

National Register of Historic Places Inventory—Nomination Form

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See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

Historic Resources of Narragansett Pier, Rhode Island:
historic Partial Inventory, Historic and Architectural Resources

and/or common

2. Location

street & number Narragansett Pier Community Development Area N.A. not for publication
city, town Narragansett N.A vicinity of #2 - Rep. Claudine Schneider congressional district
state Rhode Island code 44 county Washington code 009

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> object	N.A. in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> religious
<input checked="" type="checkbox"/> Multiple Resource	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> scientific
		<input type="checkbox"/> no	<input type="checkbox"/> transportation
			<input type="checkbox"/> military
			<input type="checkbox"/> other: recreation

4. Owner of Property

name Multiple ownership. See historic district owner's lists and
street & number individual inventory sheets.

city, town _____ vicinity of _____ state _____

5. Location of Legal Description

courthouse, registry of deeds, etc. Narragansett Town Hall

street & number Fifth Avenue

city, town Narragansett state Rhode Island 02881

6. Representation in Existing Surveys

title Statewide Historical Preservation Report W-N-1:
Narragansett Pier, R. I. has this property been determined eligible? yes no

date February 1978 federal state county

depository for survey records Rhode Island Historical Preservation Commission

city, town Providence state Rhode Island 02903

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input checked="" type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input checked="" type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Describe the present and original (if known) physical appearance

Narragansett Pier is the residential and commercial center of the Town of Narragansett, a community of about 7,000 residents stretching along Narragansett Bay in south-central Rhode Island. The town's long, narrow dimensions cover approximately fourteen square miles of land. Narragansett Pier is located midway between the fishing villages near Point Judith to the south and a campus of the University of Rhode Island at the town's northern end. A quiet rural area throughout most of its history, the Pier underwent a dramatic transformation in the latter half of the nineteenth century when its long beach, one of the finest on the eastern seaboard, attracted throngs of Victorians desiring a fashionable seaside holiday. Narragansett Pier grew to be one of the major resort colonies in the United States following the Civil War, with dozens of mansard-roofed hotels and Italianate, Second Empire, Stick, Queen Anne, Colonial Revival, and Shingle Style cottages speedily appearing to accommodate the visitors. The Pier reached its prime by the 1880s and 1890s. Its social life centered at the beach and at the Narragansett Casino, a rambling shingle and stone structure designed by McKim, Mead and White. Two monumental towers by the ocean are the only fragment of the Casino that survived a fire in 1900, an incident presaging the Pier's decline in the twentieth century. As day visitors began to outnumber those staying for the summer season, business gradually fell off for the hotels. Today grassy lots cover most of the former hotel sites, leaving nineteenth-century cottages and the Towers as the chief physical reminders of the Pier's heyday.

The survey on which this nomination is based was conducted by the Rhode Island Historical Preservation Commission in 1977-78 and examined only Narragansett Pier, an area defined as the densely settled town center of some 300 buildings and about 300 additional structures scattered on the remaining heavily wooded land. The eastern boundary of the survey area is formed by the area's most prominent geographical feature, Narragansett Bay, which has a rocky shore on the Pier's southern end and the famous sandy beach to the north. The survey area's southern and western borders follow a zig-zag line along Bass Rock Road, Ocean Road, Windermere Road, and Gibson Avenue, continuing west along South Pier Road to State Route 108 (the principal access route to the area). Route 108 completes the western border and intersects the South Kingstown town line, which defines the boundary as it returns northeast. The line bisects Pettaquamscutt Cove and the Narrow River, which empty into the bay.

The land within these limits is generally flat, and contains several small ponds: Little Neck Pond, Lake Canonchet, and Sprague Pond. Swamps appear southwest of Sprague Pond and southeast of Pettaquamscutt Cove. Modern subdivisions of single-family houses surround sections of Kingstown Road, South Pier Road, and Earle's Court, while turn-of-the-century houses with some modern infill structures are concentrated on land near the bay. Adjacent to the beach is Pier Village, a mixed

(See Continuation Sheet #1)

8. Significance

Period	Areas of Significance—Check and justify below		
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government
		<input type="checkbox"/> invention	<input checked="" type="checkbox"/> other (specify) Resort/recrea

Specific dates 1840's et seq. **Builder/Architect** McKim, Mead and White; William Gibbons Preston; et al.

Statement of Significance (in one paragraph)

The properties included in the Narragansett Pier multiple resource nomination are almost entirely a product of the area's transformation during the late nineteenth century from agricultural countryside into a major summer resort colony as thousands of visitors were attracted to its sandy beach. The Pier joined Newport and Watch Hill, Rhode Island, and a host of other resort towns that mushroomed along the northeast Atlantic coast during this period as summer seaside holidays became a fashionable escape from increasingly crowded and industrialized cities. The hotels that housed a majority of visitors to the Pier disappeared as long-term guests declined in number and day visitors became predominant. Cottages built for personal or rental use provided a more private and spacious alternative to hotels, and those that remain are the most intact tangible evidence of Narragansett Pier's heyday. The variety in style, scale, and location displayed by the four residential clusters and one individual property included in this nomination reflects the wealth and taste of their builders and occupants. The judgement that these properties best represent significant aspects of the developmental, architectural, and social history of Narragansett Pier is based on the results of a comprehensive historical and architectural survey of the town undertaken in 1977-78 by the Rhode Island Historical Preservation Commission in conjunction with the Town of Narragansett.

HISTORICAL OVERVIEW:

Until the beginning of the nineteenth century the area which was to become Narragansett Pier was sparsely settled and used, if at all, for agricultural purposes. Narragansett Indians occupied what is now southern Rhode Island until defeated in King Philip's War in the 1670s. For many years prior to this conflict, European immigrants had settled in this area, leading the Rhode Island, Massachusetts, and Connecticut colonies to fight over control of the land until 1663, when a charter from the English government settled the dispute in Rhode Island's favor. The land was divided into farms, and by the early eighteenth century most of the area included in Narragansett Pier was owned by William Robinson, a gentleman farmer. When he died in 1751 the land was apportioned among his seven sons, one of whom, John, built a pier near the present site of the Towers around 1780 to improve transportation of local agricultural products. It is to this structure that Narragansett Pier owes its name. In a regional context, the wharf's commercial activity never compared with that at South Ferry, a busy seaport in the eighteenth and early nineteenth centuries (nearly all traces of which have subsequently disappeared) which was located several miles north of Narragansett Pier.

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commercial and residential complex created by an urban renewal project in 1971-72. Pier Village's twenty-eight-acre megablock replaces a commercial district that had experienced deterioration since the early twentieth century.

Information about the area's earliest periods of habitation is available only through excavation. Archeological investigations have revealed that the grassy plain near the south end of Pettaquamscutt Cove was the site of an Indian settlement during the Woodland Period (2000 B.C. to A.D. 1500). More recently Narragansett Indians, who dominated other tribes in southeastern New England, camped in the area until they were annihilated in King Philip's War. European involvement in the area began in the seventeenth century, when the area was divided for agricultural purposes. Around 1780 a pier to provide better means of transportation for farm produce was built near the present location of the Towers, and it is to this that Narragansett Pier owes its name. Mercantile and commercial interests grew around this location in the nineteenth century.

These activities were minor, however, in comparison to those generated by a new industry, tourism, which within a few decades supplanted agricultural and other trade and completely altered the area's appearance and character. The first people to take advantage of the fine sandy beach were area residents, who began to come in small numbers in the mid-1840s. Momentum for the community's growth really began, however, in 1848 when Joseph Dulles of Philadelphia, a business associate of a local mill owner, Rowland G. Hazard, visited the Pier. He was so favorably impressed that he returned the next summer with several other families to spend the season. They lodged at a farmhouse since no other accommodations existed, a problem remedied in 1856 when the Pier's first hotel, the Narragansett House, was established at the northwest corner of Ocean Road and Taylor Street (it was moved to Congdon Street in the late nineteenth century and subsequently demolished). This marked the beginning of the Pier's transformation from a small, quiet rural port into one of America's busiest and most popular seaside resorts. Between 1866 and 1871, ten hotels were erected at the Pier; they attracted guests regularly from New York, Philadelphia, Baltimore, Washington, Richmond, Louisville, Chicago, and St. Louis.

The hotels were architecturally homogeneous. Broad verandas edged the long, two-and-one-half to four-story main blocks of the wood-frame structures. Many featured mansard roofs and central towers. Lined one after another along Ocean Road, they must have been an imposing complement to the open expanse of the bay. Unfortunately, no hotels of this type remain. Greene Inn, burned and recently demolished, was designed by Boston architect William Gibbons Preston in the Shingle Style on a smaller and more intimate scale than the typical Narragansett Pier hotel. The Inn has suffered a serious fire since its listing on the National Register on June 24, 1976, and its future is uncertain at the time of this writing.

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Hotels provided accommodations for a majority of the visitors to Narragansett Pier, unlike many contemporary resort colonies where individual houses were most popular. The Pier, however, had a significant number of "cottages" ranging from small utilitarian structures to ostentatious, architect-designed summer homes. The first "villa" at the Pier, a mansard-roofed frame dwelling built for Charles E. Boon of Providence in 1869, still stands on Central Street marking the eastern end of the Central Street Historic District. Diagonally across the street are two other cottages built by Boon in 1870, the first in the community constructed specifically for rental purposes. These modestly ornamented one-and-one-half-story buildings were joined in the 1880s by grander dwellings further west on Central Street and on Caswell Street. Central Street lots were quite small, the location being extremely desirable because of the proximity to the beach and, after its opening in 1885, to the Narragansett Casino.

The building of churches in the 1870s and 1880s indicated the Pier's coming of age as a summer community. Four clustered around Central Street: the Presbyterian church at Boon and Rodman Streets (severely damaged by fire--now used as a garage); the Gothic Revival St.-Peter's-by-the-Sea Episcopal Church at Central and Caswell Streets; the shingled Baptist church just south of Central Street on Caswell; and a Catholic chapel on Rockland Street (recently demolished) which was joined in 1908 by a more substantial edifice named for St. Philomena, now dedicated to St. Thomas More.

It was recreation and not religion, however, that drew visitors to the Pier. The beach, with its long row of bath houses linked by a promenade, was the heart of the community, and it was here that everyone gathered to bathe in the sanctioned hours of the late morning and early afternoon. Adjacent to the beach is the Towers Historic District consisting of ten houses, the Life Saving Station, and the only remnant of the Narragansett Casino, the Towers, after which the district is named. The two massive stone towers connected by a broad stone arch over Ocean Road served as a monumental porte-cochère for the McKim, Mead and White-designed Casino, which housed a restaurant and various entertainments. From its opening in 1885 until its destruction by fire in 1900, the Casino was the most popular meeting place following the daily beach ritual. The Coast Guard Life Saving Station, built a few years later, and designed by the same firm, was nominated on June 30, 1976.

South and west of the Towers are cottages along Taylor and Mathewson Streets and Ocean Road, surrounded by empty lawns where the Casino and large hotels once stood. Among the cottages is one of the earliest structures in the area, 18 Mathewson Street, which probably dates from 1822 and, despite alterations and several moves, retains its Federal doorway with sidelights. The other cottages, still used as private residences or guest houses, display a variety of styles, including Second

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Empire, Italianate and Shingle, which were popular in the latter half of the nineteenth century.

Both the Central Street and Towers historic districts were dense residential areas, each property developed and designed individually. The Earls court Historic District shows a new trend, the planned cottage cluster, in which the architectural design and necessary services of a number of structures were coordinated and more open space was provided. Earls court, a project built by Edward Earle in 1886-87, included four large shingled dwellings of similar scale and ornamentation. These houses were situated on spacious lawns along both sides of Earles Court Road, which terminated at Gibson Avenue. Two of the original dwellings and a later guest house of a third remain, as does the tall stone base of the central water tower that served the houses. Across Gibson Avenue are four of the original six Sherry Cottages which once flanked a restaurant and common dining hall. The entire complex was designed by McKim, Mead and White for New York caterer and restaurateur Louis Sherry. The Shingle Style Sherry Cottages are almost identical, although varied enough in orientation and detailing to create a picturesque composition. Directly north of them on Gibson Avenue is the Aaron Wolff, Jr., House, a handsome Shingle Style residence built in the early 1890s. The Wolff house complements the Sherry Cottages and is a good example of the work of William G. Preston, who also designed Gardencourt at 10 Gibson Avenue. Gardencourt, which is being nominated to the National Register as an individual property, is a stone and shingle residence built by the New York businessman Charles E. Pope around 1888. It was to be part of a five-cottage group similar to Earls court and the Sherry Cottages, but was the only building actually erected.

A final burst of cottage construction produced the impressive group of residences in the Ocean Road Historic District. The opening of Ocean Road between Narragansett Pier and Point Judith in 1882 prompted many of the Pier's wealthiest visitors to establish their summer homes on dramatic sites along the rocky shoreline. William G. Preston and the firm of McKim, Mead and White were responsible for a number of fine Shingle Style structures in the area, and the design of other buildings by less well-known architects is also of high quality. The district also includes a stone structure known as Hazard's Castle which was begun in the 1840s by Joseph Peace Hazard, a wealthy mystic.

Throughout the Pier's development, transportation played a key role. The Narragansett Pier Railroad, opened in 1876 to connect inland textile mills to the Stonington Railroad and the wharf at Narragansett Pier, greatly improved tourist access to the area. Formerly, the only land route to the Pier involved a bumpy nine-mile coach ride from the nearest rail connection at Kingston Station. The rail link was an important element in the remarkable growth of the Pier as a summer colony in subsequent decades, bringing thousands of guests, many of whom stayed for the entire summer season. Around the turn of the century excursion

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steamers, an electric trolley connecting the Pier with Providence, and the soon ubiquitous automobile brought crowds of day visitors. This influx combined with a decline in the number of long term-visitors again changed Pier social patterns. The large hotels constructed for summer vacationers fell into disuse. Well-to-do cottagers secluded themselves in the private Point Judith Country Club, organized in 1894, and the exclusive Dunes Club, established along the beach in the 1920s. By 1970, deterioration of the Pier's core had progressed to the point where a massive urban renewal project seemed the only answer, and Pier Village was begun. Several residential districts, the Towers, and, of course, the beach, are the only significant remnants of the famous late nineteenth-century resort colony of Narragansett Pier.

DISTRICTS NOMINATED TO NATIONAL REGISTER:

- Central Street Historic District
- Earlscourt Historic District
- Ocean Road Historic District
- The Towers Historic District

INDIVIDUAL PROPERTY NOMINATED TO NATIONAL REGISTER:

- Gardencourt, 10 Gibson Avenue

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NAME: Central Street Historic District
LOCATION: Portions of Central, Caswell, and Rockland Streets
OWNER: Multiple - see owners list
CONDITION: Excellent to good; altered; original site
DESCRIPTION:

The Central Street Historic District is a tightly built-up residential neighborhood of twenty-seven late nineteenth-century cottages spreading for four blocks along the narrow, tree-lined axis of Central Street. The cottages, ranging from small, simple dwellings to later, more elaborate residences, are typical of those constructed at seaside resorts from the 1870s to the 1890s. The district also includes the former religious core of the community, two churches and one building originally used for that purpose, and several early twentieth-century houses. The west end of Central Street is anchored by a brick school building that has recently been converted into the Town Hall; the east end leads to the Atlantic Ocean. Intrusions to the late nineteenth-century character of the district are minimal, and the architectural continuity is reinforced by thick hedges, stone walls and gateposts, and large trees.

The land traversed by Central Street was originally part of the eighteenth-century Benjamin Robinson farm. In 1867 when Central Street was laid out it was owned by George L. Hazard, trustee for Hannah and Elisha Watson. Early cottages along Central Street were small and rather plain. They were joined in the 1880s and 1890s by more elaborate cottages in the Stick, Queen Anne, Colonial Revival, and Shingle styles, many built after the Casino opened in 1885. Typical residences of the latter period feature broad verandas, eclectic detailing, and fanciful names such as Sansea (56 Central), Kabyun (now Sonnenschein, 60 Central), and La Sata (94 Central). Most are two-and-one-half stories tall, and are sited on large lawns enclosed by hedges and shaded by old trees.

As the summer community at Narragansett Pier grew, regular religious services were established. A group of Episcopalians who had gathered for worship at hotels and homes since the 1850s erected a wood-frame church, the first St. Peter's-by-the-Sea, at the southeast corner of Central and Caswell streets in 1869. A gale in September of the same year demolished the structure but, undaunted, the congregation immediately voted to replace it with a stone edifice modeled after an English parish church, a practice encouraged by the Ecclesiologist movement begun in England a few decades earlier. The new structure was consecrated in 1874 and, with subsequent additions of a porch and tower, continues in use today.

Other religious groups became established south of Central Street in the following decades. A mission effort by the St. Francis parish of Wakefield led to the erection of a Roman Catholic chapel (recently demolished) in 1884. By 1907 growth of the congregation prompted construction of a larger building, the shingled edifice at 59 Rockland Street,

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that was originally dedicated to St. Philomena and rededicated in 1961 to St. Thomas More. A Baptist congregation occupied the gable-roofed building at 101 Caswell Street (now a residence) which dates from 1889. The former Presbyterian Church at 114 Boon Street, built between 1875 and 1881, has been irreparably damaged by fire and is thus not included in the district.

During Narragansett Pier's major surge of growth in the Late Victorian era, proximity to the Casino and beach--only a few blocks to the north--made Central Street a prime location for residential development. Even after the Casino's destruction and the decline of the Pier as a summer colony, Central Street and the surrounding area remained well maintained and little altered. The only significant twentieth-century addition is the Fifth Avenue School (1924, renovated as the Town Hall in 1976-77). While larger in scale and of a different material than other structures in the vicinity, it is a pleasing western terminus for Central Street. The building's brick bulk is softened by a broad gable end punctuated with carefully designed fenestration. The building complements the nineteenth-century character of the Central Street Historic District.

INVENTORY

Contributing structures are defined as those built during the late nineteenth century when Narragansett Pier was in its heyday and later structures that harmonize in size, massing, and materials with the nineteenth-century neighborhood. All buildings are of frame construction unless otherwise indicated.

Contributing Structures

Caswell Street

- 64 Metatoxet Cottage (1885-86): A 2-story, gambrel-roofed dwelling with a conical-roofed, cylindrical corner tower and an octagonal room over a gazebo-like veranda extension. It was built for John H. Caswell as a rental property associated with the Metatoxet Hotel.
- 68 Starr Cottage (1883-84): A 2½-story, gable-roofed frame dwelling with gabled central pavilion and simple Eastlake style bargeboard and veranda trim. It was built as a summer residence for Mrs. William Butterfield of Chicago.
- 74 Althea Cottage (ca. 1884): A 2½-story, gable-roofed building basically "L" in plan. An exterior stone chimney rises along the south wall. Aluminum siding sheathes the once shingled house and encloses an originally open veranda across the front.

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Caswell Street (cont)

- 75 Ocean House Cottage (ca. 1870): A 1½-story, gable-roofed, frame dwelling with gabled dormers breaking up through the eaves, decorative Stick Style trusswork in the gables, and a bracketed veranda. It was originally a rental property associated with the Ocean House Hotel.
- 79 Burr Cottage (ca. 1882): A 2½-story, cross-gabled dwelling with bracketed veranda and modillion cornice. It was built for Norman and Henrietta Burr of Narragansett.
- 101 Former Baptist Church (1889): A 1½-story, gable-roofed, shingled building with a corner turret topped by an octagonal belfry and spire. A Palladian window is centered in the front facade. The building was adapted for use as a residence in the 1960s with little alteration to the exterior.

Central Street

- 40 Idlewild (1869): A 2½-story, mansard-roofed dwelling with a Tuscan-columned veranda (a later addition, replacing the original veranda with jigsaw ornament) and round-head dormer windows. It was the first summer "villa" erected at the Pier and was built for Charles E. Boon of Providence, a partner in the firm of C.E. Boon & Co., dealers in drugs, dyestuffs, chemicals, and paints. Boon later sold his interest in this business and became involved in real estate in Providence and later, in Narragansett.
- 45 Willow Cottage (ca. 1870): A 1½-story, gable-roofed dwelling with gabled dormers breaking up through the eaves and decorative Stick Style trusswork in the gables. Built for Charles E. Boon, it is a good example of an early summer cottage.
- 49 Boon Cottage (1870): A 1½-story, gable-roofed dwelling with gabled dormers breaking through the eaves, a bracketed cornice, an octagonal-roofed tower at the rear, and veranda. It was built by Charles E. Boon of Providence and was the first summer rental cottage erected at the Pier.
- 50 Shingle-nook (ca. 1887): A 2½-story, hip-roofed, Shingle Style dwelling designed by George A. Freeman, Jr., for Brander Matthews of New York. It is a plain, shingled, cubic mass surrounded by a veranda with cigar-shaped posts. Matthews was a translator, playwright, drama critic, and free-lance writer. He was a professor of literature at Columbia University from 1892 to 1900 and served as Columbia's first professor of dramatic literature from 1900 to 1924. He wrote an article on Narragansett Pier which appeared in Harper's Weekly magazine in 1906.

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Central Street (cont)

- 55 Sea Croft (1885): A 2½-story, gable-roofed, Shingle Style dwelling with "Colonial" detailing. It has a gable-roofed front pavilion, with a Palladian window, and a porte-cochère on the west side. Nancy K. Bishop of Providence built it as a rental property and later sold it to George H. Coursen of Baltimore. Coursen sold the house to Mr. and Mrs. I.R. Grossman of Boston, son-in-law and daughter of Edwin Booth, the famous 19th-century American actor and brother of John Wilkes Booth. Edwin Booth visited his daughter here several times in the late 1880s and the early 1890s.
- 56 Sansea (1902): A 2½-story, gable-roofed dwelling with a Tuscan-columned veranda and a 3-story, conical-roofed, cylindrical tower at the northeast corner. It was built for Edgar W. Watts.
- 60 Sonnenschein (1884-85): A 2½-story, hip-roofed dwelling with two projecting end pavilions on the front, one gabled and one hip-roofed. It is an eclectic house combining Stick Style wall articulation, "Swiss chalet" jigsaw ornament, and a mixture of wall-cover materials typical of Queen Anne architecture. It was built for Emma B. Carver of Philadelphia and was originally called Kabyun.
- 61 House (ca. 1955): A 2½-story, 3-bay, gable-roofed cottage with two gabled dormers on the front facade and a small extension to the east. It is set far back from the street, and is almost completely obscured by a thick growth of trees and bushes.
- 65 Homeleigh (1885): A 2½-story, gable-roofed dwelling with a gabled ell extending forward over the veranda. Built as a rental property for Nancy K. Bishop of Providence, its design was inspired by 17th-century New England architecture.
- 66 Former Saint Peter's Rectory (1879-80): A 2½-story, hip-roofed dwelling built to serve as the rectory of Saint Peter's-by-the-Sea Episcopal Church. It has a gabled front pavilion with a cove cornice over the front entrance and a side door hood with curved supporting members.
- 72 St. Peter's-by-the-Sea Episcopal Church (1870, with additions of 1879 and 1889): A gable-roofed stone structure modeled after English country churches of the Gothic period. It has a front porch set beneath a rose window, buttressed walls, an attached hall, and a 3-story side tower with buttressed corners, blind arcading, a belfry, and a pyramidal roof. The first Episcopal church at the Pier was a wood-frame structure erected on this site in 1869 and destroyed in the September Gale of that year. The present edifice, designed by Edwin L. Howland of Providence, was begun in August 1870, and the sanctuary was

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consecrated in August 1874. The porch was added in 1879, and the tower was erected by Mrs. Samuel Welch of Philadelphia in 1889 as a memorial to her husband. Local tradition ascribes the design of this tower to Stanford White, but this attribution has not been substantiated. Saint Peter's originated from a series of prayer meetings held by early vacationers at the Pier, and the construction of the church edifice was funded by generous contributions from many prominent summer residents.

- 73 Tyn-y-coed (1884-85): A 2½-story, gable-roofed dwelling with gabled dormers and a polygonal bay on the south side. It was built for Nancy K. Bishop, widow of William W. Bishop, agent for the Rhode Island Bleach Works in Providence.
- 80 House (ca. 1900): This 2½-story house, sited gable end to Central Street, has several gable-roofed dormers on its flanks and a Palladian window in the front gable peak. It has been re-sided in vertical board sheathing and has suffered other unsympathetic alterations as well. It is currently used as the local home of Planned Parenthood of Rhode Island.
- 84 J.A. Tucker House (ca. 1890-1895): A broadly-massed, 2½-story, cross-gable-roofed Queen Anne style house with a 1-story, hip-roofed veranda across the front and a mansard-roofed tower on the west side. It has been re-sided in aluminum clapboards.
- 85 Shadowlawn (ca. 1887): A 2½-story, gable-roofed dwelling with a jerkin-head roof on a projecting front wing and Chinese Chippendale style ornament on the front porch. It was built for Clarke S. and Annie Pullen of Narragansett.
- 93 Linger Longer (ca. 1890): A slightly off-center cross-gable roof covers this 2½-story building. Scalloped shingles fill in all gables. The roof of a 1-story veranda on the front (a later addition and now partially enclosed) is supported by fluted Tuscan columns and extends beyond the house to form a porte-cochère. A second-story overhang on the east side is braced by two consoles.
- 94 La Sata (ca. 1887): A 2½-story, gable-roofed dwelling with a side wing, a veranda, a porte-cochère, "Swiss chalet" style porch and gable ornamentation, and scrolled consoles punctuating a row of four closely set windows in the front gable. It was built for John H. Shepard of New York.

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Central Street (cont)

- 99 Pinehurst (ca. 1870): The cubic mass of this 2½-story building is topped by a hipped roof with a rather steep pitch. The roof is pierced by dormers, the front one having a gable roof and containing a Palladian window. The Classical Revival doorway has pilasters supporting a cushion frieze entablature.
- 105 Burt A. Burns House (between 1905 and 1909): A 2½-story, gable-roofed double house with a Tuscan-columned front porch and twin jerkin-head-roofed front gables over the end bays of the facade. It was built for Burt A. Burns of Narragansett.
- 106 Sunnymead (1887): A 2½-story, hip-roofed, Shingle Style dwelling with a veranda, a gabled pavilion at the east end of the main facade, and a 3-story polygonal central bay with a conical cap. It was built for the Misses Gwynne of New York.
- 115 Yellow Patch (ca. 1916): A unique, 2½-story, stuccoed dwelling which is a much enlarged version of a thatch-roofed English rural cottage. It was designed by George F. Hall of Providence for Kate Lane Richardson.
- 116 Windermere (1889): A cross-gable roof covers this 2½-story shingled building, which has a 1½-story ell extending eastward. Built for Stephen T. Caswell, it later became the home of his brother William, who started the Mt. Hope Hotel. William's son W. Herbert Caswell, who served as Town Clerk for 43 years, maintained the home until 1962.
- 120 Linden Hall (1867; greatly altered ca. 1920): A 2½-story, shingled residence with a gable roof and an early 20th-century appearance. Corbeled brick chimneys with inset cross ornamentation rising above the roof, paired windows with one-over-one sash, and the raised eaveline suggest the nineteenth-century origins of the house. A large hipped dormer is centered on the front slope. The stone entry terrace, terminated at each end by a large cement ball on a post, is said to have been built of materials salvaged from the old sea wall, demolished by the 1938 hurricane.
- 123 House (ca. 1925): A 1½-story, shingled bungalow on a stone base with a recessed, screen-enclosed porch wrapped around the southwest corner. The hip roof has broad eaves with exposed rafters, and is pierced by hipped dormers and a fieldstone chimney.

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Fifth Avenue

- 25 Fifth Avenue School, now Town Hall (1924, 1976-77): A 3½-story, gable-roofed brick structure designed by Willard Kent of Woonsocket and built by J. Winfield Church, with English-bond brickwork, arched doorways, blind arches over some windows, and gable parapets with twin chimneys. It was renovated in 1976-77 for use as the Town Hall by Raymond W. Schwab Associates of Peace Dale. It is a remarkable building, anticipating by several decades the work of Robert Venturi, one of the most important American architectural designers of the 1960s and 1970s.

Rockland Street

- 46 House (ca. 1885): The massing of this 2½-story, shingled structure is made complex by a large, front, gable-roofed pavilion, smaller pavilions on each side, several polygonal bays, and truncated corners. A veranda stretches across the front and wraps around the sides, its roof supported by turned posts.
- 56 Saint Philomena's (now Saint Thomas More's) Rectory (1908): The 2½-story structure is covered by clapboards on the first floor and shingles above. The gable roof, which ends in a wide overhang in the back (east), spreads down on the front to cover 1-story extensions; an uncovered entry terrace lies between these extensions. A large back yard, extending south to Caswell Street, features a small, delicate wooden trelliswork gazebo.
- 59 Saint Philomena's Roman Catholic Church, now Saint Thomas More's (1908): A tall, 1½-story, gable-roofed Shingle Style structure with a 5-story, pyramidal-roofed tower and some Romanesque-derived detail. The Narragansett Pier area, originally a mission of Our Lady of Mercy in East Greenwich, was included in Saint Francis parish of Wakefield when that parish was created in 1879. A chapel built at the Pier in 1884, now destroyed, was soon outgrown and the present edifice constructed in 1908. It was originally dedicated to Saint Philomena. Narragansett Pier became a separate parish in 1917. The church's dedication was changed in 1961.

Non-Contributing Structures

Caswell Street

- 85 House (1979-80): The main floor of this 1-story residence, which is loosely Prairie Style in inspiration, is cantilevered

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Caswell Street (cont)

beyond a high concrete basement. A large central chimney is in the middle of a low gable roof, which has wide eaves and swells to a broad pointed overhang at each end. Windows fill a square oriel to the south. A rear deck is above a door to the walk-out basement.

DATES: Late 19th and early 20th centuries

SIGNIFICANCE: Architecture, Resort/Recreation

Unlike some resort communities where cottages were the predominant form of residence, a majority of visitors to Narragansett Pier lodged at hotels. Cottages appealed, though, to those who desired greater privacy and space than was available at a hotel. Central Street offered, as its name implies, a location convenient to the beach and other amenities. Residences that grew up along it range in size from small rental properties to expansive, ornate residences that stretch the definition of "cottage". They display the diversity of architectural styles popular in the late nineteenth century.

Charles E. Boon started cottage development on the eastern end of Central Street with a residence he erected for himself at #40 in 1869. More significant is a cottage he built at #49 in the following year which initiated construction of rental properties in the area, an idea quickly taken up by enterprising contemporaries. By the 1880s some developers in Narragansett Pier were producing clusters of dwellings unified by common services and sharing a similar design, such as Sherry's Cottages and Earls court. Along Central Street, however, each structure stood individually, united only by frontage along the street. Nancy Bishop of Providence, for example, made no attempt to relate the appearance or functions of her home at 73 Central Street to those of the rental cottages she built at #65 and #55.

Central Street residents represented the same wide geographical range as the general population of visitors to the Pier. The area boasted a few well-known personalities, the most prominent being Brander Matthews, a New York translator, playwright, drama critic, and freelance writer, who owned Shingle-nook (50 Central Street). Sea Croft, across the street at #55, was once the property of Mr. and Mrs. I.R. Grossman of Boston, son-in-law and daughter of Edwin Booth, the famous nineteenth-century actor and brother of John Wilkes Booth. Edwin Booth visited the residence several times in the late 1880s and early 1890s.

The appearance of churches in the community is also noteworthy.

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Construction of religious structures, with St. Peter's in the vanguard, reflects the maturity of the summer colony at Narragansett Pier.

ACREAGE: Approximately 23 acres

BOUNDARY DESCRIPTION (letters and numbers refer to plats and lots):
The Central Street Historic District boundary encompasses the remaining core of the late nineteenth-century resort district that grew up along the axis of Central Street.

Beginning in the northwest corner of the district a line starting at the northwest corner of H56, and following the western and southern borders of this lot to Fifth Avenue; thence south on the eastern edge of Fifth Avenue to the southern end of D93, following this east and north to the southern border of D94, and continuing east along this line to Robinson Street; thence south on the eastern edge of Robinson Street to the southern boundary of D104, turning east along this line to the western border of D106; thence along the western and southern border of D106 to a point 147 feet west of Rockland Street, the northwestern corner of D112, and following the western edge of D112 and D113 to Rodman Street; thence east along the northern edge of Rodman Street, then across Rodman Street and along the southern boundary of lot 118 to Caswell Street; then turning north along the western edge of Caswell Street to a point opposite the southwest corner of D124; across Caswell Street to that corner; thence along the southern edge of D124, D125, D126, and D127, crossing Boon Street and following the southern, southeastern, and eastern edges of D132-A; thence west on the southern edge of Central Street, across Central Street to the southeast corner of D44; north along Boon Street to the northeast corner of D44; thence following the northern edge of D44, D43, D42, D41, D40, and D40-A; turning north along the eastern edge of D37, D36 and D35; thence west on the northern border of D35 to Caswell Street, and on the eastern edge of Caswell Street south to a point opposite a point 50 feet north of the southern border of D88; across Caswell Street to that point; thence west to the eastern edge of D88-6 and turning south along this line, continuing straight across D88 to the northern border of D89; thence following the edge of D89 east, south and west, then crossing Rockland Street and continuing along the northern edge of D79-A, D79, D78, and D77, and turning north along the east border of D76; thence west along the northern edge of D76 and D76-A; turning south along the eastern edge of Robinson Street to a point opposite the northeast corner of D70; west across Robinson Street to that corner; thence along the northern and eastern border of D70 and the northern border of D69; across Fifth Avenue and turning north along the western edge of Fifth Avenue to the northern edge of H56, and returning along this line to the point of beginning.

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UTM: A 19/294410/4589290

B 19/294560/4589000

C 19/294160/4588940

D 19/293920/4589310

LEVEL OF SIGNIFICANCE: State

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NAME: Earls court Historic District
 LOCATION: Portions of Earle's Court, Gibson Avenue, and Westmoreland
 and Woodward Streets
 OWNER: Multiple -- see owners list
 CONDITION: Excellent to good; altered; original site

DESCRIPTION:

The Earls court Historic District is a residential area located a quarter of a mile west of the Narragansett Bay shoreline and several blocks south of the once thickly built-up summer colony of Narragansett Pier. It includes two contiguous housing developments, the Sherry Cottages, designed by the New York firm of McKim, Mead and White, and Earls court, and an adjacent Shingle Style residence, the Aaron Wolff, Jr., House, designed by the prominent Boston architect William Gibbons Preston. Of the eleven residences which make up the district, nine are from the late nineteenth century, the heyday of Narragansett Pier. Similar scale, massing, and materials unify the district's architecture, which is typical of that found in contemporary seaside resort communities. Most structures are two-and-one-half-story Shingle Style "cottages" set back from the street, featuring recessed verandas, simple detailing, and steeply pitched roofs with dormers. Many have had minor alterations, but all are well maintained. The most unusual structure in the district is a two-story circular stone tower, part of a water tower that originally serviced Earls court houses. Its heavy mass is centered in Earle's Court, diminishing by its visual prominence the intrusion on the Victorian streetscape made by two modern ranch houses. Ubiquitous hedges, expanses of mowed lawns, and stone gate posts at either end of Earle's Court and the entrance to the Sherry Cottages (also called Kentara Green) are important unifying landscape elements which help to define the district's particular character and mask what few twentieth-century intrusions exist.

The Earls court development stretches along a block of Earle's Court. It was initiated in 1886 by Edward Earle, a New York lawyer, who purchased ten acres of land between Ocean Road and Gibson Avenue to establish a residential development. Designed by D.J. Jardine and Constable Brothers of New York, it consisted of four large Shingle Style houses on the south side of Earle's Court. The two most easterly structures (#36 and #46), two-and-one-half-story frame dwellings somewhat altered from their original appearance, have survived. On the next lot to the west is a Dutch Colonial residence (#50), once the guest house of "The Breezes," a house in the original Earls court development. "The Breezes" and its western neighbor were destroyed by fire in 1912, and grass, trees, and bushes now cover the sites. Across Earle's Court in the northwest corner of the development is a completely overgrown site. East of this are two modern ranch houses (#41 and #55)

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which, although separated from the road by front lawns and surrounded by tall trees and bushes, are an unfortunate interruption of the area's continuity. The northeast lot in the development is occupied by a simple shingled residence (#35) set far back from the road, leaving a large lawn which gives a sense of the openness that once prevailed in the district. Granite-block posts beside the road mark the entrances to Earls court. The road splits in the middle of the block to curve around the water tower base, a focal point for the development and a local landmark. Now a striking ruin, it was once surmounted by a wooden superstructure which took the form of a medieval-inspired crenellated tower with an attached turret. The wide-spread wings of an immense wooden griffin, seemingly poised to spring towards the ocean, blended into a balcony encircling the tower just above the stone base. Neglect allowed the water tower's wooden structure to deteriorate, a process abetted by the 1938 hurricane.

The Sherry Cottages, erected shortly after the Earls court development on land purchased from Earle, were a project of Louis Sherry, the prominent New York caterer and restaurateur, who also ran the Narragansett Casino food service. They were designed by McKim, Mead and White of New York and built by Louis F. Bell of Wakefield. The original cluster included six cottages and a large central building, designed to match the cottages but on a grander scale, containing a dining hall for the use of cottage residents and a restaurant. The restaurant, described by the Narragansett Times August 3, 1888, as in the "Swiss and Moorish style of architecture", was apparently built first. Five out of the six cottages were built by November of that year and the Narragansett Times of August 23, 1889 described the completed group as "six handsome and ornate cottages or Swiss chalets." A fire August 1 or 2, 1912 destroyed the dining hall, four of the Sherry Cottages (damaging a fifth), and three of the cottages at Earls court. What remains today of Sherry's development are four cottages (at least one, a larger reconstruction after the 1912 fire) arranged around a large lawn, once occupied by a circular driveway entered from Gibson Avenue and now forming the visual terminus at the western end of Earle's Court. More research is needed to determine if additional cottages were built at Sherry Cottages after the original six and prior to the 1912 fire; if so, this would explain why contemporary accounts indicated that four cottages were burned and one damaged, while three of the original six cottages remain today.

The cottages share a similar design, each being a two-and-a-half-story Shingle Style building with a steeply pitched hip roof sheltering a recessed veranda on the first floor. The sweep of the roof is punctured by second-floor windows which, lying in the same plane as the facade,

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break the eave line and penetrate the roof as hipped dormers. The two cottages fronting on Gibson Avenue each have, attached to the corner furthest from the central court, a round, two-story tower capped by a squat, conical roof. The form of these towers echoes that the Casino Towers, McKim, Mead and White's showpiece on Ocean Road opened in 1886. Similar towers flanked Sherry's large central building. Even without those buildings destroyed by the fire, the unified design and careful siting of Sherry's cottages create an impressive and picturesque composition, especially when approached from Earles Court.

The Sherry Cottages are complemented by the Aaron Wolff, Jr., House located on Gibson Avenue just north of them. The Wolff House, designed in the early 1890s by William Gibbons Preston, is a well-maintained example of the mature Shingle Style. A recessed veranda wrapping around the first floor and a loggia set in the gable dissolve the sharp separation between interior and exterior. The plan focusses on a spacious central hall from which other rooms flow. The hall contains an open staircase and fireplace, standard features of a Shingle Style plan. The exterior shingle sheathing smoothly covers the building's simple geometrical masses.

The Earls court Historic District includes a good collection of late nineteenth-century resort architecture. The character of Earls court is retained by the prominence of the water tower base bisecting the central axis of Earle's Court, and by the surrounding structures which, with the exception of the two ranch houses, harmonize with the setting. Although lacking several of the original structures the surviving Sherry Cottages continue to form a unified composition, carefully balanced around the expansive central court. The Wolff house provides a good introduction to the district from the north. Together these structures give a sense of physical environment created as Narragansett Pier's popularity increased and the town expanded.

INVENTORY

Contributing structures are defined as those built during the late 1880s as part of the Earls court or Sherry developments, or adjacent structures erected during the following two decades which are compatible in scale, form, and material with the earlier structures. All buildings are of frame construction unless otherwise indicated.

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Contributing Structures

The Sherry Cottages (1888-89) (designed by McKim, Mead and White)

- 51 Gibson Avenue: A 2½-story Shingle Style residence with a round, 2-story tower projecting from the northeast corner and capped with a squat, conical roof. The tower's first floor, originally an open porch, has been enclosed, as has part of a once connected veranda recessed in the front facade. The sweep of the steeply pitched hipped roof to the first floor is interrupted by the second floor windows which, lying in the same plane as the facade, break the eave line and penetrate the roof as hipped dormers. Attic dormers alternate with these on the long sides. A 1½-story shingled garage with a mansard roof stands behind the house.
- 59 Gibson Avenue (84 Westmoreland Street): The 2½-story Shingle Style residence is similar to #51, but has no tower. The building is oriented to the central court, with a recessed veranda running along the first floor of the court elevation. Centered on the opposite side is a 2-story entry pavilion with an open porch on the second floor. Three tall, thin brick chimneys rise from the roof.
- 61 Gibson Avenue: Basically a mirror image of #51. The veranda and first floor of the tower remain open. A 1½-story wing, attached to the south side of the building, extends to the rear.
- 29 Gibson Avenue (55 Woodward Avenue): Quite similar to #59 Gibson. A 2½-story ell projects from the south elevation; this in turn has a one story extension, the roof serving as a deck. A 1-story polygonal bay has been added west of the ell. This was known as "Phoenix Lodge" because it burned in 1912 and was rebuilt.

Earlscourt (1886-87)

- 36 Earle's Court: Edward Earle House (1886-1887): A large, 2½-story, cross-gabled dwelling with a veranda recessed under the second story. Built for New York lawyer Edward Earle, it is one of the two surviving Earlscourt cottages and served as Earle's own house. It has been much altered from its original appearance.
- 46 Earle-Caldwell House (1886-87): A 2½-story, gable-roofed dwelling with a 3-story, conical-roofed polygonal tower, a bracketed cornice, and a veranda. It is the second of two surviving Earlscourt cottages built for Edward Earle and occupied by F.S. Caldwell in the 1890s.

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Earlscourt (1886-87)

Earlscourt Water Tower (1886-87): A 2-story, cylindrical tower of random-coursed ashlar masonry, set in the center of the street. It originally had a wooden superstructure consisting of a water tank surrounded by a balcony decorated with a carving of a giant griffin. It was designed by Constable Brothers of New York and was built to supply water to Edward Earle's Earlscourt development, a colony of large summer houses.

Other Contributing Structures

Earle's Court

- 37 House (ca. 1900): A 2½-story shingled house, square in plan, with a steep hipped roof containing hipped-roof dormers. A 1½-story shingled garage is adjacent. The residence is set back very far on the lot and is partly hidden by trees, leaving a large lawn that gives a sense of the open character of the area in the late 19th century.
- 50 Emma Ivins House, "The Hut" (ca. 1903): A 1½-story, gambrel-roofed dwelling in the Dutch Colonial style, with stone chimneys and diamond-paned windows. Built as a guest house for the once neighboring William M. Ivins house, "The Breezes", it was occupied by the Ivins family after the main house burned in 1912. A circular drive remains from the latter. A tall hedge and fountain in front of "The Hut" have been maintained from the early 1900s.

Gibson Avenue

- 41 Aaron Wolff, Jr., House (ca. 1890-1895): A 2½-story, gable-roofed, Shingle Style dwelling with a veranda, a 2nd-story bay window, and a loggia in the front gable. It was designed by William Gibbons Preston for Aaron Wolff, Jr., of New York, and complements the neighboring Sherry Cottages.

Non-Contributing Structures

Earle's Court

- 41 House (ca. 1960): A 1-story, flank-gable residence with vertical board siding. A semi-detached, concrete block garage is to east.
- 55 House (ca. 1960): A 1-story, aluminum-sided residence. A flank-gable pavilion protecting the entrance is centered on the front facade.

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DATES: Late 19th and early 20th centuries

SIGNIFICANCE: Architecture, Community Planning, Resort/Recreation

Earlscourt and the Sherry Cottages, cluster developments where individual structures shared services and related design, followed a contemporary trend in residential planning and were an efficient way to meet the housing demand created by the rapid expansion of Narragansett Pier as a resort community in the late 1800s. Although hotel life dominated Pier society, cottages were a popular alternative and their designs reflect the architectural tastes of the period. The Queen Anne, Shingle, and Colonial Revival styles are predominant in the district. Particularly noteworthy is the sophisticated use of the Shingle Style in the Aaron Wolff, Jr., House by the prominent Boston architect William G. Preston, and in the Sherry Cottages, where McKim, Mead and White use the style to advantage not only individual structures but also to create a unified composition of the entire complex.

Cluster development had precedents in England with such early nineteenth-century projects as Blaise Hamlet and the Regent Park villas (both by John Nash) and was, with the proliferation of garden suburbs in the late nineteenth and early twentieth centuries, to significantly influence the landscape of Europe and America. Earlscourt, with its central water tower and shared sewer system, and the Sherry Cottages, grouped around a common dining hall and similar in appearance, represent a step in this evolution. Other cluster developments were proposed in Narragansett Pier during the same period, including a group by Charles H. Pope of which only one, Gardencourt at 10 Gibson Avenue, was built.

Individuals of regional and national significance were connected with developments in the Earlscourt Historic District. Louis Sherry, the entrepreneur behind the development that bears his name, operated prestigious restaurants and a catering business in New York and at the Narragansett Casino. Edward Earle, who lived in the Earlscourt cottage nearest the ocean, was active in real estate transactions throughout the area. "The Breezes" (only the guest house of which remains at 50 Earle's Court Road) was the summer home of William Ivins, a New York State Attorney General, who was influential in cracking down on gambling in his state and played a role in attempts to eliminate such illegal activities at the Pier around the turn of the century. These and other individuals helped establish the Pier by spreading word of its attractions and by shaping the environment to suit their needs and taste.

ACREAGE: Approximately 17 acres

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BOUNDARY DESCRIPTION: The Earls court Historic District boundary includes structures and property from two contiguous, late nineteenth-century residential developments.

Beginning at the southeast corner of the district at the intersection of Woodward Avenue and Noble Street; running north along the western edge of Noble Street to Westmoreland Street; west along the southern edge of Westmoreland Street to the northwest corner of lot E118; south on the western bound of E118 to the northeast corner of E117-2; west on the north bound of E117-2 and E117-1 and continuing in the same line across E116 to the western edge of Gibson Avenue; north on the western edge of Gibson Avenue to the northeast corner of lot E109; thence west and south on the north and west bounds of E109 to Westmoreland Street; east on the northern edge of Westmoreland Street to a point opposite the northwest corner of lot E111; across Westmoreland Street to that corner; thence south along the western boundaries of lots E111 and E114 to the northern edge of Woodward Avenue; east on the northern edge of Woodward Avenue to Noble Street, the point of beginning.

- UTM: A 19/294500/4588200
- B 19/294460/4588020
- C 19/294120/4588120
- D 19/294100/4588410

LEVEL OF SIGNIFICANCE: State

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NAME: Ocean Road Historic District

LOCATION: Portions of Ocean and Wildfield Farm Roads, and Hazard and
Newton Avenues

OWNER: Multiple -- see owners list

CONDITION: Excellent to good; unaltered and altered; original site

DESCRIPTION:

The Ocean Road Historic District is characterized by a significant concentration of high-quality Shingle Style structures that display the variety possible within the style. With several Early 20th century houses, these buildings compose a well-maintained, turn of the century residential area important in the social and architectural development of Narragansett Pier. Ocean Road runs south from the most densely settled area of Narragansett Pier along the dramatic rocky shoreline of the Atlantic Ocean. Between the road (lined by stone walls and heavy vegetation) and the water is a strip of land where houses more ostentatious than the average Pier cottages were built by wealthy summer residents. The Ocean Road Historic District includes about 45 residences, some of which are former carriage houses, scattered along the shoreline on a half-mile segment of Ocean Road and three short intersecting streets, Newton and Hazard Avenues, and Wildfield Farm Road. Most of the residences date from 1882 (when Ocean Road was opened) to the mid-1890s, by which time a majority of the prime lots had been occupied. An exception is Hazard's Castle west of Ocean Road, an eclectic stone dwelling begun in 1846 with a 105-foot, square, stone tower added in the 1880s.

The area covered by the Ocean Road Historic District was originally part of Seaside Farm, the estate of the wealthy and eccentric mystic Joseph Peace Hazard. In the 1840s Hazard began construction of a house that has become known as Hazard's Castle, a stone structure supposedly modeled after an abbey he had seen in England. Hazard spent a good deal of time abroad which slowed progress on the building's construction; the tower, built of stone from a quarry on his property and designed to assist communication with the spirit world, was erected in the early 1880s. The building, now maintained as a retreat house by the Roman Catholic Diocese of Providence, has been altered several times: once by application of Tudor style detailing in the early twentieth century (a change not entirely out of keeping with the building's original appearance), and more recently (and less sympathetically) by the addition of a large brick wing to the south.

The Castle and its prominent tower are unique architectural elements within the district. Hazard's influence on the area's appearance,

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though, is more pervasive. He disproved the common assumption that sea winds prohibited the growth of trees at the Pier by bringing saplings back from his travels and planting them, producing the thick woods that borders parts of Ocean Road today. Even more important were a stipulation prohibiting commercial use of the land and the provision for a public walkway along the bluff at the edge of the ocean that he included with deeds when he sold lots along the shore in the 1860s. The area was thus protected from an invasion of hotels, and a residential district was insured.

Ocean Road was laid out as a public way in 1882, and by 1884 had been macadamized from the Narragansett Casino to a point south of the district. Prior to this time the few residences along the shore, such as the simple cottages at 5 and 15 Hazard Avenue (both built in the 1860s and much altered in the 1880s), were reached by a road through the Hazard estate. The new road connecting Narragansett Pier and Point Judith made the very desirable oceanfront sites more accessible, generating much construction in the late 1880s. The road and commodious houses, like the Narragansett Casino of the same period, were prompted by--and in turn stimulated--the more formal and expensive lifestyle that began to dominate the Pier as its popularity increased.

Several houses along Ocean Road were designed by nationally known architects. McKim, Mead and White were responsible for Gillian Lodge (416 Ocean Road) and Stone Lea (55 Newton Avenue); Stone Croft (362 Ocean Road) and Rockhurst (300 Ocean Road) were the work of William Gibbons Preston of Boston. All but Rockhurst used the Shingle Style, a popular choice for buildings by less prominent architects as well. Different detailing produced an interesting variety among the Shingle Style buildings. Diagonal wooden strips in the gables of Over Cliff (352 Ocean Road) imitate Tudor Fachwerk; Turnberry (366 Ocean Road), Rose Lea (410 Ocean Road), and Sea Meadow (11 Newton Avenue) feature gambrel roofs, Palladian windows and other Colonial Revival elements. Wildfield Farm (25 Wildfield Farm Road) with its stone chimneys, small-paned windows, and complex massing is a lively cross of the Queen Anne and Shingle Styles. Similarly, Rockhurst combines the Queen Anne and Shingle styles.

Most of the residences stand on dramatic sites overlooking the rocky shoreline and are oriented to the ocean. They are thus at some distance from the road and are often partially hidden by bushes and trees. Subsidiary structures, however, edge the roadway, their design usually related to the residence they serve. Over Cliff's carriage house has a picturesque two-story tower; Turnberry's is covered by a broad gambrel roof. A handsome stone and shingle carriage house with a conical tower at 380 Ocean Road is the only surviving trace of the Suwanee estate, a large open space between the road and water indicating the site of the demolished villa.

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Several twentieth-century structures in or adjacent to the district complement the area's late nineteenth-century residential character. Turnberry, although built in 1910-11, is very similar to residences around it dating from a decade or two earlier. More distinguishable as a later structure is the small house at 375 Ocean Road built in the 1920s by James C. Potter of Pawtucket, who owned Turnberry (directly across the street) at the same time. The varied fenestration, irregular roofline, and assortment of wall surfaces featured in the design of the Potter House give it a studied quaintness that, although different, harmonizes with the Shingle Style buildings in the vicinity. The handsome Dutch Colonial style houses at 290, 445, and 460 Ocean Road and the stuccoed Mediterranean villa style house with red tile roof at 449 Ocean Road also contribute to the visual quality and architectural richness of the district. Other modern buildings are more intrusive, although the scale and simple design of houses along the south side of Newton Avenue and at 364 Ocean Road diminish the impact of their presence. The district boundaries skirt a section west of Ocean Road between Potter House and Gillian Lodge to avoid a modern boxy house which, fortunately, is far enough removed from Ocean Road to cause little visual disruption.

INVENTORY:

Contributing structures are defined as those built during or prior to Narragansett Pier's period of national prominence as a summer resort colony in the late nineteenth and early twentieth centuries, as well as later structures that in scale, massing, and materials do not detract from the turn-of-the-century built environment. All buildings are of frame construction unless otherwise indicated.

Contributing Structures

Hazard Avenue

- 4 Indian Rock/Reverend William Babcock House (ca. 1880-1890): A 2½-story, gable-roofed dwelling with hip-roofed ell at the rear. It faces the Atlantic Ocean and has gabled dormers breaking through the eaves, a veranda overlooking the water, and a roofed balcony at the 2nd-floor level on the north side. It was originally owned by the Reverend William Babcock.
- 5 Flat Rock/Reverend Francis Wharton House (1860s, 1880s): A 2½-story, gable-roofed dwelling with a veranda and a balcony at the 3rd-floor level with Stick Style trusswork and "Swiss chalet" jigsaw ornament. The house appears to have been built in the late 1860s and remodeled later, possibly during the 1880s. It

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was built for the Reverend Francis Wharton, a prominent Philadelphia attorney who later became an Episcopal priest. He was a professor at the Episcopal Theological Seminary in Cambridge, Massachusetts, from 1871 to 1881, and served as chief of the legal division of the United States State Department from 1885 until his death in 1889.

- 15 Grove Cottage (1860s, 1880s): A 2½-story, gable-roofed dwelling with 1½-story, gable-roofed ell on the west side. Part of this house appears to date from the late 1860s; the rest, on the water side, was either altered or added in the 1880s to complement the other structures then being built along the newly opened Ocean Road. It was owned by the Reverend Francis Wharton and was occupied as a summer home by A.C. Dunham, Esquire, of Hartford.
- 70 Hazard's Castle (1846-1849, 1884): A large, rambling, 2½-story, gable-roofed stone dwelling with gable-roofed ells, conical-roofed polygonal towers, and a 105-foot, square, stone tower with battered walls and a battlemented parapet. The building was begun in 1846 as the main house for Joseph Peace Hazard's Seaside Farm and was supposedly modeled after an abbey which Hazard had seen in England. The tall tower, an important local landmark, is dedicated to the memory of Hazard's ancestors and was completed in 1884. Hazard was a spiritualist and originally planned the tower as a platform from which he could more easily communicate with the spirit world. Hazard's Castle was apparently altered in the early 20th century by the addition of some Tudor style elements. The structure, currently maintained as a retreat house by the Roman Catholic Diocese of Providence, has had a large, 2-story, flat-roofed brick wing added to the south side.

Newton Avenue

- 11 Sea Meadow/James W. Cooke House (1885-86): A 2½-story, cross-gambrel-roofed dwelling with some Colonial Revival detailing, built for James W. Cooke of Philadelphia.
- 30 Residence (ca. 1910): Two 1½-story, shingled, gambrel-roofed structures connected by a 1-story enclosed passage. Gambrel-roofed dormers look seaward.
- 35 Residence (ca. 1910): A 1½-story, shingled, gambrel-roofed structure, perhaps once a caretaker's house for #30.

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Newton Avenue (cont)

- 55 Stone Lea/George V. Cresson House (1883-84): A large, 2½-story, stone and wood-frame Shingle Style dwelling with a flared hipped-gable roof, gable and hip-roofed wings to the west, and a glazed veranda facing the ocean. The house, designed for George V. Cresson of Philadelphia by McKim, Mead and White, was extensively altered in the 1940s. A carriage house with a dome-roofed octagonal tower also stands on the property.
- 59 Reverend W.W. Newton House (c. 1885): This 2½-story, shingled building, erected by Reverend W.W. Newton of Pittsfield, Massachusetts, has a gable roof enlivened by gable-roofed dormers and pavilions. A Tuscan-columned veranda overlooking the ocean has been enclosed. A handsome wrought iron gate guards the entrance to the property.

Ocean Road

- 290 This 2½-story, gambrel-roofed, Dutch Colonial style house (c. 1920) is sided in stone on the first story and shingle on the second story. A central gable-roofed 2-story stone and shingle porte cochère projects from the center of the west facade and open 1-story porches with concrete columns flank either end. Tall, wrought-iron gates mark the roadside entrance to the circular front drive and a contemporaneous garage stands northwest of the house.
- 258 Carriage House for Rockhurst /Howard Lapsley House. A 1½-story, shingled structure with irregular massing, hip and pent roofs, and a cupola ventilator much remodelled and now used as rental residential property.
- 300 Rockhurst / Howard Lapsley House (c. 1880-1890) William Gibbons Preston of Boston, architect: This 2½-story house with complex massing, gable roofs, and ocean-side veranda, was originally a very distinguished Queen Anne style design. It was "modernized" with contemporary board and batten wall cover in 1976. Some gable trim remains. Howard Lapsley was a prominent New York broker and among the earliest to summer at the Pier. Rockhurst was moved south from its original location in the early 1920s to permit construction of the house now at 290 Ocean Road.
- 312 Finisterre (1886-87): This tall, narrow house with a gable roof and gable-roofed ell to the west was probably built by the Reverend Francis Wharton, who owned several adjacent properties. Facing the ocean is a 2-story extension which has a flat roof serving as a terrace. Near the road is a modest shingled garage.

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Ocean Road (cont)

- 340 Frank B. Grant House (between 1882 and 1890): A long, 2½-story; gable-roofed structure with an off-center gabled entrance pavilion, a Tuscan portico with Chinese Chippendale roof balustrade, and a 2-story semihexagonal bay on the road facade. The house was probably built for Frank B. Grant who sold it to W.D. Davis in 1890.
- 350 Fair Lawn/Jeffrey Davis and Charles H. Pope House (1884-85): A 2½-story, gable-roofed, Shingle Style double cottage dwelling with a gable-roofed ell and a cross-gabled wing on the west side. Built for Jeffrey Davis of Providence and Charles H. Pope of New York, it has Queen Anne windows, some staggered-butt shingle work, and a 2-story semicircular bay with semiconical roof. Davis was the son of William D. Davis, a textile manufacturer who owned, at various times, the Centerville Mill in West Warwick, Rhode Island, the Uxbridge Mill in Uxbridge, Massachusetts, and part interest in the Lippitt Mill in West Warwick. Jeffrey was made manager of the Lippitt Mill company and later became treasurer and president of the Quidnick Manufacturing Company.
- 352 Over Cliff/Charles H. Pope House (1884-85): A 2½-story, gable-roofed, Shingle Style dwelling built for Charles H. Pope. It has a rear ell with an M-shaped roof, decorative half-timbering in the gables, and a Shingle Style porte cochère on the west. There is also a handsome shingled carriage house with a slender, 2-story, bell-roofed tower standing on the property beside Ocean Road. Pope was a Providence native who was the chief partner of C.H. Pope & Co., a New York cotton brokerage.
- 356 Residence (ca. 1910): This long, 1½-story building has a broad, deeply recessed doorway flanked by Tuscan columns. Fieldstone chimneys pierce the gambrel roof. The building is now owned by the Franciscan Missionaries of Mary and called Grace Haven.
- 362 Stone Croft/Francis H. Dewey House (1890-91): A 2½-story, gable-roofed, Shingle Style dwelling, with a veranda and a 3rd-story balcony overlooking the Atlantic Ocean, and a 3-story semi-circular bay with a semi-conical roof. It was designed by William Gibbons Preston of Boston for Francis H. Dewey, a lawyer from Worcester, Massachusetts.
- 366 Turnberry/Emma R. Sinnickson House (1910-11): A large 2½-story Colonial Revival dwelling set on the cliffs overlooking the Atlantic Ocean. It has a gambrel roof, gambrel-roofed pavilions with Palladian windows at the attic level, and a glazed conservatory flanked by a Tuscan-columned veranda on the sea front.

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Ocean Road (cont)

It was built for Emma R. Sinnickson of Philadelphia.

- 370 Turnberry Carriage House (1910-11): A low, 2½-story, Colonial Revival structure with a massive gambrel roof and a pilastered stone chimney. It is set on a well landscaped lot behind a granite wall with tall gate-posts and it is now used as a residence.
- 375 James C. Potter House (ca. 1920-25): A picturesque, 1½-story, hip-roofed dwelling with jerkin-head-roofed and gable-roofed ells and a combination of stone, shingle, and flush-board wall cover. There is a large semicircular picture window at the center of the facade on the first floor. It was built for James C. Potter of Pawtucket, who at the time owned the Turnberry property across the street.
- 380 Suwanee Villa Carriage House (ca. 1889): A handsome, 1½-story, hip-roofed, stone and wood-frame, Shingle Style structure with rock-faced masonry, a 2-story, conical-roofed cylindrical tower, a sculptured terracotta chimney pot, and some cut-shingle wall cover. It was part of an estate designed by James H. Taft for David Stevenson of New York. The main house has been torn down, leaving the carriage house as the only surviving remnant of this estate. The building is currently used as a residence.
- 404 Residence (ca. 1900): This is actually two adjacent buildings connected by a short passage. One is a small 1½-story, gambrel-roofed building, its similarity to #410 indicating that it was probably built as a subsidiary structure for Rose Lea. The ridge of the other building's gable roof is perpendicular to the first structure. Two shallow gables stretch above the full length of the south elevation; a veranda and deck extend to the east. Both buildings are shingled.
- 410 Rose Lea (ca. 1895-1905): A long, 1½-story, gambrel-roofed dwelling in the Colonial Revival style, designed by Woonsocket architect Willard Kent and built on what was originally part of the George V. Cresson estate. It has paired stone chimneys, a Tuscan-columned portico, and Palladian windows in gable-roofed dormers on the front and rear sides.
- 415 Gillian Lodge/Allan McLane House (1886): A 2½-story, hip-roofed, Shingle Style dwelling designed by McKim, Mead and White of

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Ocean Road (cont)

- New York for Allan McLane of Washington, D.C. It has twin 3-story, hip-roofed front pavilions with a segmental-arch loggia between them, an octagonal corner bay, and stone chimneys. It was begun in August, 1885, and completed in 1886 at a cost of \$12,626.
- 430 House (1885-1886): Two side-by-side gambrels and an irregular gable roof cover the rectangular mass of this 1½-story, shingled structure, built as the carriage house for Sea Meadow (11 Newton Avenue) (q.v.).
- 434 Mrs. Samuel Welch Carriage House (1887): Originally erected as the carriage house for Wildfield Farm (20 Wildfield Farm Road), this small, 1½-story structure echoes many Queen Anne design features of the main house. Fieldstone, which forms some of the walls, arches around a broad, leaded-glass window on the north elevation. A fieldstone chimney rises through the hipped roof. A fanciful stone gateway to Wildfield Farm stands adjacent.
- 445 This generously proportioned Dutch Colonial house, built c. 1920-1930, has a handsome fanlighted doorway, a Tuscan porch on the west side, and a massive boulder chimney. It is sited back from the road in well landscaped grounds behind a fence and hedge. A garage and caretaker's house stands behind the house.
- 449 This handsome, stuccoed, 2½-story house (c. 1910-1920) with red tile cross-gable roof, polygonal 2-story front bays, and first floor front veranda, stands well back from the road behind a manicured lawn. Stone gate posts mark the driveway which curves in toward the house.
- 450 Dorothy R. Fells Carriage House or Garage (ca. 1913): This 1½-story, rectangular structure is covered by a gambrel roof, on which is centered an octagonal cupola. It was originally built as a carriage house or garage for #460.
- 460 Dorothy Randolph Fells House (ca. 1913): A rambling, 1½- to 2-story Dutch Colonial Style structure with a flank gable roof punctuated by two front gambrels. Two prominently placed, exterior fieldstone chimneys rise along the gambrels, and other chimneys show above the roofline. Dorothy Fells purchased the property from Philip S.P. Randolph in 1913. She later married Ogden L. Mills of New York, who served as Secretary of the Treasury from 1932 to 1933. Mrs. Mills sold the property to S. Hinman Bird in 1929.

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Wildfield Farm Road

- 25 Wildfield Farm (1887): A large, 2½-story, gable-roofed Shingle Style-Queen Anne Dwelling with complex massing, decorative half-timbering in the gables, Queen Anne windows, and stone chimneys. It was built for Mrs. Samuel Welch of Philadelphia.

Non-Contributing Structures

Newton Avenue

- 21 Residence (ca. 1955): A long monitor dormer runs along the gabled roof of this 1½-story structure. A 1-story connection to the west attaches to a garage.

Ocean Road

- 364 Residence (ca. 1950): A 1½-story building with a flank gable roof from which protrude 3 gable-roofed dormers. A 1-story garage is attached to the north.
- 433 Residence (ca. 1970): A 1-story, L-shaped house with pent roofs, 1/1 double-hung and picture windows, and vertical wood sheathing.

Wildfield Farm Road

- 20 Residence (ca. 1960): A 1-story, shingled, gable-roofed dwelling with a large central chimney. A gabled pavilion projects seaward.
- 20A Residence (ca. 1960): A shingled, 1½-story, gable-roofed dwelling. A 2-story extension to the east has sliding glass doors filling most of the elevation facing the ocean.

DATES: 19th and early 20th centuries

SIGNIFICANCE: Architecture, Other: Resort/Recreation, Social History

The well-preserved Shingle Style and Colonial Revival residences lining the Atlantic Shoreline in the Ocean Road Historic District reflect Narragansett Pier's coming-of-age as a summer resort colony in the late nineteenth and early twentieth centuries. The houses were designed for wealthy summer residents who, caught up in the Victorian enthusiasm for seaside resorts, were attracted by opportunities for bathing and socializing available at the Pier, and could afford to maintain private accommodations rather than lodge, as most visitors did,

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at the many hotels clustered near the beach. The district was limited to residential development by deed restrictions written in by major land owner Joseph Peace Hazard. When Hazard sold his ocean-front lots in 1865, he also made provision for a public right-of-way along the edge of the rocky bluffs overlooking the shoreline, a walkway similar to the far more famous Cliff Walk in the resort of Newport. The district comprises buildings by McKim, Mead and White (55 Newton Avenue and 415 Ocean Road) and the Boston architect William Gibbons Preston (362 Ocean Road) as well as attractive structures by as yet unknown designers, and Hazard's Castle, an unusual stone residence with a 105-foot tower that is a prominent local landmark.

The Shingle Style, Queen Anne, and Colonial Revival architecture in the district is typical of that found in the many Late Victorian communities that dotted the Atlantic shore. Within Narragansett Pier, however, the residences are a unique grouping, the physical evidence of a wealthy class that, though in the minority, were a very visible force in Pier life. Built on a relatively grand scale on spacious lots beside the ocean, these houses were unmatched by most other residences in Narragansett Pier.

It is not a surprising coincidence that most of the Ocean Road residences were built shortly after the Narragansett Casino opened in 1885. The Casino drastically changed the Pier by fostering a lifestyle more formal and fashion-conscious than what had previously existed. Some of the prosperous cottagers felt that the Casino was not exclusive enough: in the 1890s they organized the private Point Judith Country Club, conveniently located on a former farm just south of the area included in the district. The country club provided facilities for more strenuous sporting activities, such as golf and polo, that were gaining national popularity.

Some individuals who established summer houses along Ocean Road were of regional or national repute. Flat Rock and Grove Cottages (5 and 15 Hazard Avenue) were owned by the Rev. Francis Wharton of Philadelphia, a professor at the Episcopal Theological Seminary in Cambridge, Massachusetts, during the 1870s, and legal counsel to the U.S. State Department in the 1880s. Charles H. Pope, chief partner of a New York cotton brokerage firm bearing his name, owned Over Cliff (352 Ocean Road). Joseph Peace Hazard, who came from a prominent Rhode Island family and once owned much of the land in southern Narragansett Pier, left a monument to himself in the form of Hazard's Castle, and he unintentionally made many contributions to local lore as a result of his mystical beliefs.

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ACREAGE: Approximately 92 acres

VERBAL BOUNDARY JUSTIFICATION AND DESCRIPTION (letters and numbers refer to plats and lots): The Ocean Road Historic District boundary is drawn to include a visually coherent group of residences and properties developed during the nineteenth and early twentieth centuries along Ocean Road. As much as possible, mid- and late-twentieth century intrusions have been excluded from the district.

Beginning at the southwest corner of the district at the southwest corner of lot G20; running east on the south bound of G20 to Ocean Road; east across Ocean Road to its eastern edge; south on that edge to the southwest corner of G10; east along the southern boundary of G10; turning south along the western edge of G9; running east and northeast on the south and southeastern bounds of G9 to Wildfield Farm Road; in the same line across Wildfield Farm Road to its northern edge; east on that edge, which is also the southern boundary of G9-A and continuing east on the south bound of G9-A to the Atlantic Ocean. Thence north along the coastline to the northeast corner of lot E157; west along the north bound of lot E157 and lot E146 to Ocean Road; south along the eastern edge of Ocean Road to Hazard Avenue; west across Ocean Road and along the northern edge of Hazard Avenue to a point opposite the northwest corner of lot F17; south on the western bound of lot F17 and east on the southern bound of F17 and F18 to a point 100 feet west of Ocean Road; thence south 150 feet and east 100 feet across lot E27 to Ocean Road; thence south on the western edge of Ocean Road to the northeast corner of lot G14; west and then south on the north and west bounds of G14 to the northwest corner of G15; west across a private way to the northeast corner of G16; west and south on the north and west bounds of G16 to the north bound of G20; west on the north bound and southeast on the southwest bound of G20 to the southwest corner of G20, the point of beginning.

- UTM: A 19/295160/4587710 E 19/294850/4587780
- B 19/294910/4586700
- C 19/294140/4586940
- D 19/294540/4587620

LEVEL OF SIGNIFICANCE: State

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NAME: The Towers Historic District

LOCATION: The block bounded by Exchange, Mathewson and Taylor Streets,
and the Atlantic Ocean

OWNER: Multiple - see owners list

CONDITION: Excellent to poor; altered; original site

DESCRIPTION:

The Towers Historic District is named after its most prominent feature, a massive stone remnant of McKim, Mead and White's Narragansett Casino. Situated on a block edging Narragansett Bay, the district also includes ten dwellings, a former Coast Guard Lifesaving Station, and a town park on the site of the 1885 Casino. Surrounded by large empty lawns that were once occupied by hotels, restaurants, and shops, the district is an isolated fragment of the late nineteenth-century resort community. Its generally well-maintained buildings display styles paralleling contemporary national trends, adapted to the seaside environment with features such as the ubiquitous veranda.

Although the area around the Towers has been a focus of development since the late 1700s, the district's present appearance is primarily the result of construction since the mid-nineteenth century. The only earlier structure in the district is the Wagon Wheel at 18 Mathewson Street, which probably dates from 1822. Out-of-state visitors discovered the Pier's fine sandy beach in the late 1840s and their growing numbers prompted Esbon Taylor to erect the first public accommodation in the area, the Narragansett Hotel. The three-story, wood-frame structure, built in 1856, stood on the northwest corner of Ocean Road and Taylor Street, a site now occupied by Miramar Cottage (61 Ocean Road, 1889-90). It was quickly ringed by other hotels: ten were erected at the Pier between 1866 and 1871. The decade following the Civil War saw construction of a number of cottages as well, including 20 and 22 Mathewson Street and 13 and 17 Taylor Street. This first wave of building produced simple, clapboard-covered cottages. When the Second Empire style became the national vogue, a one-and-one-half-story mansard-roofed building (demolished circa 1890) appeared at 41 Ocean Road. The Second Empire building now standing on that site was moved from its original location on Mathewson Street in the late 1890s. The late nineteenth-century predilection for picturesque ornamentation and massing led to widespread use of the Shingle Style, which is represented in Miramar Cottage and the remodeling of its northern neighbor, Hopewell.

Although the concentration of cottages built within the district boundaries in the late nineteenth century is significant, by far the most influential development was the construction of the Casino. Designed by McKim, Mead and White and built from 1883 to 1886, the Casino quickly became the center of Narragansett Pier's social life. The stone and shingled building rambled along Exchange Street and Ocean Road;

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featuring long verandas and a roofline interrupted by turrets, dormers, and cupolas (see photo #17). The building housed dining rooms, lounges, a billiard hall, and ballroom. The Casino grounds held an "Italian garden," tennis courts, a bowling alley and rifle gallery. Fire destroyed the structure in 1900 leaving only the round stone towers, connected by a broad arch spanning Ocean Road. The roof and interior of "The Towers" were restored in 1910, and again in 1965 following another fire. The Towers, a major landmark in the area, was listed on the National Register in 1969 and is now used as an office and tourist information center by the Narragansett Chamber of Commerce. A grassy expanse along Exchange Street, maintained by the town as Memorial Park, occupies the Casino's former site.

Construction of a U.S. Coast Guard Lifesaving Station in 1888 just south of the Casino added another handsome structure to the waterfront. It, too, was designed by McKim, Mead and White, and its rock-faced granite walls match the Towers. It contained a boat storage area on the first floor and quarters for the station crew under the gable above. Removed from active service in 1937, it has been rather insensitively altered for use as a restaurant, yet its form and materials still complement the neighboring Towers. The station was added to the National Register on June 30, 1976.

INVENTORY:

Structures and sites in the Towers Historic District are considered to be contributing if representing the period during which Narragansett Pier grew into a summer resort colony (late nineteenth and early twentieth centuries) and/or complementing the visual or historical continuity of the district. All structures in the district are wood frame unless otherwise indicated.

Contributing Structures and Sites

Exchange Street

Memorial Park - from Mathewson Street to Ocean Road: The site was purchased by the town for the sum of \$25,000 in 1931, and covers the site of the original Narragansett Casino, destroyed by fire in 1900. One tower of the Casino, still supporting an arched promenade over Ocean Road, rests on the park's eastern edge. The park also holds a granite memorial to members of the Narragansett Pier Fire Department, a fountain composed of four cavorting dolphins, and a flag pole supported by a tripartite concrete monument. The outer sections of the monument contain bronze plaques listing the World War II local honor role; the central panel features a high relief sculpture of a soldier designed by Florence Brevoort Kane, an area native who studied and spent most of her life in France. The park received its present name in 1950.

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MATHEWSON ST

- 18 The Wagon Wheel (probably 1822): A 2½-story, gable-roofed dwelling with a gabled ell on the south side, a center chimney, a veranda, and a Federal doorway with side lights, surmounted by an entablature with consoles. This is probably the house, mentioned in J.R. Cole's History of Washington and Kent Counties, Rhode Island, that George Brown built in 1822 opposite the North Pier. It was later moved to the site of Pier Pharmacy (#14 Mathewson); circa 1890 it was turned 90° and again moved, this time one lot south to its present site.
- 18A Tally Ho (ca. 1890): A 2½-story cubical structure located on a small driveway behind Wagon Wheel (#18). The truncated hipped roof holds gable-roofed dormers, the front (northern) one displaying a Palladian window. A late Shingle Style veranda incorporating paired colonettes projects from the building on the north and east; the eastern section has been enclosed. A gable-roofed ell and other additions are attached to the south.
- 20 House (ca. 1875): A 2-story, clapboarded structure composed of rectangular masses, banded by a modillion cornice which supports the projecting eaves of a flat roof. An open veranda with gracefully curved brackets (somewhat obscured by wooden trellises) and jigsaw ornamentation on the balustrade partially surrounds the first floor. A tower, modestly decorated by two bands of scalloped shingles, is integrated into the building's bulk and stands only slightly taller than the house.
- 22 Ninigret Cottage (ca. 1875, additions ca. 1885): A 2½-story, gable-roofed residence, "L" in plan, originally covered by clapboards but now shingled. Beneath the north gable there remains part of the decorative bracing which was once topped by a finial and found on all gable ends.

Ocean Road

- 36 The Towers (1883-86): A 3½-story, stone structure consisting of two 3-story blocks with semicircular terminations, surmounted by hipped and conical roof forms and linked by a hip-roofed gallery supported by segmental arches which span Ocean Road. It was designed by McKim, Mead and White of New York, one of America's most prominent late 19th-century architectural firms, as an entrance to the Narragansett Casino, a rambling Shingle Style structure which was one of the architects' foremost achievements. The Casino was the center of social life for the local summer colony until its destruction by fire in 1900. The Towers was rebuilt in 1910 according to plans drawn by J. Howard Adams. After being damaged by fire in 1965, it was acquired by the town and has undergone rehabilitation

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- for use by the Chamber of Commerce. The Towers is an important historical relic, recalling the Pier's former popularity as a summer resort for people from all over the United States. Due to its prominent location and monumental design it is a key landmark and serves as a symbol of the town's civic identity.
- 40 U.S. Lifesaving Station, now called the Coast Guard House (1888): The original section of this building, a 1½-story granite structure with a semicircular end and a gable roof with semi-conical terminus, is now encased in unsympathetic concrete-block additions. Supposedly modeled after a lifesaving station in England, it was the first such building in America to be built of stone and was designed by McKim, Mead and White. Its form and materials harmonize with those of the nearby Towers, an earlier structure by the same architectural firm. The Coast Guard House served as a United States Lifesaving Station from the time of its completion until 1937. It is currently used as a restaurant.
- 41 Sea Lawn (ca. 1875): This 1½-story structure clad in vertical board siding (originally clapboarded) has a mansard roof pierced by gabled dormers. On the north side behind a 2-story stair tower is a large polygonal bay. There are smaller 2-story bays on the other sides, the eastern one centered over the front entrance, and an ell extends from the rear. A veranda along the east side has been enclosed in a very unsympathetic manner. Now an office and residence, this building was constructed to be "The Reading Room," a men's club, and was located on Mathewson Street with the side containing the tower and large bay facing front (west). It was moved to its present location in the late 1890s.
- 51 Hopewell (1870s, 1890s): A 2-story, gable-roofed frame dwelling with a veranda and a broad front gambrel containing a central Palladian window set under a shingled hood which swells out from the wall surface. Early photos show that the facade of this house originally had a pair of gable-roofed dormers breaking up through the eaves; the front gambrel is a later addition. This house belonged to Dr. Charles Hitchcock of New York, a prominent summer resident who played an instrumental role in founding the Narragansett Pier Improvement Association and the Narragansett Casino Association. Hitchcock was Charles F. McKim's personal physician and may have helped to obtain for him the commission to design the Narragansett Casino. The additions to Hopewell may have been designed by William Gibbons Preston of Boston. Howard Lapsley, Hitchcock's father-in-law, had Preston design a house for him down off the Ocean Road extension, and Preston's papers contain references which seem

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to indicate that Lapsley may have hired him to renovate Hope-
well in the early 1890s.

- 61 Miramar (1889-90): A 2½-story, gable-roofed, Shingle Style dwelling with an ell on the west side. It has a veranda with a conical-roofed semicircular end, gable-roofed dormers, a loggia at the northeast corner, and an oriel window on the south side. It was built as a summer residence by Dr. Bache McE. Emmett of New York on the site of the Narragansett House, the first hotel at the Pier.

Taylor Avenue

- 7 House (ca. 1890): A 2½-story building with clapboards covering the first floor and shingles above. The flank gable roof contains a monitor dormer. A second-story, shallow oriel centered in the front facade sits atop a small entry hood, supported by fluted posts, which covers a Colonial Revival doorway. A sloping roof emerges from the east end to protect an open veranda.
- 13 House (ca. 1875): A 2-story, gable-roofed building sheathed in clapboards, with a pavilion projecting on the front (south). The roof of the western section slopes down to the first floor on the front facade. A 1-story screened porch with delicately arched braces and a simple rail balustrade is attached to the front of the pavilion and another to the front of the eastern section.
- 17 House (ca. 1875): A 2-story, clapboarded building which has an "L" plan and is covered by a low-pitched hip roof. Beneath the eaves run a bracketed cornice and entablature with molding separating the plain architrave and frieze. The roof of the veranda on the east side is supported by simple brackets. The detailing is similar to 20 Mathewson Street.

Non-Contributing Structures

Mathewson Street

- 14 Pier Pharmacy (ca. 1970): A 1-story, concrete block rectangle faced with stucco on the front (west) and board and batten siding on the remaining elevations. Three triangular bays jut from the north side. A mock-mansard roof has been applied to the north and west sides. A narrow blacktop parking lot separates the building from the street.

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DATES: Late 19th and early 20th centuries

SIGNIFICANCE: Architecture, Resort/Recreation

A passion for seaside holidays swept the United States and other countries during the late nineteenth century propelling Narragansett Pier into national prominence as a major summer resort. Its fine beach attracted thousands of visitors, and the structures in the Towers Historic District are physical manifestations of the growth which resulted. Some visitors found accommodations in cottages, such as those along Mathewson and Taylor Streets; others were housed in hotels. In the mid-1880s construction of the Casino, the towers of which remain flanking Ocean Road, radically changed the Pier both by its imposing physical presence and by centralizing social life. The new order was short-lived. In 1900 a fire destroyed the Casino and the social ambience it served. Ironically, this echoed a decline in popularity of Narragansett Pier among long-term guests who felt inundated by growing numbers of day visitors, conveyed by improved transportation. While many traces of the late nineteenth-century heyday of the Pier have disappeared, structures in the Towers Historic District survive as a fragment of that era.

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

The pier continued to pass through a series of owners and lessees, one of whom, Jonathan N. Hazard, erected a planing mill, another wharf, and a steam gristmill (the first in the area) around 1850. In the meantime the South Pier area was being developed, stimulated by construction of a wharf in the early 1870s when the planing mill was moved from North Pier to South Pier.

This loss of commerce at North Pier was more than compensated for by a new, and soon frenetically expanding, industry: tourism. Proximity to the beach and community center made cottages in the Towers Historic District attractive to summer guests. Hopewell at 51 Ocean Road was the summer home of Dr. Charles Hitchcock of New York, an active Pier booster involved in the Narragansett Pier Improvement Association and

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the Narragansett Casino Association. Dr. Hitchcock was Charles McKim's personal physician and may have helped him obtain the commission to design the Casino. The doctor introduced many people to the Pier and thus encouraged many new investments in the community.

Cottages, hotels, shops, and in 1885, the Casino, formed a dense concentration of development along the shore in the last half of the nineteenth century. The intersection of Exchange and Mathewson Streets was a major hub of retail activity for the area. It received a setback in 1900, however, when the fire that consumed the Casino damaged many commercial buildings and destroyed the deluxe Rockingham Hotel, located across Exchange Street from the Casino. A resurgence of the Pier's vitality included construction of a new casino in 1905 and improvement of roads in the area. Although long-term summer visitors continued to come, they were soon outnumbered by day tourists, and one by one the old hotels disappeared. Among the last survivors was the Massasoit, directly across Mathewson Street from the district, which was destroyed in the early 1970s. The commercial center gradually became rundown. Natural causes sometimes accelerated deterioration: the 1938 hurricane annihilated a number of structures (although none were in the district) and shredded the surface and foundation of Ocean Road as well. The retaining wall along the ocean and a stone wall lining the west side of the road date from the subsequent reconstruction. An urban renewal project in 1971-72 completed the clearance of dilapidated buildings from land north of the district and built the nearby Pier Village, a residential and retail complex. The twentieth century has thus witnessed a nearly total transformation of Narragansett Pier's core.

The cluster of nineteenth-century structures in the Towers Historic District have survived as a fragment of an earlier, and very different, era. The Towers and U.S. Coast Guard Lifesaving Station, both by the firm McKim, Mead and White, are of great architectural significance by virtue of their design and their visual prominence in Narragansett Pier. The Towers and their connecting arch are the only remnants of the Narragansett Casino, built between 1883 and 1886. The Casino with its heavy, horizontal massing, rough-textured materials, and broad arch displayed design elements usually associated with Henry Hobson Richardson, in whose office both McKim and White had worked a decade earlier. It is similar in spirit to a building by the same architects in a neighboring resort dating from a few years earlier: the Newport Casino. Adjacent to the Towers is the Coast Guard Lifesaving Station, supposedly modeled after a station in England. Constructed in 1888, its form and materials were chosen to harmonize with the Narragansett Casino. Despite significant alterations suffered by both buildings, they maintain a sense of their original character and are important physical links to the community's late nineteenth-century growth.

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ACREAGE: Approximately .10 acres

BOUNDARY DESCRIPTION: The Towers Historic District boundary encompasses an isolated cluster of structures representing Narragansett Pier's late nineteenth-century development.

Beginning at the southwest corner of the district at the intersection of Mathewson and Taylor Streets, the boundary runs north down the center of Mathewson Street to its intersection with Exchange Street; thence east down the center of Taylor Street to the Atlantic Ocean, following the shoreline south to Taylor Street; thence west down the center of Taylor Street to the point of beginning.

UTM: A	19/294890/4589290	B	19/294880/4589090
C	19/294630/4589110	C	19/294630/4589300

LEVEL OF SIGNIFICANCE: State

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NAME: Gardencourt

LOCATION: 10 Gibson Avenue

OWNER: Earl Perkins, 10 Gibson Avenue, Narragansett, Rhode Island 02882

CONDITION: Excellent; altered; original site

DESCRIPTION:

The two-and-one-half-story Shingle Style residence known as Gardencourt was designed circa 1888 by the Boston architect William Gibbons Preston for Charles H. Pope, a New York businessman. Located in a residential area of Narragansett Pier, the house stands far back from the street on a large lot and is almost completely obscured by tall hedges and trees. It is approached by a long drive.

Large stones form the ground floor walls; dark-stained shingles cover the stories above. The gable roof, which sweeps down on the east to cover a veranda (now enclosed), is pierced by a small eyebrow window and a polygonal dormer. The gable end on the north elevation overhangs the truncated corners of the two lower floors. A polygonal dormer is centered in the west slope of the gable, and immediately south of this a small pavilion projects from the building's main mass. Attached to the south end of the building is a two-story, shingled service wing, a later addition.

The main entry into the house is through a door leading from the veranda directly into a large, irregularly-shaped hall/parlor, one of two rooms which surround a double fireplace and comprise the main section of the first floor. A rather steep stairway in the southeast corner winds to the second floor around a square newel post which tapers to a blunt point covered by carved foliage. Similar carving encircles two turned posts which flank the stairway.

On the south wall between the stair and a broad fireplace is a door leading into a dining room/living room of approximately the same size as the other room. It has double doors at each end filled with glass panes and surrounded by sidelights and a glass transom, the eastern door leading to the veranda and the western door outside to a stone terrace, a later addition. The fireplace is surrounded by brick. A door on the south wall connects this room to the service wing where two pantries and a large kitchen are located. Bedrooms and bathrooms are on the floors above both sections. The building has had interior and exterior alterations, most probably dating from the 1920s, but these have been done so sympathetically to the original design that it is difficult to differentiate between new and old.

Near the street is a one-and-one-half-story, shingled garage with caretaker's quarters, probably built about 1928 for Elise Rice, a later

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owner. Several dormers, two chimneys, and a jerkin-head gable add variety to the steep hipped roof which covers the building's irregular mass. An open porch runs along part of the street (west) elevation.

The house, outbuilding, and grounds are very well maintained.

DATE: ca. 1888

ARCHITECT: William Gibbons Preston

SIGNIFICANCE: Architecture

Gardencourt was one of five structures proposed by Charles H. Pope for a large site southeast of the intersection of Gibson Avenue and South Pier Road in the late 1880s. Several cottage clusters were being developed at Narragansett Pier at this time, a trend exemplified by the nearby Earls court and Sherry Cottages (both in the Earls court Historic District). Such clusters were usually related in architectural design and often shared essential services, such as water supply. This was a change from earlier construction where each building was designed and functioned independently. Plans for the Gibson Avenue group were quite well advanced, but Gardencourt was the only structure actually built.

The group was designed by William Gibbons Preston, a prominent Boston architect, whose work included the first building of the Massachusetts Institute of Technology and the old Museum of Natural History (now Bonwit Teller), both in Boston's Back Bay district. Preston was also responsible for many buildings in resort colonies along the Atlantic Ocean including a number in Narragansett Pier, such as the Aaron Wolff, Jr., House (41 Gibson Avenue) and the Greene Inn (Ocean Road at South Pier Road). Both of these structures are in the Shingle Style as are Gardencourt and many other structures Preston designed during this period. The style was thought to be particularly suitable to withstand the harshness of a seaside environment as well as enhancing the casual atmosphere prevalent at a resort community. Gardencourt features many elements characteristic of the Shingle Style: an open interior plan with a central hearth; large windows and doors and a broad veranda that blur the distinction between interior and exterior space; skillful use of the natural textures and hues of building materials.

Charles H. Pope was the main instigator in the project that produced Gardencourt. A Providence native, Pope had moved to New York where he was the chief partner of C.H. Pope & Co., a New York cotton brokerage. He was active in Narragansett Pier real estate, and sponsored the construction of cottages at 350 and 352 Ocean Road in 1884-85.

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ACREAGE: Approximatley 4 acres

BOUNDARY DESCRIPTION: Including lots 33, 34, 37, 38, 39, 40, 46, 47,
and 48, as well as the southern 202 feet of
Prospect Court in Plat E.

UTM: 19/294360/4588370

LEVEL OF SIGNIFICANCE: State

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The Industrial Revolution had little impact in the immediate vicinity of the Pier, although to the west in Peacedale textile manufacturing started in the early 1800s and grew into a major concern. Following the "discovery" of the beach in the 1840s and the resulting development, however, the area's metamorphosis was remarkable. In just a few decades the quiet rural area became a large summer colony. Improvements in transportation facilitated the Pier's growth. The Narragansett Pier Railroad, which started service in 1876, was soon carrying 400 passengers daily to the Pier from the nearest station of the Providence-Stonington Railroad. The latter linked Boston and New York, making it very convenient for vacationers from those cities. In addition, since Philadelphia families were among the first to summer at the Pier, that city was usually well represented in the resort community.

Many visitors were also drawn from Washington, D.C. a connection strengthened by Kate Chase, daughter of President Lincoln's Secretary of the Treasury Salmon P. Chase. In 1863 she married the textile magnate and former Rhode Island governor William Sprague and they built Canonchet, a massive, eclectic dwelling on the western edge of the community, where they lavishly entertained Washington friends and other nationally prominent guests. Sprague's fortune was destroyed by the Panic of 1873, his political future ruined by personal problems including a much-publicized divorce, and the house consumed by fire in 1909. Although Canonchet's period of glory was brief, it was important in introducing people from other areas of the country to the Pier. Many returned again to join the regular summer crowd.

Narragansett Pier became one of America's most popular watering spots following the Civil War. Demand stimulated hotel construction which, in turn, provided accommodations for even more visitors. Life at the Pier was relaxed, with not nearly as much emphasis placed on wealth and social standing as at nearby Newport. The Pier offered an option for those who could not afford--or simply did not want--to spend their holiday socializing with the ultra rich but were content, instead, with a more sedate daily ritual centered around the beach and Casino. A more lively activity, polo, became popular at the Point Judith Country Club around the turn of the century. By this time, however, there was a decided split between an elite of well-to-do cottagers and the larger hotel community. Railroads, an electric trolley connecting the Pier to Providence, and, in the following decades, automobiles, made the Pier accessible to visitors who only stayed for a day. The swelling crowd prompted people who usually summured at the Pier to seek new and more isolated holiday destinations. Destruction of the Casino by fire in 1900 was a severe blow from which many feared the resort could never recover. Another casino was built in 1905, and boosters were again optimistic about the Pier's future. Narragansett Pier, however, had lost its allure for long-term visitors, as did many other resorts of the period. Hotels deteriorated, and cottages often came to be used as year-round residences. The Pier's beach continued to attract day visitors, but most refused to patronize the late nineteenth century

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bathhouses lining the shore that were run by private entrepreneurs. As a result, the bathhouses became quite decrepit. They were not demolished, however, until a hurricane swept the area in 1938, three years after the town had taken over management of the beach. Arcades and other entertainments and shops catering to day visitors filled the waterfront area as the twentieth century progressed. The quality of the Pier's commercial center gradually declined, and by the 1970s urban renewal funds seemed to be the only means to revitalize the district. Many structures were torn down in the process, further decreasing traces of Narragansett Pier's late nineteenth-century history and increasing the value of buildings that remain from that period.

ARCHITECTURE:

A number of properties included in the Narragansett Pier multiple resource nomination are architecturally significant. A few date from before the Pier's spurt of growth in the late 1800s. An example is the mid-nineteenth-century Hazard's Castle, also of interest for its stone construction--a material available locally but not often used for an entire building. A majority of the buildings, however, are from the post-Civil War period and include examples of Stick, Italianate, Second Empire, Queen Anne, Colonial Revival, and Shingle Styles. Given the seaside location and the era during which the Pier grew, it is not surprising that some of the most architecturally interesting structures are in the Shingle Style. The Boston architect William Gibbons Preston used variations of this style in his designs for Gardencourt, Stonecroft, and the Aaron Wolff, Jr., House, as did McKim, Mead and White for Gillian Lodge, the Sherry Cottages, and their most famous commission in the community, the Narragansett Casino. The design of the Casino is felt by many architectural historians to compare favorably with the same firm's well-known Newport Casino. The remaining Towers is a significant composition in its own right, and has served as a monumental landmark for the community since the rest of the Casino was consumed by fire in 1900.

COMMUNITY PLANNING:

One of the districts, Earls court, contains two groups of residences that were created as planned cottage clusters in the late 1880s. Unlike earlier construction at the Pier where each individual structure stood independent, both the Sherry Cottages and Earls court were united by similar building design and by shared services. Gardencourt, too, was intended to be part of a larger group. Developments of this type were particularly popular in Narragansett Pier because of the great demand for cottages in the 1880s and 1890s. European designers had experimented with cluster developments earlier in the nineteenth century, and the same development philosophy is evidently behind many modern suburban subdivisions.

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The restrictions land-owner Joseph Peace Hazard wrote into the deeds when he sold his ocean-front property along Ocean Road in 1865 are also significant in community planning. The stipulations limited the area to residential development only and established a public right-of-way walkway at the bluff edge overlooking the ocean which exists today.

RESORT/RECREATION:

Narragansett Pier was one of the major resort communities in the United States in the late nineteenth century, a product of a period in which seaside holidays were extremely fashionable. It attracted people from as far away as Chicago and Louisville. Most stayed at hotels, but cottages were an option for long-term guests, many of whom came to the Pier year after year.

The Pier's growth is not surprising. The main feature at a waterfront resort is, needless to say, the beach, and Narragansett Pier's is exceptional. According to the July 1879 issue of Harper's New Monthly Magazine:

The beach is admirable smooth, level, and free from tidal alteration. The influx of sea-weed, which so often leaves the Newport bather in the unpleasant position of a crouton in a basin of pea soup, is rare. The deadly chill of the eastern waters gives place here to a tepid, wooing softness which tempts the most delicate to linger, and from a robust exercise of mere hygienic necessity, makes the dip an aesthetic enjoyment.

Bathing was, by tradition, confined to the hours around noon. Visitors spent the afternoon strolling along the ocean at low tide, "camping down" (i.e. lounging) on the rocks south of the beach, and socializing at the Casino's outdoor cafe, among other things. Tennis and bowling were slightly more demanding recreations. Polo became popular around the turn of the century. Dances were often held in the evenings at the Casino or a hotel.

With the Casino's destruction by fire in 1900, the declining number of long-term guests, and the influx of day visitors, bathing hours gradually expanded and the quiet daily routine no longer ruled Pier life.

9. Major Bibliographical References

Roth, Leland M. The Architecture of McKim, Mead and White, 1870-1920: A Building List. (New York and London: Garland Publishing, Inc. 1978).
 Statewide Historical Preservation Report W-N-1: Narragansett Pier, RI
 (Providence: Rhode Island Historical Preservation Commission, 1978)

10. Geographical Data

Acreage of nominated property see individual inventory forms.

Quadrangle name Narragansett Pier

Quadrangle scale 1:24,000

UMT References

A
 Zone Easting Northing

B
 Zone Easting Northing

C

D

E

F

G

H

Verbal boundary description and justification The multiple resource nomination includes resources identified in the entire neighborhood of Narragansett Pier, as defined pursuant to the Community Development Act of 1974. Individual property and district boundaries are included with description.

List all states and counties for properties overlapping state or county boundaries

state	code	county	code

state	code	county	code

11. Form Prepared By

name/title Charlene K. Roise

organization R.I. Historical Preservation Commission date April, 1981

street & number 150 Benefit Street telephone 401-277-2678

city or town Providence, state Rhode Island

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature *Thomas W. Williams*

title _____ date _____

For HCRS use only
 I hereby certify that this property is included in the National Register

 date _____

Keeper of the National Register
 Attest: _____ date _____
 Chief of Registration



ATLANTIC OCEAN



Inez Sprague

Inez Sprague

KINGSTOWN ROAD

Pond

Anna Hazard

Maurice M. Cae

Geo. C. Robinson

T. T. & T. E. Tucker

WESTMORE

DEVIGNE ST.

STRATHMORE ST.

WANDA ST.

NARRAGANSETT

KINGSTOWN

AVE.

CENTRAL

RODMAN

NARRAGANSETT

PIER

G.C.R.

ROAD

AVE.

ADD ST.

Caronchet

Lake

AVE.

Peleg Brown

ROAD

INEZ ST.

INEZ ST.

INEZ ST.

INEZ ST.

INEZ ST.

John Bristow

John Bristow

John Bristow

John Bristow

John Bristow

Jas. H. Rodman

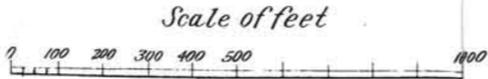
John Bristow



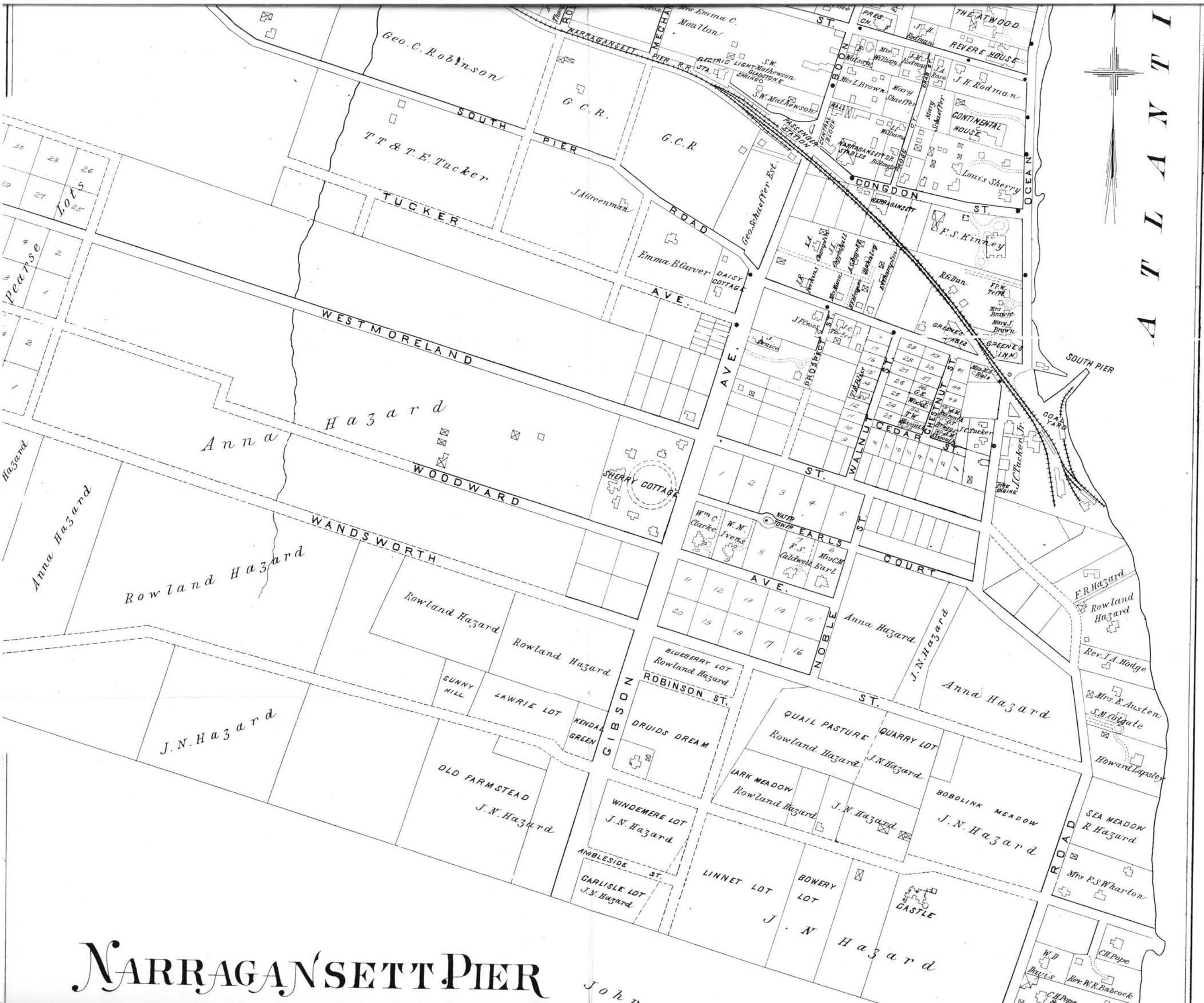
NARRAGANSETT PIER

District of Narragansett
WASHINGTON CO. R.I.

EXPLANATION	
IRON BUILDING	
BRICK BUILDING	
WOOD "	
STONE "	
HOT HOUSE	
PUBLIC STREET OR ROAD	
PRIVATE OR PROPOSED STREET	
STEAM RAIL ROAD	
STREET CAR RAIL ROAD	
FIRE HYDRANTS	



John K Brown



NARRAGANSETT PIER

John

Multiple Resource Nomination
Narragansett Pier, RI

Late nineteenth-century map of Narragansett Pier
from Everts and Richards' Topographical Atlas of
Survey, Southern Rhode Island (Philadelphia, 1895)

Negative filed at the Rhode Island Historical
Preservation Commission



Ocean Road Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

Looking east from Ocean Road: "Fairlawn" (#350,
left) and "Overcliff" (#352, right).

Photo #14



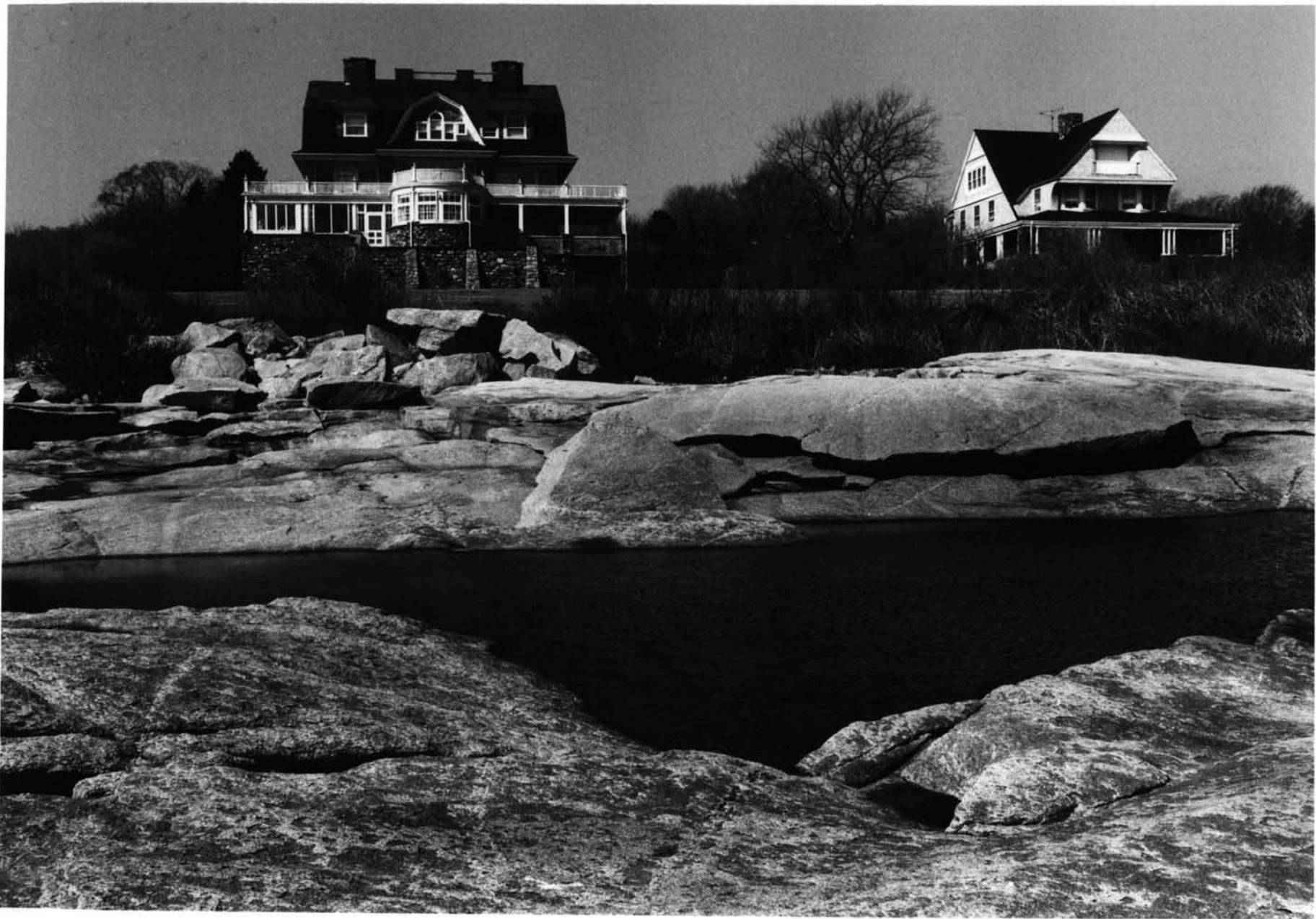
Ocean Road Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

Looking southwest along shoreline from Indian
Rock (end of Hazard Avenue). Left to right:
"Turnberry" (366 Ocean Road), "Stone Croft"
(362 Ocean Road), "Over Cliff" (352 Ocean Road),
"Indian Rock" (4 Hazard Avenue).

Photo #15



Ocean Road Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View looking west from shoreline: "Turnberry"
(366 Ocean Road, left) and "Stone Croft" (362
Ocean Road, right).

Photo #16



Ocean Road Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View looking west from shoreline: Cresson House
(also known as "Stone Lea", 55 Newton Avenue) to
left and its carriage house in center; 404 Ocean
Road to right.

Photo #17



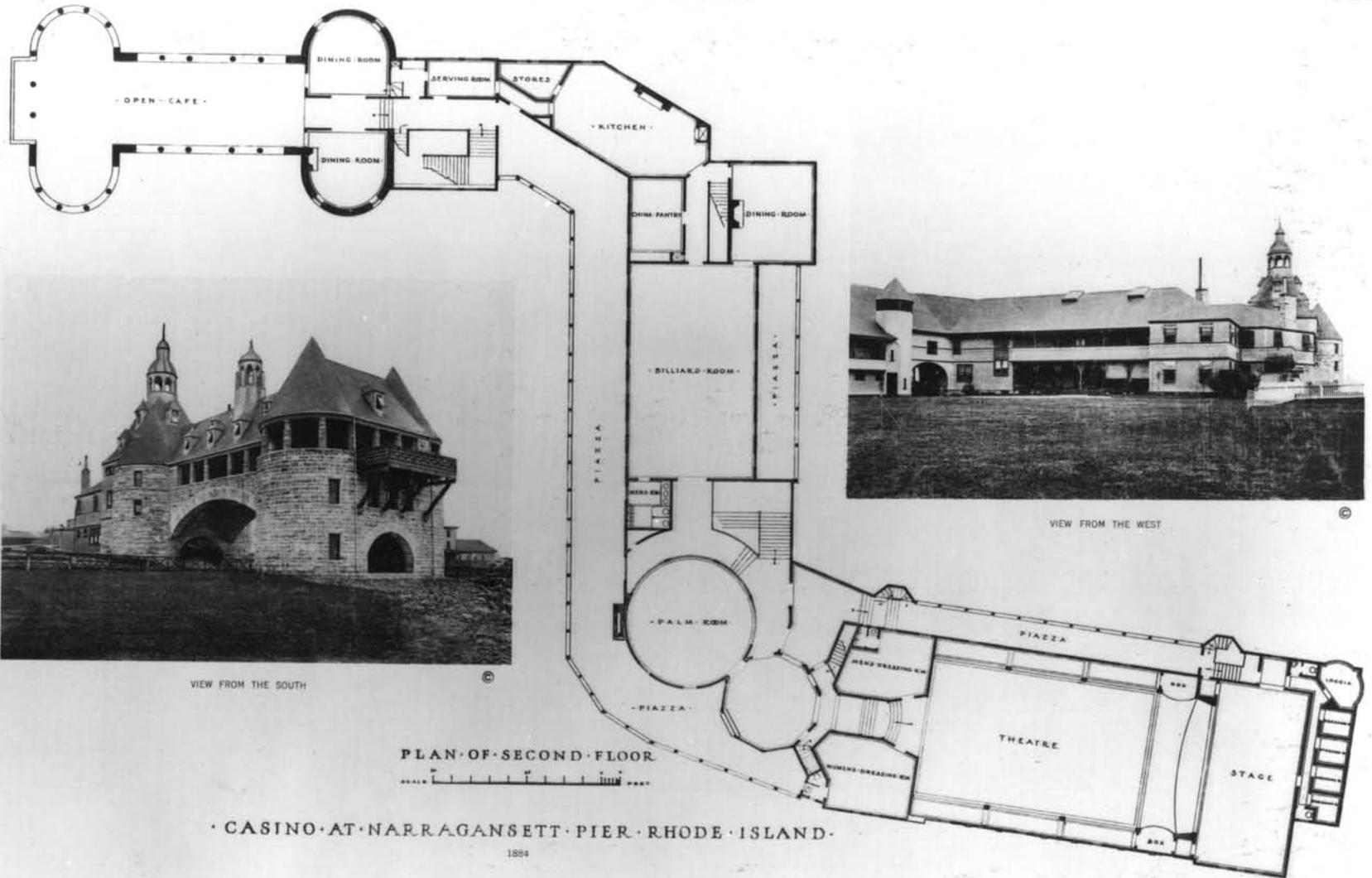
415 Ocean Road
Ocean Road Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

East facade of Gillian Lodge.

Photo #18



VIEW FROM THE SOUTH

VIEW FROM THE WEST

PLAN OF SECOND FLOOR

CASINO AT NARRAGANSETT PIER RHODE ISLAND

1894

The Towers Historic District
Narragansett Pier, RI

Photo credit: from A Monograph of the Works of
McKim, Mead & White

Date: ca. 1885

Negative filed at: Rhode Island Historical
Preservation Commission

Plan and view of the Casino as originally constructed.

Photo #19



Memorial Park -- site of Narragansett Caisno
The Towers Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

From northwest corner. World War II memorial at
left; the Towers in background center; the former
Coast Guard Life Saving Station in background right.

Photo #20



The Towers Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View looking north on Ocean Road: The Towers
(left) and the former Coast Guard Life Saving
Station (right).

Photo #21



18 Mathewson Street
The Towers Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

"Wagon Wheel" viewed from northwest.

Photo #22



The Towers Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View northwest from corner of Taylor Avenue and
Ocean Road: 7 Taylor Avenue on left, "Miramar"
(61 Ocean Road) center, "Hopewell" (51 Ocean Road)
on right.

Photo #23



Gardencourt
10 Gibson Avenue
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View from northeast.

Photo #24



Gardencourt
10 Gibson Avenue
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

East elevation.

Photo #25



Gardencourt
10 Gibson Avenue
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

West elevation.

Photo #26



Gardencourt
10 Gibson Avenue
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

Main entry and stairway in livingroom.

Photo #27



Gardencourt
10 Gibson Avenue
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

Looking west in dining room.

Photo #28



Gardencourt
10 Gibson Avenue
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

Caretakers house/garage from southwest.

Photo #29

Copy neg. # RHi X3 4003. Narragansett Pier, RI. 1891. Birds-eye-view of Narragansett Pier, RI
From Narragansett Pier, RI Illustrated. Narragansett, RI: Hotel Men's Association, 1891, p. 3.

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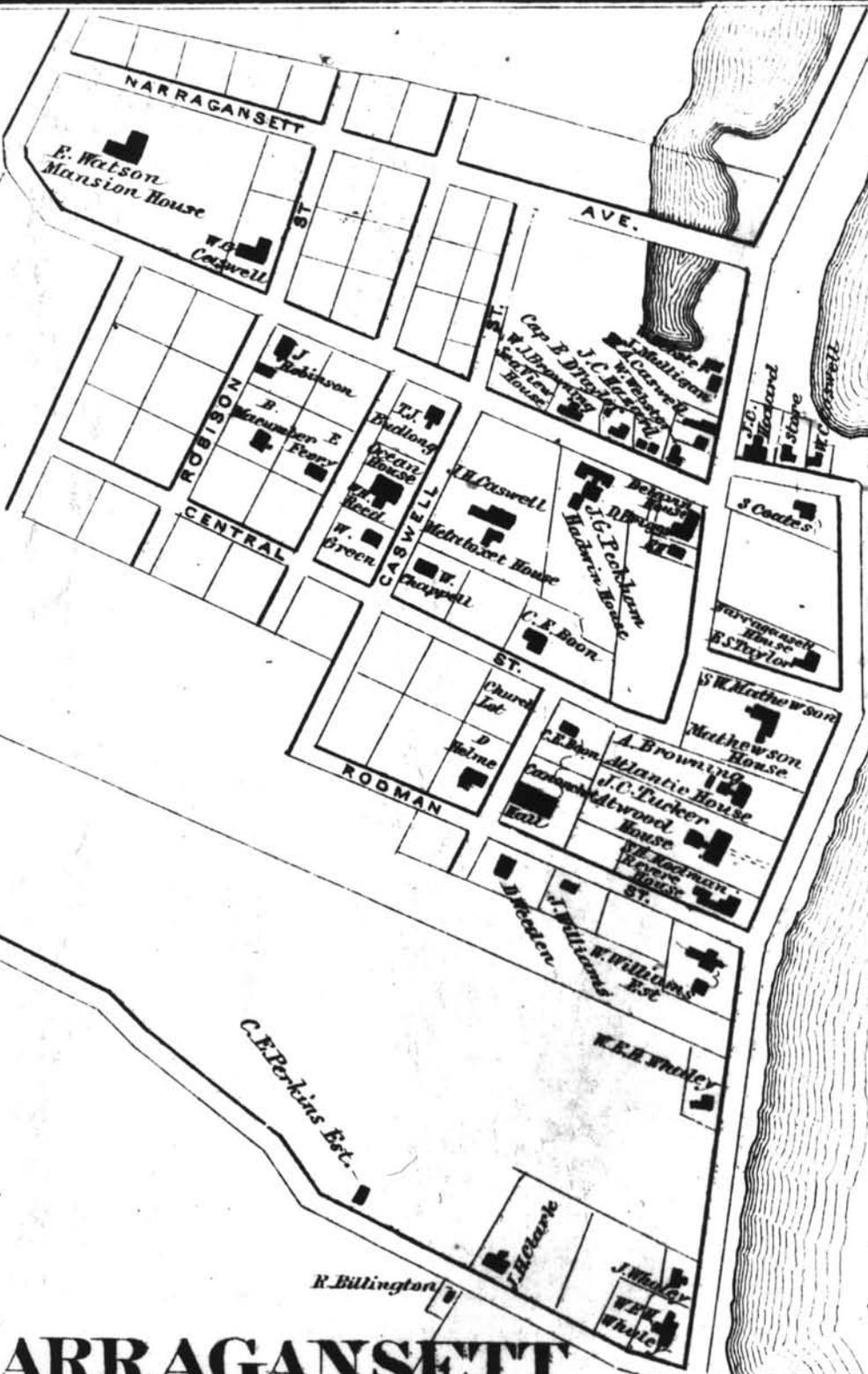
Multiple Resource Nomination
Narragansett Pier, RI

Late nineteenth-century birds-eye view of
Narragansett Pier from Narragansett Pier, RI
Illustrated (Narragansett, RI; Hotel Men's
Association, 1891), p. 3.

Original at Rhode Island Historical Society Library
(Copy neg. #RHi X3 -4003).

O C C E A N

A T L A N T I C



NARRAGANSETT PIER

South Kingstown Washington Co. R.I.
Scale 40 Rods to the Inch

Clark & Cottrell
Lumber
Yard

Fisherman's Landing

Copy neg. # RHi X3 1694. Narragansett Pier, RI. Map from 1870 Beers Atlas of Rhode Island, p. 114.

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Multiple Resource Nomination
Narragansett Pier, RI

Map from 1870 Beers Atlas of Rhode Island, p. 114.

Original at Rhode Island Historical Society Library
(Copy neg. #RHi X3 1694)



Copy neg. # RHi X3 1695. Narragansett Pier, RI. Detail of area from Stevens' topographic map of RI (1832).

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Multiple Resource Nomination
Narragansett Pier, RI

Detail of Narragansett Pier area from Stevens'
Topographical Map of the State of Rhode Island...,
1831.

Original at Rhode Island Historical Society Library
(Copy neg. #RHi X3 1695)



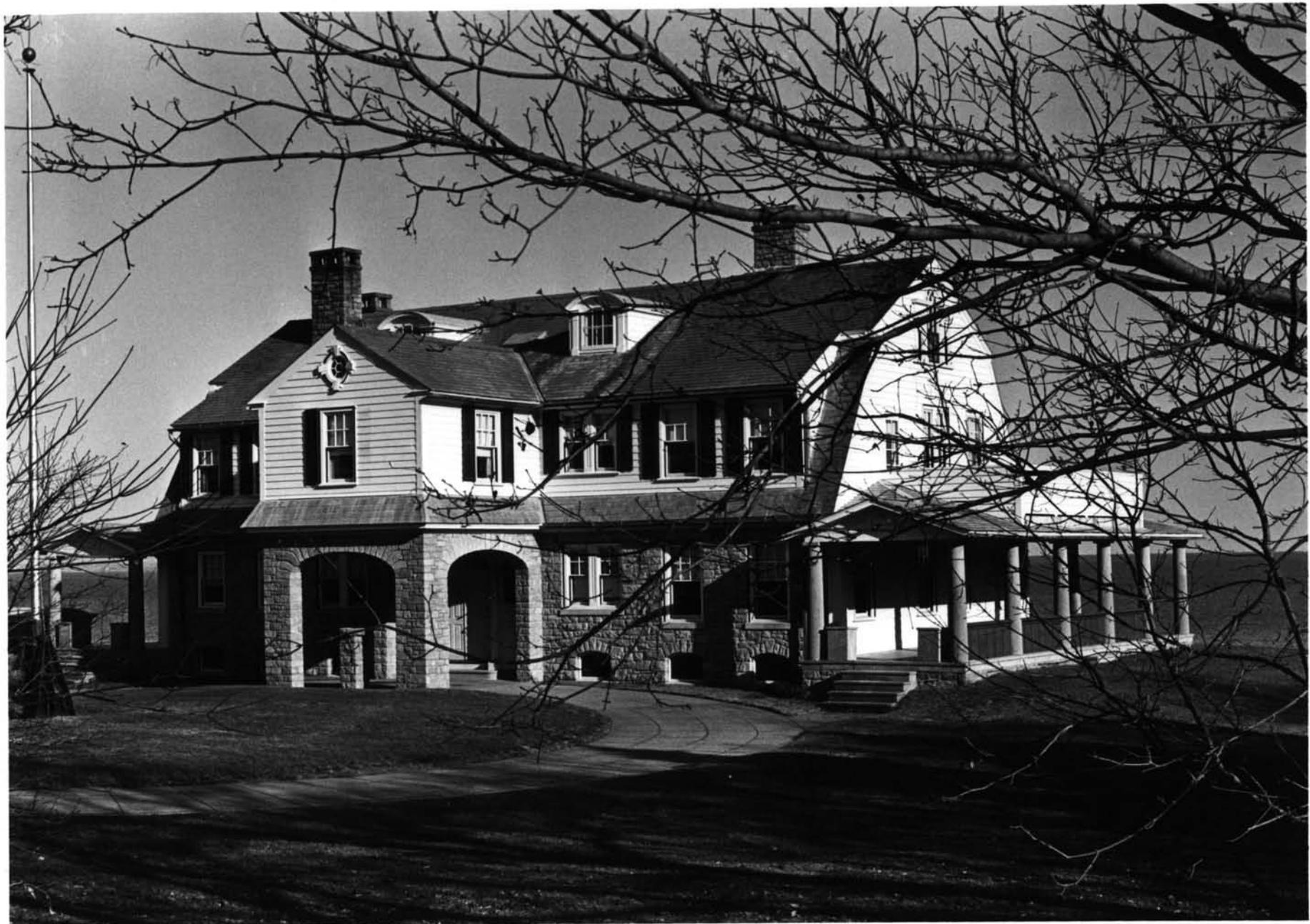
Earlscourt Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View of south elevations of 84 Westmoreland Street
(left) and 51 Gibson Avenue (right) from Central
Court.

Photo # 10



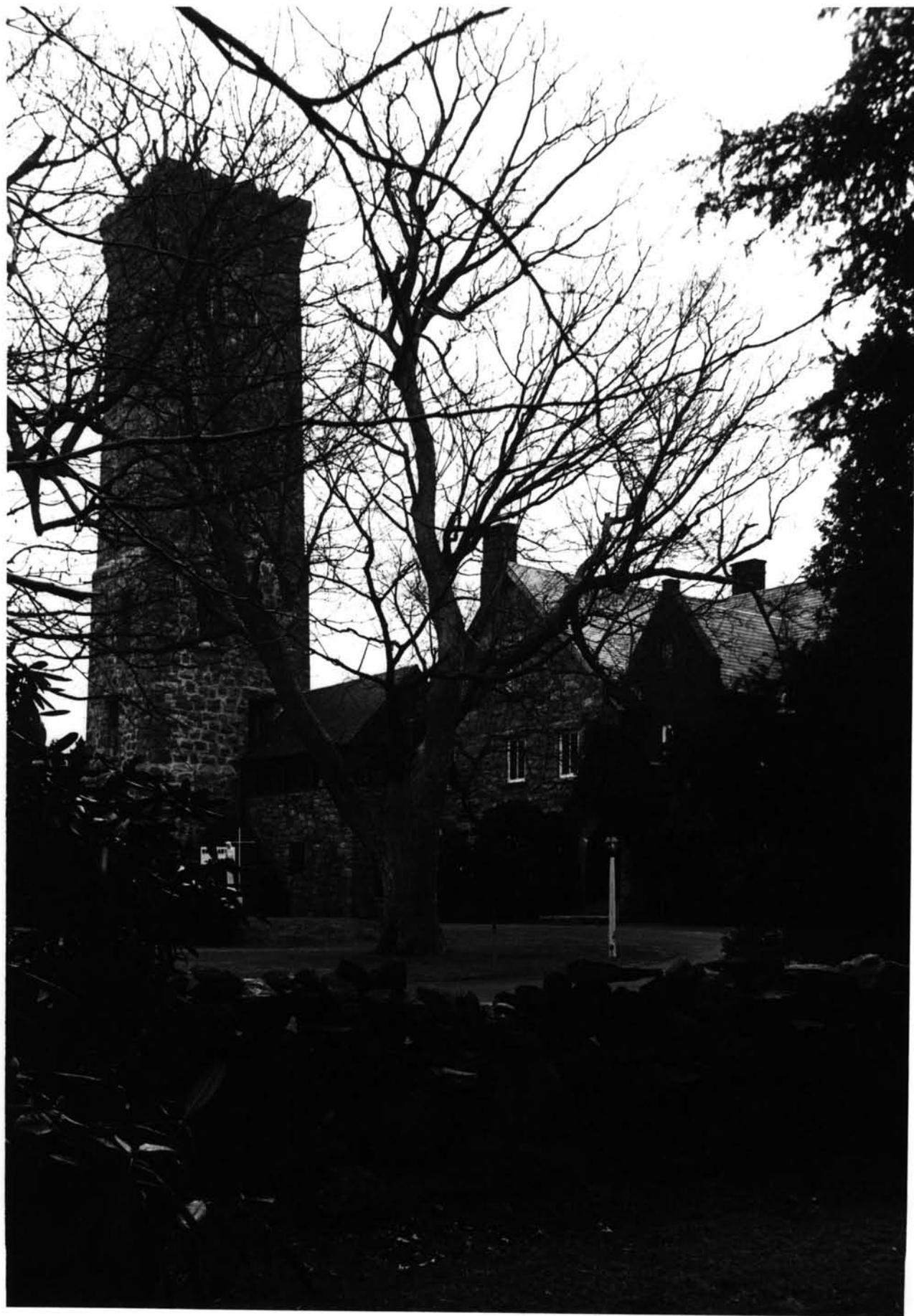
Residence, 290 Ocean Road
Ocean Road Historic District
Narragansett Pier, RI

Photographer: Robert O. Jones
Date: November 1976

Negative filed at: Rhode Island Historical
Preservation Commission

View from the southwest.

Photo #11



Hazard's Castle
Ocean Road Historic District
Narragansett Pier, RI

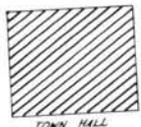
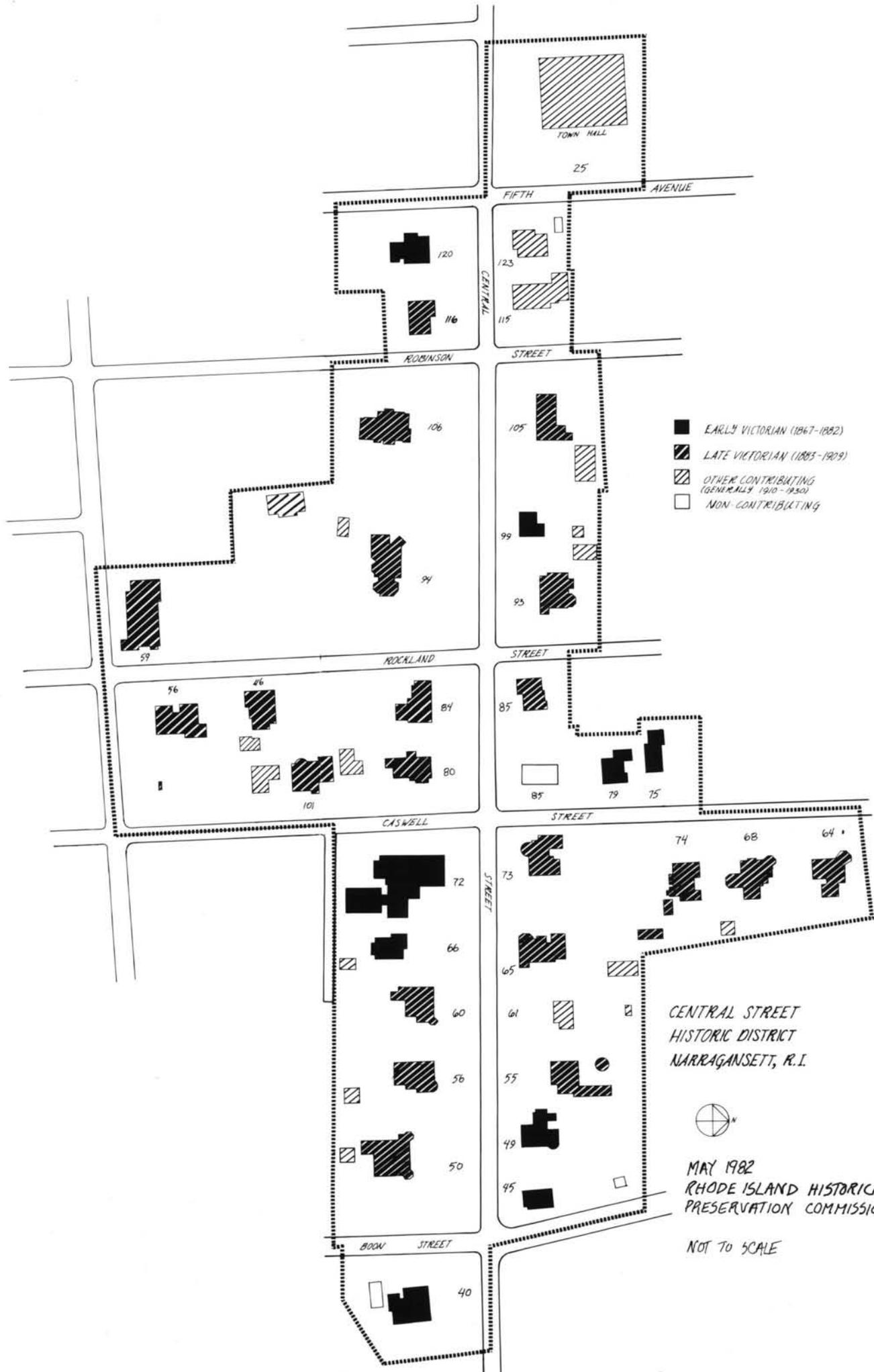
Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

North elevation.

Photo #12





25

FIFTH AVENUE

CENTRAL STREET

120

116

123

115

ROBINSON STREET

STREET

106

105

- EARLY VICTORIAN (1847-1882)
- ▨ LATE VICTORIAN (1885-1909)
- ▩ OTHER CONTRIBUTING (GENERALLY 1910-1930)
- NON-CONTRIBUTING

94

99

95

59

ROCKLAND STREET

STREET

56

46

84

85

80

85

79

75

CASWELL STREET

STREET



72

66

60

56

50

CENTRAL STREET
HISTORIC DISTRICT
NARRAGANSETT, R.I.



MAY 1982
RHODE ISLAND HISTORICAL
PRESERVATION COMMISSION

NOT TO SCALE

74

68

64

73

65

61

55

49

45

BIDON STREET

40



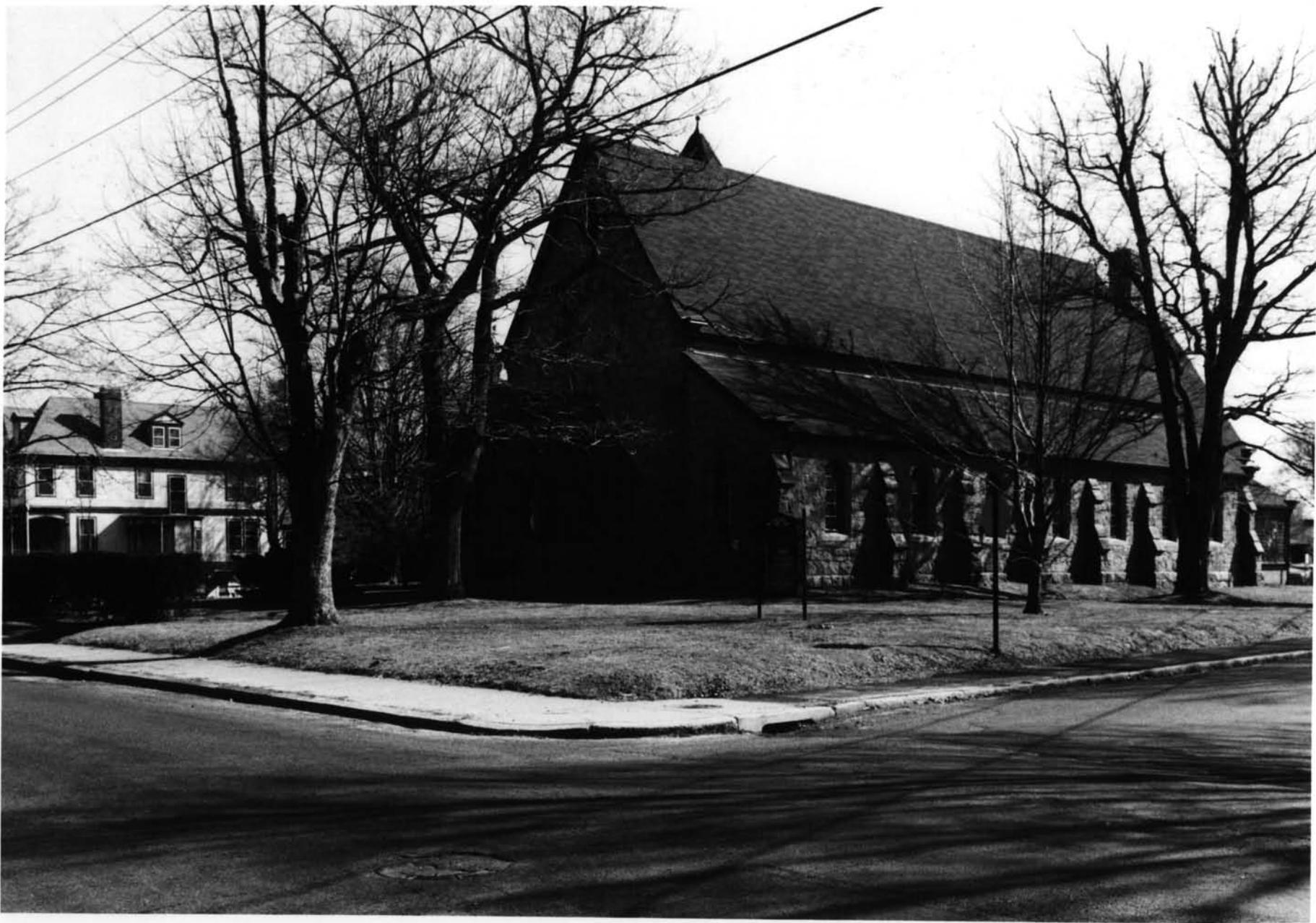
40 Central Street
Central Street Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

"Idlewild" from northwest.

Photo # 1



Central Street Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

South side of Central Street east of Caswell Street.
St. Peter's by the Sea Episcopal Church (72 Central
Street) in foreground; "Sonnenschein" (60 Central
Street) to left.

Photo # 2



Central Street Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

Looking northwest from Rockland Street to Central
Street: "La Sata" (94 Central St.) in foreground
left, 105 Central St. in center, 99 Central St.
to right.

Photo # 3



Central Street Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical Preservation
Commission

75 Caswell Street in foreground, 75 Caswell St. to right.

Photo # 4



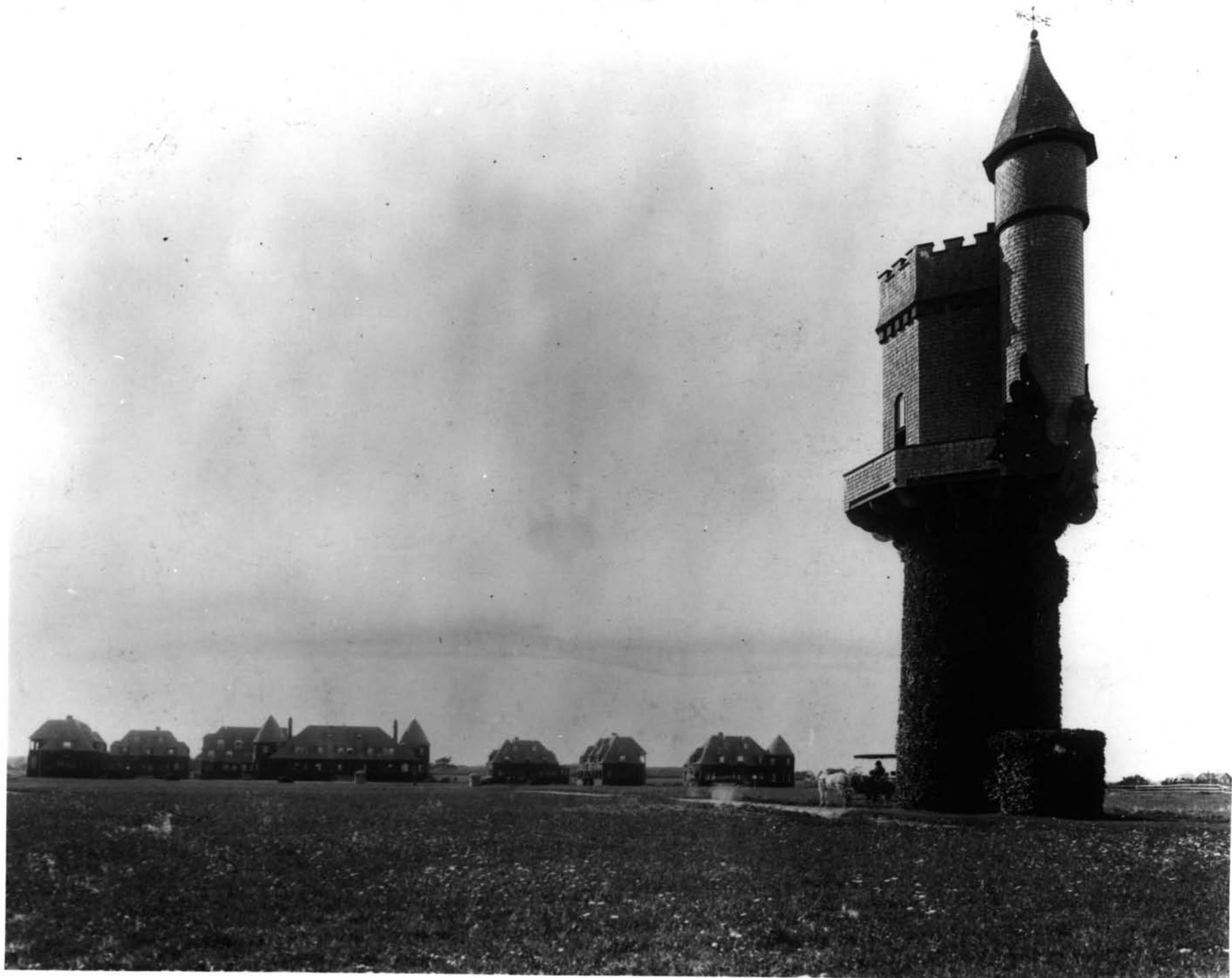
101 Caswell Street
Central Street Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

East facade of former Baptist church.

Photo # 5



Earlscourt Historic District

Narragansett Pier, RI

Photographer: Detroit Photographic Co.

Date: ca. 1895

Negative filed at: R. I. Historical Society Library

View of Earlscourt Water tower and Sherry cottages
from east.

Photo No. 6

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Copy neg. # RH1 X3 2504. Narragansett, RI. n.d. View of Earl's Court looking at the houses on
Gibson Ave. Photo by Detroit Photographic Co.



Water Tower
Earlscourt Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View from northeast.

Photo # 7



50 Earles Court Road
Earlscourt Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

North facade of "The Hut" from Earles Court Road.

Photo # 8



65 Gibson Avenue
Earlscourt Historic District
Narragansett Pier, RI

Photographer: Charlene Roise
Date: March 1981

Negative filed at: Rhode Island Historical
Preservation Commission

View of the southeastern Sherry Cottage from
Gibson Avenue (south and east elevations).

Photo # 9

