Henry Bull and William W. Freeborn in a regular grid system in line with the Common Burying-Ground and Warner Street boundaries. Plots later purchased, to the north and east, were designed according to a grid which parallels Van Zandt Avenue. The latter section includes four circles which add to the scenic quality of the cemetery which is located on a hill. The memorial monuments in the Island Cemetery are more individualistic in design, less crowded in layout and more frequently grandiose than those in the Common Burying-Ground. Four Rhode Island, 19th-century governors are buried there: William C. Gibbs, William C. Cozzens, Charles C. Van Zandt and George Peabody Wetmore. In addition, Commodore Oliver Hazard Perry, hero of the Battle of Lake Erie during the War of 1812, and his brother, Commodore Matthew C. Perry, are buried there. The Island Cemetery is also the burial place of the outstanding Victorian architect, Richard Morris Hunt. The cemetery office (1901-1902) on Warner Street, designed by Herbert Wilson, is a Late Victorian, 1½-story, red brick building with a broad arched entrance and a central clock tower. The Late Victorian, Neoclassical temple-form receiving vault (1894) was designed by Edwin Wilbar. The Belmont Memorial Chapel (1886-1888), a picturesque, 1½-story, Late Victorian, Richardsonian Romanesque building, is constructed of rock-faced brownstone according to plans by George C.

Mason and Son and is a focal point of the cemetery.

JOHNSON COURT

- 3* Old African Methodist Episcopal Church** (c. 1857, altered 1883): This plain, 1½-story, Early Victorian structure with a gable roof was part of the building formerly owned by the African Methodist Episcopal Church (Inc. 1863) from 1857 to 1883. By 1875, the church, which had a seating capacity of 151, had become too small for the rapidly expanding congregation, and, on May 22, 1883, the property was sold and divided. One portion was moved and used as a barn and the other part was converted into the house on the site.
- 10* John H. Fisher House** (c. 1858): Fisher, a waiter and, later, a grocer, lived in this plain, 1½-story, Early Victorian house with a gable roof, similar in type to the Walsh House (75 Burnside Avenue) but better preserved.

KINGSTON AVENUE

- 65* Michael Harris House** (c. 1880): This unusual, 2½-story, Late Victorian, Shingle Style house with a gable roof has an attractive bay window on the recessed 1st-floor facade and shingled corner brackets.
- *† LIBERTY PARK** (before 1729): This "Common," located at the southwest corner of Farewell and Marlborough streets, was given to the Town of Newport by Major Nathaniel Sheffield, Daniel Thurston and another Newporter prior to 1729 as a "mustering place for the melechias." Today, this small rectangular green has two mature shade trees and is enclosed by a cement-post and iron-rail fence.

MARLBOROUGH STREET

- 2*† John Coddington House** (c. 1730): An extensively rebuilt, 2½-story, Colonial house with a low-pitched, gambrel roof.

In 1723, Nathaniel Coddington gave the old Governor William Coddington House (1641) together with the land between Marlborough, Thames, Coddington and Charles streets to his son, John. The new house was built before John's death in 1732. The shell hood over the entrance is a reproduction of the hood carved by John Stevens for the Daniel Ayrault House (demolished) built by Richard Munday in 1739. The original hood is now installed on the Barney Street entrance of the Sabbatarian Meetinghouse. The renovation of the Coddington House and the reproduction carved hood were executed by the Newport Restoration Foundation. (NRF)

12*† St. Paul's Methodist Church (St. Paul's United Methodist Church) (1806, altered 1842, 1881 and 1930, addition c. 1960) (Figure 19): This 2-story, gable-roofed, Federal church was raised in 1842 when the vestry was added. Following a fire in 1881, the building was reconstructed "in conformity with the present architecture of the church" according to plans by the Reverend Thomas W. Silloway, an architect from Boston. The entranceway, flanked by arched, stained-glass windows, projects from a shallow, pedimented pavilion which contains a large, stained-glass Palladian window in the center of the 2nd-floor facade. The church tower, which has lost its applied wooden ornamentation, consists of a hexagonal belfry surmounted by a smaller, domed hexagonal element and a weather vane. In 1930, the T. T. Pitman Room was added to the northern end of the building, and, in the mid-20th century a 1-story parish house with a pedimented gable roof was added to the west of the church. Of special note is the sanctuary, the only major Federal interior in Newport.

13*† Newport County Jail (Newport Police Department) (c. 1772, addition c. 1800, altered c. 1960) (Figure 10): Built under

the supervision of George Lawton and Oliver Ring Warner, the original, Colonial, brick, 2½-story prison was enlarged about 1800 by the addition of a new entrance pavilion with an intersecting-gable roof and a larger gable-roofed wing to the east. In use as a correctional institution for Newport County since the late 18th century, further interior remodeling was made about 1960 for its contemporary use as a police station.

26*† White Horse Tavern (before 1673, altered c. 1780) (Figure 5): This extensively restored, Colonial, 2½-story house was operated as a tavern by the Mayes and Nichols families from about 1687 until 1901. The tavern served as a center of local affairs, including Town Council meetings, throughout Newport's early years. During the construction of the Colony House, the General Assembly and Criminal Court held meetings at the tavern. Although the house's late 17th-century construction is somewhat concealed by the broad gambrel roof which Walter Nichols added after his return to Newport following the British occupation, the original house's great chamfered girts and summer beams, pilastered brick chimney with curved walls and coves and narrow front-hall stairway are evident inside. The White Horse Tavern was restored in the 1950s under the direction of The Preservation Society of Newport County. (Open to the public.) (PSNC)

30* The Meetinghouse of the Society of Friends (1699, alterations through 1867) (Figure 4): This extensively restored, 2½-story, rectangular meetinghouse, with a gable roof and a shorter 2½-story wing to the north, served as a yearly meeting place for the Society of Friends throughout New England from 1699 to 1905. The present restoration of this museum building, which reflects its appearance from 1807 to 1857, incorporates sections built in 1699, 1729 and 1807. Three centuries of the Society's history

in Newport and New England are presented in the building with the aid of photographic displays and models. (Open to the public.) (NHS)

21-41* George P. Lawton Livery Stable (c. 1870): A large, 2½-story, Late Victorian building, with a gambrel roof and shed dormers, which was originally a local livery stable. A 1½-story, gambrel-roofed wing has been added to the west. The entire structure has been adapted for new commercial uses.

44* Historic Mill Site (17th century?): The triangular parcel of land at Branch Street, now occupied by a small, concrete, early 20th-century, flat-roofed building which has been used as a gas station, was the site of an early Newport mill. Archeological evidence of this structure may be extant underground.

NORTH BAPTIST STREET

10*† William H. Harvey House (1897): A well maintained, 1½-story, gable-roofed, Late Victorian residence which was originally owned by a surveyor of lumber. An oriel and bay window are on the facade, and unusual, ornate, scroll brackets adorn the turned posts of the front porch.

POND AVENUE

2½-4 Patrick Horgan Houses** (1873): This matching pair of well preserved, 1½-story, Late Victorian, cottages with gable roofs and plain detailing was built by Horgan, a prominent local realtor, as a speculative venture.

18 Nicholas Dillon House** (c. 1873) (Figure 31): A well preserved, 1½-story, gable-roofed, Late Victorian cottage with a front porch; it originally was a carpenter's home. A decorative sawn porch railing, a pair of arched 2-over-2 windows in the gable and an applied sawn border beneath the cornice comprise its architectural detailing.

32 Daniel and John Galvin House** (c. 1900): A typical, Late Victorian, 1½-story cot-

tage with a gable roof and a front porch. Of note are the original stained-glass front door and the turned porch supports with scroll brackets.

- 36** Daniel and John Galvin House** (c. 1900): This 1½-story, gable-roofed, Late Victorian cottage, with a hip-roofed entrance porch supported by plain posts with small decorative brackets, is typical of many houses in the West Broadway residential area.

ST. MARY'S CATHOLIC CEMETERY (est. 1877): Located on Warner Street, east of the Island Cemetery, this sectarian cemetery is densely developed. The graves are marked with crosses which are inscribed with the names of Newport's 19th- and 20th-century Irish community.

SANFORD STREET

- 6*† Braman House** (c. 1760): This well preserved, 2½-story, Colonial residence with a gable roof has a noteworthy recessed entranceway, 12-over-12 sash with splayed lintels and a central chimney.

*** SOCIETY OF FRIENDS BURIAL GROUND** (est. 17th century): Bounded by Tilden Avenue and Feke, Edward and White streets, this large, simply landscaped green contains a small section of 17th- and 18th-century plain slate gravestones which reflect the austere manner in which the Society of Friends regarded the burial of their dead. Gideon Wanton, colonial governor from 1745 to 1748, is interred there. The burial ground is enclosed by a chain-link fence.

SPRING STREET

- 30*† First Baptist Church (United Baptist Church)**, (1846, altered 1949): An extensively rebuilt, Greek Revival church with a pedimented gable roof, characterized by a pedimented entrance pavilion, rectangular stained-glass windows and a tiered tower with a louvered belfry and

spire. It stands on the site of the meeting house built in 1738 and is the fourth building for the church. The first was at Green End. The second, built in 1707, stood on the northeast corner of West Broadway and Callender Avenue. The church parsonage (1885) on the eastern corner of the property was designed by Colonel James Fludder. It is a 2½-story, Late Victorian, Queen Anne house with an elaborate porch and an unusual domed oriel.

- 58*† Benjamin Barney House** (before 1730, altered 1922): This 2½-story, broad gambrel-roofed, Colonial house was built with a very heavy enclosed frame, including summer beams. Benjamin Barney sold the house and lot to Jacob Barney in 1730. In 1922, the house was raised to accommodate an early 20th-century, cement-block, commercial addition on the first floor.

- 60*† Joseph Tweedy House** (before 1720): A recently renovated, 2½-story, gable-on-hip-roofed Colonial house. The bay windows are new additions. In 1709, Walter Clarke sold the land to Elizabeth Newby, who in 1720 left the land and house to her daughter, Sarah Rider. It remained in the Rider family until 1784. Colonel de Buzelot, Chief of Brigade, Regiment d'Auxonne, was quartered there during the French stay in Newport during the American Revolution.

THAMES STREET

- 11*† William Ellery House Site** (Figure 16): This overgrown, grassy lot was the site of the home of the American patriot William Ellery (1727-1820). Ellery is known best as a signer of the Declaration of Independence and as a Congressional member from 1776 to 1786. He was also appointed Collector of Customs in Newport in 1790. The site merits a permanent historical marker and is in need of proper landscaping.
- 15*† Gabriel V. Gardiner House** (1863): A

fine, 2½-story, Early Victorian, Italianate residence with a hip roof and gabled dormers. This building was designed by a locally prominent architect, George C. Mason, for Gardiner, an "Indian physician." The fenestration is symmetrical, consisting of a pair of full-length windows flanking the central entranceway, above which are large 6-over-6 panes with decorative window caps; there is a central, arched, 4-over-4 window above the door.

- 18*† Johnson-Braman House** (c. 1715): A restored, 2½-story, gable-roofed, Colonial house of heavy-frame construction with splayed lintels. Merriam Johnson, a widow, offered the house for sale in 1774 according to the earliest known record. In 1788, she sold it to David Braman, a caulker. (NRF)

- 23-27*† George B. Hazard House** (c. 1876): This remodeled, 2-story, Late Victorian, Shingle Style residence has a recessed southeast corner entry, a central doorway with a pedimented hood, flanking pentagon bays and a hip roof. It has been converted to double occupancy.

- 24*† Braman House** (c. 1805): A restored, 2½-story, Colonial residence with a pedimented side entrance and side-lights, 12-over-12, pegged, double-hung windows and a gable roof. Moved to its present location between 1859 and 1876, this house's early history is unknown, although its construction suggests a late 18th-century date.

- 26*† David Braman, Jr. House** (c. 1780): This restored 2½-story, half house, with a side entrance, 12-over-12, double-hung windows and splayed lintels, a large central chimney and a gable roof, stands on part of John Sanford's original estate acquired by David Braman in 1806. When David Braman, Sr. sold the property to his son, David, a cordwainer (shoemaker), in 1813, it was described as a lot, but the heavy construction, the large chimney and some of the details suggest that part of the older Ezekiel Burroughs House,

pulled down during the British occupation of Newport, may have survived and been built into the present house.

- 29*† The John Stevens Shop** (after 1757) (Figure 7): In 1705, John Stevens established a shop in Newport specializing in stone carving and lettering. John Stevens, III bought the lot at this site from Israel Woodward sometime after 1757. The Stevens family, consisting of stone cutters, marble workers, painters, glaziers, surveyors and map makers, operated a shop there until 1927. John Benson, Sr., renovated the stonemason shop between 1927 and 1935. His son, John Benson, a sculptor, continues the family business today.
- 30*† John Stevens House** (c. 1709, altered after 1758): This 2½-story, Colonial residence, with 12-over-12, double-hung, pegged sash, a gable roof and a wide overhanging cornice, was in the Stevens family of stonecutters for over two centuries. A plat in the Newport Historical Society shows that John Stevens owned the land in 1745, and G. H. Richardson notes that Stevens built the southern section in 1709 and the northern part in 1750. The house was enlarged sometime after 1758.
- 34*† Phillip Stevens House** (c. 1752): A restored, 2½-story, Colonial residence with a pedimented entranceway, 12-over-12, double-hung, pegged sash, a gable roof and an interior chimney. John Stevens originally owned the land. In 1816, Phillip Stevens, a painter and glazier, bought the house, and, in 1876, the Stevens heirs sold it to George Popple.
- 36*† Roas-Cole House** (c. 1750): A restored, 2-story, Colonial residence with a gambrel roof set end to the street, a side entranceway and 6-over-6, double-hung windows. In 1745, Richard Roas owned the land. In 1760, Roas sold the lot with a house to James Keith, a merchant. In 1791, William Cole bought the house, and, in 1803, John Williams bought it. James and William Stevens, who ac-

quired it in 1812, sold it to William Covell, a boatbuilder, in 1829, and it remained in the Covell family until 1940.

- 42*† James Nicholl House** (before 1759): A 2½-story, altered, Colonial residence with a gable roof, a recessed central entranceway, a 2-story wing and a rear 2-story ell. In 1759, Nicholl sold the house and lot to Dr. James Keith.
- 44*† Job Bennett House** (c. 1721): A restored, 2½-story, Colonial residence with a gable-on-hip roof and a large central chimney. The interior stairway, with its heavy turned balusters, wooden sheathing and closed stringcourse, is in keeping with its early date, as is the huge kitchen fireplace.
- 52*† Jeremiah Lawton House** (c. 1740): A restored, 2½-story, Colonial residence with a gable roof, a central pedimented entranceway, molded window caps, pegged, 6-over-6, double-hung windows, a rear ell with 12-over-12, double-hung windows and two interior chimneys. In 1714, Jonathan Lawton, a shopkeeper, bought a "garden spot of land" from John Hammett, a scrivener. In 1744, Jonathan Lawton, a house carpenter, bought the lot with a house from Jeremiah Lawton. The property remained in the Lawton family until Thomas and Joseph Weaver, hatters, bought it in 1816.
- 53-55*† House** (c. 1750): An extensively rebuilt, 2½-story, gable-roofed Colonial house with 17th-century framing, a central, pedimented entranceway and a central chimney. To the north of the main section is a 1-story wing with a gable roof and an interior end chimney. In 1974, the house was moved to its present site from Johnston, Rhode Island, by the Newport Restoration Foundation. (NRF)
- 57*† House** (c. 1750): An extensively rebuilt, 2½-story, Colonial house with a gable roof, a central, pedimented entranceway and a central chimney. In 1975, the house was moved to its present site

from Assonet, Massachusetts, by the Newport Restoration Foundation. (NRF)

- 58*† Captain William Read House** (c. 1760): A rebuilt, 2½-story, Colonial residence with a gambrel roof set end to the street. Captain William Read, donor of the land for William Ellery Park at the junction of Farewell and Thames streets, lived there prior to the Revolution. His son, John, inherited the property, and William Lovie owned it in 1850. (NRF)
- 60-64*† William Marchant House** (c. 1796): This 2½-story, Colonial residence with a gable roof stands on the site of Eleazer Trevett's house and joinery shop which was destroyed by the British. In 1785, Henry Marchant purchased the property from Trevett with only the shop, and, in 1796, Marchant gave the lot and shop to his son, William, who built the present house.
- 67-69*† Richardson House** (c. 1760): A restored, 2-story, Colonial residence with a gable-on-hip roof and a large central chimney. Of note are the elaborate, pedimented entranceway with its raised 6-panel door, the 12-over-12 sash and the molded window caps. Prior to 1785, the house and lot were owned by the Richardson family. In that year, Henry Peckham, who had been deeded the property from Thomas Richardson, son of Ebenezer, sold it to Elizabeth Irish. In 1798, McIntosh Alexander, a mariner, bought the property, and, in 1829, his widow sold the "Red house in the Main Street" to William Slocum who kept it until 1872. (NRF)
- 73-75*† Jonathan Almy House** (c. 1750): A restored, 2-story, Colonial residence with a gable roof, two interior chimneys, an elaborate fantlight entranceway and 12-over-12 windows. In 1733, Thomas Richardson bought some of John Coddington's land. In 1801, when the heirs of Ebenezer Richardson sold this lot to Jonathan Heath, no house was mentioned, but it was there by 1824. G. H. Richardson says it was moved there,

which accords with the early architectural style of the house. Heath's widow sold the house to Jonathan Almy in 1836.

- 77*† Betsey Coddington House** (c. 1735): This long, 2½-story, Colonial residence which has a steeply pitched, gable roof, may have been built by Nathaniel Coddington, who gave John Coddington the land "with buildings" in 1721. The entranceway, with its unusual cushion frieze and heavy fanlight, suggests a date of about 1735 or 1740. In 1822, Betsey Coddington sold the house to James Hart, a rigger, who sold it to Edward Jones in 1894.
- 79*† Dr. Henry Jackson House (Mt. Olivet Baptist Church)** (c. 1840, altered c. 1897, addition 1933): A 2½-story, Greek Revival building with a gable roof sited gable end to the street. The house has an enclosed, Late Victorian, entrance porch. In 1897, it became the site of the Mt. Olivet Baptist Church, at which time an addition was constructed by Benjamin F. Tanner, the builder of the house. In 1933, a large, red brick, 1-story addition with a gable roof was added, sited back from the street with a new, main, segmentally arched doorway.
- 80*† Captain Ebenezer Vose House** (before 1744): A raised, 2½-story, Colonial residence with a gambrel roof and a northern wing, with shops on the first floor. In 1732, John Coddington owned the land, but the plat made when he sold his own house in 1744 shows that Captain Vose then owned this land along the southern side of Coddington Street. The property remained in the Vose family until Joseph Sherman bought it in 1837. He sold it to Thomas Lawton in 1892.
- 82*† Joseph and Thomas Coen House** (c. 1865): This 2½-story, Early Victorian residence with a mansard roof exhibits fine period detailing. Of note are the entranceway with its Italianate hood, window caps, vertical rope moldings, the bracketed cornice and the gabled dormers.

- 127*† Brick Market** (1762-1763) (Figure 9): The Newport merchant Peter Harrison, a noted colonial amateur architect, donated his architectural services to the town for the construction of a public market house. Harrison turned to his English architectural books for this design, selecting as a model the large gallery at Somerset House in London, designed by Inigo Jones and John Webb and published by Colen Campbell in *Vitruvius Britannicus* (London, 1717), Volume I, as Plate 16. Despite modifications, the design, which was one of the most academic in the colonies, is unusually close to the original. The market is a rectangular, 3-story, red brick, Colonial, Late Georgian style structure with a low hip roof. It was built with open arches along the first floor having seven arches on the long side and three arches on the short side. The windows on the second floor, which are located between Ionic pilasters, have alternating gabled and segmental pediments. The upper floors were used for retail dry-goods shops and offices. All rentals and profits from the building went to the Newport town treasury to supply a public granary. After the Revolution, the upper part of the building housed a printing office and, in 1793, the upper stories were remodeled as a theater and were used for this purpose until 1799. In 1842, the building was altered to serve as the Town Hall. The third floor was removed and the second floor made into a large room with galleries on three sides. The 1st-floor arches were fitted with windows and doors and this section was used for stores. From 1853 to 1900, the old market served as Newport's City Hall. In 1928, under the supervision of Norman M. Isham, the third floor was reconstructed and the exterior was restored. Two years later, the interior was completely rebuilt. Today, the first floor is still used as a shop. (Open to the public.)

TILDEN AVENUE

- 37* Bush House** (c. 1845): A representative, 2½-story, Early Victorian, gable-roofed house with a center entrance, symmetrical fenestration and a bracketed open porch to the south which is enclosed by a delicate, turned railing.
- 53* Michael F. Shay House** (c. 1865): Originally the home of a Newport carriage manufacturer, this typical, 2½-story, Early Victorian cottage with a gable roof has a decorative front porch with an unusual, 2-story, square tower to the south. Of note are the bay window on the north elevation and the pair of arched, 2-over-2 windows in the gable.
- 69* Nicholas White House** (c. 1775): A well preserved, 1½-story, Colonial cottage with a gambrel roof and shed dormers, similar to the Pike-Aylsworth House (10 Warner Street). It was owned by a grocer in the early 19th century.

TOURO STREET

- 3-9*† Henry B. Young Building** (1861, alterations through c. 1965): An extensively altered, brick, 2-story, flat-roofed, Early Victorian, commercial block holding an important site at the corner of Thames and Touro streets. Alterations include the recent installation of pseudo-Colonial store fronts, the painting of the 2nd-floor facade and the removal of the third floor. Of note are the original sandstone quoins and window caps on the second floor.
- 13-19*† Harry P. Horgan Building** (c. 1925): Built on the site of the Perry House, a major hotel in Newport during the late 19th century, this red brick, 2-story, early 20th-century, Georgian Revival commercial block with a flat roof holds a prominent place in Washington Square's streetscape and is typical of other commercial buildings in the area.
- 21-25*† Opera House** (1867, alterations through c. 1960) (Figure 22): Behind the uncoursed stone and stuccoed facade of this

movie theater is the building which originally housed Newport's Opera House, a large 4-story, Early Victorian, Second Empire block with a mansard roof built by J. Rudolf for P. C. Shanahan.

- 29*† Peter Buliod House (Commodore Oliver Hazard Perry House)** (before 1757) (Figure 13): This 3-story, Colonial house with a hip roof and a pair of large interior chimneys was originally constructed by Peter Buliod. Moses Levy owned it in 1760 and willed it to Moses Seixas in 1792. In 1795, when the new Rhode Island Bank was opened with Seixas as cashier, the house became the bank building. A French billeting list places Marechal DeBeville, the billeting officer, and his aide-de-camp, DeBeville, with Moses Levi. Oliver Hazard Perry bought the house in 1818, and it remained in the Perry family until 1865. The Buliod House, which is currently being restored under the direction of the Newport Restoration Foundation, has once again become a distinctive Washington Square landmark. (NRF)
- 37*† Joseph Rogers House (Headquarters for The Preservation Society of Newport County)** (c. 1790) (Figure 18): Built by Joseph Rogers, a merchant, this 3-story, hip-roofed Federal house has a fine pedimented entranceway with a fanlight and 12-over-12 fenestration. Rogers' heirs sold it to the Reverend Thomas Dunn in 1823, and St. Joseph's Catholic Church acquired it in 1887. In 1961, the building was restored in memory of Charles Patterson Van Pelt by Dr. and Mrs. David Van Pelt, and today serves as headquarters for The Preservation Society. (PSNC)
- 39*† St. Joseph's Old Parochial Residence** (1887): Designed by the local builder-architect J. D. Johnston, this small 2½-story, Late Victorian rectory with a steeply pitched, red slate, hip roof is characterized by a gabled portico which is decorated by Gothic Revival open wooden tracery and surmounted by a

central lancet window with crosshatched tracery on the second floor and a gabled dormer on the third floor. Double windows around the building also contain crosshatched tracery. The projecting, hip-roofed bay on the east facade is characterized by a long bay window on the first floor and a gabled dormer on the third floor.

- 48*† The Town Spring Site (Gold's Texaco Service Station)** (1639): A small bronze marker, set in a planting bed by the door of the mid-20th-century gasoline station now on this site, identifies the location of the historic spring of the early Newport settlement. During the 18th and 19th centuries, water from the spring was pumped underground through wooden pipes to a trough at the apex of Washington Square.
- 49*† Zion Episcopal Church (Jane Pickens Theatre)** (1835, alterations through 1976) (Figure 20): Designed by the prominent Rhode Island architect Russell Warren, this extensively remodeled, 2½-story, Greek Revival church with a pedimented gable roof originally had an imposing open Ionic portico. In the late 19th and early 20th centuries, St. Joseph's Catholic Church owned it. During the 20th century, the entrance was enclosed, a marquee was added and the building has served as a movie house.
- 51*† Joshua Wilbour House** (1800-1802): A 3-story, Federal house with a low hip roof and a pair of large interior chimneys, probably built by Joshua Wilbour, a housewright. In 1802, Wilbour sold the property to John Wood, a mariner, who in turn sold it in 1809 to William Ellery, III, son of the signer of the Declaration of Independence. During the 1840s, the house was rented out for several Newport summer seasons. The Ellery family sold the house to Isaac Gould, a merchant-tailor, in 1852, and, in 1877, William Sherman bought the property. The house remained in the Sherman family through the mid-20th

century and is currently undergoing extensive restoration under the direction of the Newport Restoration Foundation. (NRF)

- 63*† James Groff House** (c. 1876): Built for a mason, this 3-story, Late Victorian house with a mansard roof and gabled dormers is characterized by a 3-story tower and a 2-story front porch framed by turned railings and posts with decorative wooden brackets and trim.

WARNER STREET

- 10* Pike-Aylsworth House** (c. 1770) (Figure 14): This altered, 1½-story, Colonial cottage with a gambrel roof and shed dormers is similar in type to the Nicholas White House (69 Tilden Avenue). In 1770, Timothy Balch sold the lot of land to Deacon Joseph Pike, who built the house. In 1811, his heirs sold the property to Thomas Aylsworth.
- 53** House** (c. 1800): A rectangular, 2-story, hip-roofed, Federal house with dentils bordering the cornice. The building, moved to this site between 1893 and 1907, is representative of several houses which were moved into the West Broadway residential area in the 19th century for which no early history is known.

WASHINGTON SQUARE

- 8*† Rathburn-Gardner-Riviera House (Newport National-Old Colony Bank)** (c. 1722, altered c. 1740 and c. 1950) (Figure 12): This 2½-story, Colonial building with a gambrel roof has a central entranceway and pedimented dormers. The brick walls were installed by the bank around 1950. In 1722, Governor John Gardner bought the land and house from John Rathburn. Gardner probably enlarged the house between 1722 and 1758. In 1763, George Gardner inherited the house. In 1793, Abraham R. Riviera bought the house, and, in 1804, it became the Newport Bank.
- 10*† The Savings Bank of Newport** (1929) (Figure 39): An elaborate, red brick, early

20th-century, Neoclassical, 1-story bank, designed by Thompson Engineering of Boston. The facade consists of a central entrance and a series of five, tall, arched windows set between marble Corinthian pilasters with a shallow, full-length portico supported by marble Corinthian columns, doubled at the ends. Similar fenestration appears at the bank's side elevations. A marble parapet surrounds the flat roof and there is a bank teller's window at the rear of the building.

22-24*† Rhode Island Lodge Number 12 - I.O.O.F.

(c. 1955): A red brick, 2-story, early 20th-century Revival building with a first floor was partially commercial use in the in the facade's incongruous and graphics. The window the 2nd-floor facade is original and was brick Market. Of note on or are the well proportioned 14-over-14 windows with pedimented transoms and columns and the smaller, pedimented windows which flank the arched, recessed entranceway. A street provides access to a meeting room on the second floor. The building's wall fabric is accented by a stone plaque. Rhode Island Lodge Number 12 — altered, a molded concrete parapet.

altered c. 1955 and brick, stone-trimmed, 20th-century, Georgian Revival building with a flat roof. Its were extensively reworked mid-20th century. The way on the west side of original. The second floor by a stringcourse, quoins, windows, a projecting pediment with a wooden cornice pediment (within which is a elliptical window) and a

brick parapet.

38*† Rhode Island Hospital Trust National Bank (c. 1865, altered 1936): In 1936, the Early Victorian, Second Empire commercial block on this site was extensively rebuilt, resulting in a 2-story, red brick, stone-trimmed, early 20th-century, Georgian Revival structure with a flat roof. Of note is the central, recessed entranceway with a fanlight surmounted by a broken pediment set on thin, fluted columns. Fenestration is symmetrical and consists of 12-over-12 windows bordered by 6-over-6 windows on the first floor and 9-over-6 windows on the second floor, all with splayed lintels. A wooden cornice and parapet with balustrade surmounts the roofline. A 1-story wing on the west elevation and a large, stuccoed, 2-story rear ell are attached to the main building. Since the late 19th century, the structure was occupied by several banks, including the National Exchange, Island Savings and Aquidneck National.

50*† Army-Navy YMCA (1911) (Figure 38): This vacant, 5-story, early 20th-century, Beaux-Arts style facility has a 1st-floor facade of finished white ashlar. The white brick wall fabric of the upper floors is surmounted by an altered stone cornice, decorated with painted terra-cotta reliefs, and a flat roof. Of note are the fine carved moldings around the doorway and windows on the first floor and the elaborate stone entablature between the first and second floors.

***† Colony House** (1739-1741) (Figure 8): This historic Colonial civic building designed by Richard Munday is a red brick, 2½-story, rectangular structure with an intersecting, truncated-gable roof and segmentally arched dormers. The facade exhibits a rusticated-freestone basement story, quoins, stringcourse and door and window frames with a central entranceway surmounted by an elaborate balcony, truncated gable and cupola. Built to house the General Assembly of the Colony of Rhode Island, the Colony House

also served as a center for public meetings and religious and social functions. The death of George II, the succession of George III and the Colonies acceptance of the Declaration of Independence were among the momentous events proclaimed from the 2nd-floor balcony. During the Revolution, the Colony House served as a hospital for the British and later the French forces quartered in Newport. When General George Washington came to Newport to visit the newly arrived French army, a banquet was held in the great hall on the first floor. From 1790 until the dedication of the new State House in Providence in 1900, the May sessions of the Rhode Island legislature were held in the Colony House. The restoration of the Colony House was completed in 1932 under the direction of Norman M. Isham. In 1972, some exterior and interior renovation was undertaken by the Rhode Island Historical Preservation Commission with a grant from the Department of Housing and Urban Development, and the National Park Service supplied another grant for further interior renovation. Suitable furnishings are being provided by the Daughters of the American Revolution. (Open to the public.)

***† Newport County Courthouse** (1926): Designed by W. Cornell Appleton, this brick, 2½-story, Georgian Revival building with a gable roof and hipped dormers is accented by a shallow, 2-story, pedimented portico with Ionic stone columns and pilasters and Georgian Revival lintels, quoins and stringcourse.

WEST BROADWAY

1* Patrick P. Burke Building (1891): This fine, 3-story, Late Victorian, Shingle Style, commercial building with a flat roof is characterized by a shingled turret attached to the northwest corner of the second and third floors. Of note are the decorative stained glass around the shop windows, the patterned-shingle wall fab-

ric and the large projecting cornice. Burke built the structure for his saloon and cigar store and lived on the upper floors.

- 20* **USO Building (Martin Luther King, Jr. Community Center)** (1944) (Figure 40): Originally built by the Federal Works Agency as a USO building for Black, World War II servicemen not allowed in the Washington Square YMCA, this large, mid-20th-century complex of plain, 2-story cement-block buildings with low-pitched gable roofs is currently the headquarters for an active neighborhood recreational and social service program.

WHITE STREET

- 16* **Joseph O. Barker House** (c. 1860): A well preserved, 1½-story, Early Victorian cottage with a gable roof and a well proportioned central entranceway with flanking vertical panes; it was originally owned by a general laborer.
- 18* **Teixeira House** (c. 1790): Thought to have been moved to this site from Washington Square prior to 1850, this recently rehabilitated, 2½-story, Federal house with a gable roof, central chimney and an attractive fanlight entranceway is an architectural focal point at the Burial Ground of the Society of Friends.
- 20* **Patrick McKenny House** (c. 1876): A well preserved, 2½-story, Late Victorian house with a gable roof; it was built for a laborer's home. Typical of several houses in the West Broadway residential area, this one is visually important along the streetscape around the Burial Ground of the Society of Friends.

APPENDIX F: PERTINENT AGENCIES

Local

- Church-Community Corporation, 40 Dearborn Street, Newport, Rhode Island 02840
- Newport City Council, Mayor's Office, City Hall, Newport, Rhode Island 02840
- Newport County Chamber of Commerce, 10 America's Cup Avenue, Newport, Rhode Island 02840
- Newport Historic District Commission, c/o Brian Pelletier; Chairman, 30 Sherman Street, Newport, Rhode Island 02840
- Newport Historical Society, 82 Touro Street, Newport, Rhode Island 02840
- Newport Planning Board, c/o Charles Soliozy, Chairman, 29 Red Cross Avenue, Newport, Rhode Island 02840
- Newport Planning Department, City Hall, Newport, Rhode Island 02840
- Newport Public Library, Aquidneck Park, Newport, Rhode Island 02840
- Newport Public Works Department, City Hall, Newport, Rhode Island 02840
- Newport Redevelopment Agency, City Hall, Newport, Rhode Island 02840
- Newport Restoration Foundation, 41 Mary Street, Newport, Rhode Island 02840
- Newport Rotary Club, c/o Joseph Bell Nichols, President, Packer Braman Agency, Long Wharf Mall, Newport, Rhode Island 02840
- Newport School Department, Townsend Building, 43 Broadway, Newport, Rhode Island 02840
- Oldport Association Inc., 37 Touro Street, Newport, Rhode Island 02840
- Operation Clapboard, Inc., c/o Mrs. Elisabeth Morris Smith, President, 392 Thames Street, Newport, Rhode Island 02840

of Newport County, 37 Touro Street,
and 02840

thenaeum, 50 Bellevue Avenue, Newport,

de Island, 40 Bowen Street, Providence,

Heritage Foundation of Rhode Island, A. B. VanLiew, President,
c/o Rhode Island Hospital Trust National Bank, Providence,
Rhode Island 02903

League of Rhode Island Historical Societies, c/o Dr. Siebert J.
Goldowsky, 458 Wayland Avenue, Providence, Rhode Island
02906

The Rhode Island Black Heritage Society, 110 Benevolent Street,
Providence, Rhode Island 02906

Rhode Island Council on the Arts, 4365 Post Road, East Greenwich,
Rhode Island 02818

Rhode Island Department of Community Affairs, 150 Washington
Street, Providence, Rhode Island 02903

Rhode Island Department of Economic Development, One Weybosset
Hill, Providence, Rhode Island 02903

Rhode Island Department of Natural Resources, 83 Park Street, Provi-
dence, Rhode Island 02908

Rhode Island Department of Transportation, State Office Building,
Smith Street, Providence, Rhode Island 02903

Rhode Island Foundation, 15 Westminster Street, Providence, Rhode
Island 02903

Rhode Island Foundation for Historical Archeology, c/o E. Andrew
Mowbray, Chairman, 222 West Exchange Street, Providence,
Rhode Island 02903

Rhode Island Graves Registration Commission, c/o Edwin W. Connelly,
46 Aborn Street, Providence, Rhode Island 02903

Rhode Island Historical Preservation Commission, Old State House,
150 Benefit Street, Providence, Rhode Island 02903

The Rhode Island Historical Society, John Brown House, 52 Power
Street, Providence, Rhode Island 02906

Rhode Island Jewish Historical Association, 130 Sessions Street,
Providence, Rhode Island 02906

Rhode Island Statewide Planning Program, 265 Melrose Street,
Providence, Rhode Island 02907

National

Advisory Council on Historic Preservation, 1522 K Street, N.W.,
Washington, D.C. 20005

American Association for State and Local History, 1315 8th
Avenue, South, Nashville, Tennessee 37203

American Institute of Architects, Committee on the Preservation
of Historic Buildings, 1735 New York Avenue, N.W., Washing-
ton, D.C. 20006

National Endowment for the Arts, Washington, D.C. 20506

National Endowment for the Humanities, Washington, D.C. 20506

National Trust for Historic Preservation in the United States, 740-
748 Jackson Place, N.W., Washington, D.C. 20006

Society of Architectural Historians, 1700 Walnut Street, Philadel-
phia, Pennsylvania 19103

Society for the Preservation of New England Antiquities, 141 Cam-
bridge Street, Boston, Massachusetts 02114

United States Department of Housing and Urban Development,
451 7th Street, S.W., Washington, D.C. 20410

United States Department of the Interior, Bureau of Outdoor
Recreation, 18th and C Streets, N.W., Washington, D.C. 20240

United States Department of the Interior, National Park Service,
Office of Archaeology and Historic Preservation (Historic

American Buildings Survey, Historic American Engineering Record, National Historic Landmarks Program, National Register of Historic Places, Division of Archaeology), 18th and C streets, N.W., Washington, D.C. 20240

The Victorian Society in America, The Athenaeum, East Washington Square, Philadelphia, Pennsylvania 19106

BIBLIOGRAPHY

- American Irish Historical Society, *Journal*, Volumes I, II and XV.
- Bartlett, Irving Henry, *From Slave to Citizen; the Story of the Negro in Rhode Island*, foreword by Benjamin C. Clough, the Urban League of Rhode Island, Providence, 1972.
- Battle, Charles A., *Negroes on the Island of Rhode Island*, Newport, 1932.
- Bayles, Richard M. (ed.), *History of Newport County*, New York, 1888.
- Bicknell, Thomas Williams, *The History of the State of Rhode Island and Providence Plantations*, five volumes, New York, 1920.
- Bolhouse, Gladys and Antoinette F. Downing, Building Survey Notebooks (contains deed research), (unpublished), Newport Historical Society, Newport, 1945-1950.
- Bridenbaugh, Carl, *Cities in the Wilderness; The First Century of Urban Life in America, 1625-1742*, New York, 1955.
- Carroll, Charles, *Rhode Island; Three Centuries of Democracy*, four volumes, New York, 1932.
- Chase, David, Thesis Notes on Nineteenth-Century Newport (unpublished), Providence, 1974-1976.
- Coleman, Peter J., *The Transformation of Rhode Island*, Providence, 1963.
- Dictionary of American Biography*, Volume I-XI, New York, 1964.
- Dow, Charles H., *Newport Past and Present*, Newport, 1852.
- Downing, Antoinette Forrester, *Early Homes of Rhode Island*, Richmond, Virginia, 1937.
- Downing, Antoinette Forrester, and Vincent J. Scully, Jr., *The Architectural Heritage of Newport, Rhode Island*, Second Edition, New York, 1967.
- Field, Edward, *State of Rhode Island and Providence Plantations at the End of the Century: A History*, three volumes, Boston and Syracuse, 1902.
- Greene, Welcome Arnold, *The Providence Plantations for Two Hundred and Fifty Years*, Providence, 1886.
- History of the State of Rhode Island with Illustrations*, Hoag, Wade and Company, Philadelphia, 1878.
- Isham, Norman M., "The Brick Market," Special Number of *Old-Time New England*, Number 12, pp. 16-17, Number 13,

pp. 20-23; "The Old State House, or Colony House in Newport," in *Old-Time New England*, Volume 8, Number 2, December, 1917, pp. 1-22.

Mason, George Champlin, *Reminiscences of Newport*, Newport, 1884.

Newport Census Records for 1850 and 1870 (unpublished), The Rhode Island Historical Society, Providence.

Newport City Council, *Broadway-West Broadway-Washington Square Community Development Plan*, Newport, 1976.

Newport History, "Two Accounts of the Wanton-Lyman-Hazard House," Number 150, Volume 46, Part 2, Spring, 1973.

The Newport *Mercury*, Newport, 1850-1915.

Newport Planning Board, *Newport Master Plan*, Newport, 1972.

Newport Planning Board, and Candebub, Fleissig and Associates, *Master Plan, City of Newport, Rhode Island*, 1962.

Newport Planning Board, and United States Department of Health, Education and Welfare, *NEEDS*, 1972.

Newport Real Estate Record, Caldwell and Forsyth (realtors), Newport, 1882-1883.

Newport Town and City Directories (title varies), Boston, Newport and Providence, 1856-1940.

Newport Town and City Records, Newport City Hall, Newport, 1850-1976.

Newport Town Meeting Records, August, 1748, Vault B, Newport Historical Society, Newport.

Oldport Association, *Oldport Walking Tours, The Parade*, Newport, 1975.

Oldport Association, *The Wanton-Lyman-Hazard House, Newport, Rhode Island*, Newport, 1974.

Panaggio, Leonard J., *Portrait of Newport*, The Savings Bank of Newport, Newport, 1969.

Peterson, The Reverend Edward, *History of Rhode Island*, New York, 1853.

Providence *Journal*, Providence, 1855-1875.

Randall, Anne, *Newport: A Tour Guide*, Newport, 1970.

Redevelopment Agency of Newport, Rhode Island, and Candebub, Fleissig and Associates, *Program for Community Action*, 1970.

Rhode Island: A Guide to the Smallest State, Federal Writers' Project, Boston, 1937.

Richardson, George H., Notebooks (unpublished), Newport Historical Society, Newport.

Shurtleff, Arthur A. *Newport, Rhode Island, Report of Joint Committee on City Planning*, 1926.

Simister, Florence Parker, *Streets of the City: An Anecdotal History of Newport*, Providence, 1969.

Snow, Edwin M., M.D., *Report Upon The Census of Rhode Island, 1875*, Providence, 1877.

Maps:

Beers, D. G., and Company, *Atlas of the State of Rhode Island*, Philadelphia, 1870.

Blaskowitz, Charles, *A Plan of the Town of Newport, Rhode Island*, London, 1777.

Bull, Henry, *Newport in 1641*, Newport, 1830.

Dripps, M., *Map of Newport, Rhode Island*, New York, 1850.

Dripps, M., and B. I. Tilley, *Map of the City of Newport, Rhode Island*, New York and Newport, 1859.

Hopkins, G. M., *Atlas of the City of Newport, Rhode Island*, Philadelphia, 1883.

Hopkins, G. M., *City Atlas of Newport, Rhode Island*, Philadelphia, 1876.

Mumford, John, *Map of Newport*, Newport, 1712.

Richards, L. J., and Company, *Atlas of Newport, Rhode Island*, Springfield, Massachusetts, 1893.

Richards, L. J., and Company, *Atlas of the City of Newport and Towns of Middletown, and Portsmouth, Rhode Island*, Springfield, Massachusetts, 1907.

Sanborn Map Company, *Atlas of Newport, Jamestown, Middletown and Portsmouth, Rhode Island*, New York, 1921.

Stiles, The Reverend Ezra, *Map of Newport*, Newport, 1758.

Rhode Island Historical Preservation Commission

Frederick C. Williamson, State Historic Preservation Officer
Antoinette F. Downing, Chairman
Mrs. William Slater Allen
Winslow Ames
Senator Guido John Canulla, Rhode Island Senate, represented
by Mardelle H. Holt
Joseph A. Cirillo, Chairman, State Building Codes Commission
Nancy Hay
William Jordy
Albert T. Klyberg
Robert N. Lynch
Dennis Murphy, Director, Department of Natural Resources
James Roberson, Director, Department of Economic Development,
represented by David DePetrillo
Representative Matthew J. Smith, Rhode Island House of
Representatives, represented by John E. Graydon
Daniel W. Varin, Chief, Statewide Planning Program

Eric Hertfelder, Executive Director

Author: John F. A. Herzan

Review Committee: Winslow Ames
Antoinette F. Downing
Irving Haynes
William Jordy
Albert T. Klyberg

Staff Review: Eric Hertfelder
Pamela A. Kennedy
Keith N. Morgan
Elizabeth S. Warren

Editors: David Chase
Bernard Mendillo

Survey: John F. A. Herzan
Mimi M. Shanley

Cartography: Northern Consulting Associates Ltd.

Design and Layout: John F. A. Herzan
Michael Scanlon
Elizabeth S. Warren

Typing: April Fong Connors
Mildred A. Mann
Delma A. Nash