

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

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street & number Narragansett Pier Community Development Area N.A. not for publication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
Multiple	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> scientific
Resource		<input type="checkbox"/> no	<input type="checkbox"/> transportation
			<input type="checkbox"/> other: recreation

4. Owner of Property

name Multiple ownership. ~~See historic district owners 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 02882

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 ☐ local

depository for survey records Rhode Island Historical Preservation Commission

city, town Providence state Rhode Island 02903

7. Description

Condition

☒ excellent
☒ good
☒ fair

☒ deteriorated
☒ ruins
☐ unexposed

Check one

☐ unaltered
☒ altered

Check one

☒ original site
☐ moved date _____

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. Swamp-lands 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"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input checked="" type="checkbox"/> other (specify) <u>Resort/recreation</u>

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.

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

Acreeage of nominated property see individual inventory forms.

Quadrangle name Narragansett Pier

Quadrangle scale 1:24,000

UMT References

A

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Zone Easting Northing

B

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Zone Easting Northing

C

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D

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E

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F

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G

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H

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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. Williamson

title _____ date July 9, 1982

For HCRS use only

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

William H. Bralson
Keeper of the National Register

date 8/18/82

Attest: Patrick Andrews
Chief of Registration

date 8/16/82

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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.

(See Continuation Sheet #2).

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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

(See Continuation Sheet #5)

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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 summered 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.



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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)



BIRDS-EYE VIEW OF NARRAGANSETT PIER. R. I.

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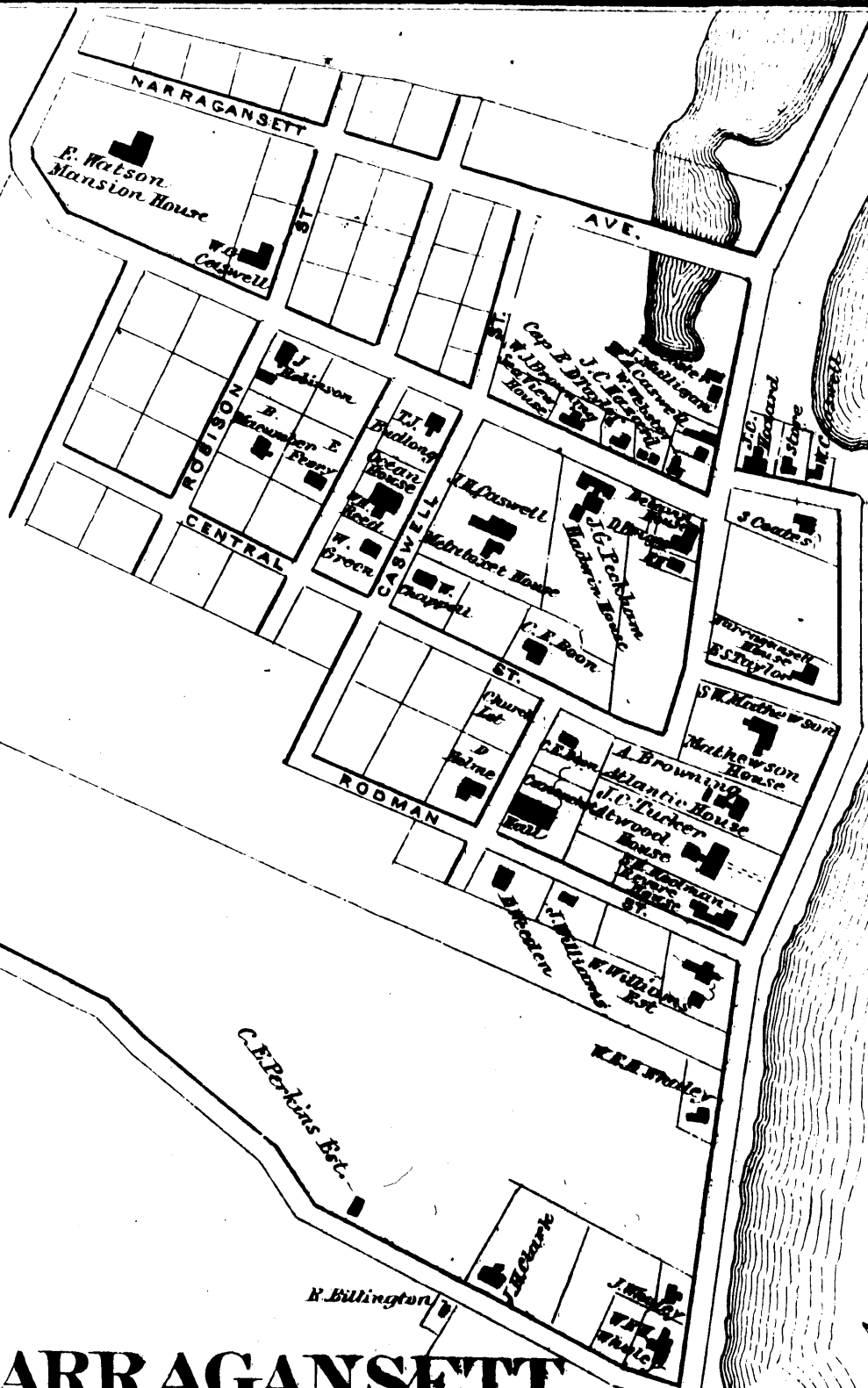
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Late nineteenth-century birds-eye view of
Narragansett Pier from Narragansett Pier, RI
Illustrated (Narragansett, RI; Hotel Men's
Association, 1891), p. 3.

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 & Fowell
Lumber
Yard

Wharves 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.

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