

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

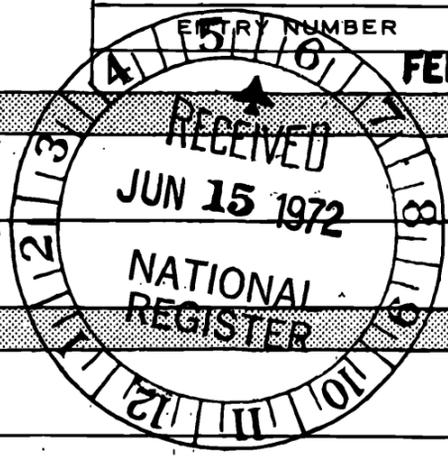
(Type all entries - complete applicable sections)

STATE:
Rhode Island

COUNTY:
Providence

FOR NPS USE ONLY

ENTRY NUMBER: 516
DATE: FEB 6 1973



1. NAME

COMMON:
Hoppin (Thomas F.) House

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
383 Benefit Street

CITY OR TOWN:
Providence

STATE: Rhode Island, 02903 CODE: 44 COUNTY: Providence CODE: 007

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input checked="" type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) <input type="checkbox"/> Comments

4. OWNER OF PROPERTY

OWNER'S NAME:
William C. Fisher Company

STREET AND NUMBER:
383 Benefit Street

CITY OR TOWN: Providence STATE: Rhode Island, 02903 CODE: 44

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
City Hall

STREET AND NUMBER:
Dorrance Street at Washington Street

CITY OR TOWN: Providence STATE: Rhode Island, 02903 CODE: 44

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic American Buildings Survey

DATE OF SURVEY: 1956, 1961 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Library of Congress

STREET AND NUMBER:
Independence Avenue and 1st Street, S. E.

CITY OR TOWN: Washington STATE: District of Columbia CODE: 11

SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER: FEB 6 1973

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7 DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The large free-standing brick townhouse built for Thomas F. Hoppin c. 1853-1855 was designed by Alpheus C. Morse in the Italian palazzo style popularized in England by Sir Charles Barry (in this connection one thinks of Barry's Bridgewater House and Travellers' Club in particular). On a grassed and paved plateau partly supported by retaining walls, it is a three-story, H-shaped block with a two-story kitchen wing on the northeast, which is in turn connected by an archway to a sizeable carriage-house running to the east. The main house is five bays long on its west and east fronts, and only three at the ends-- upon the southerly of which its formal entrance is located. Its brickwork originally covered by beige-tinted stucco (now worn off), the house is trimmed with brownstone; and it stands upon a basement of regular, coursed brownstone. Brownstone quoins rise through the first story only to a flat belt-course of the same material, but the line of the quoining is continued in the upper floors by a shallow empanelling of the brickwork. The facades are capped by a dominant bracketed wooden cornice (some elements may also be of metal), above which rises a low and nearly invisible hipped roof from which four short internally-placed chimneys inconspicuously protrude.

While the west (Benefit Street) and east (carriage entrance) sides of the house may have more in architectural panache, the true entrance front is at the south, where there is its central, square, one-story arcaded portico; its high entablature with a deep cornice probably originally had a surmounting balustrade. The driveway entrance on the east is within a one-story, three-bay arcade set in the depressed part of the "H" configuration; this arcade is balustraded at both first- and second-floor levels, and at second-floor-level there is a niche containing a classically-draped, sculptured female figure. The opposite side of the house, a piece of intentional, prominent display above Benefit Street, echoes this arcade with three tall central windows (between lesser end one) having carved scallop-shell lunettes above them. These windows in the slightly-recessed center of the facade have a shallow stepping-out space in front of them and a shallow balcony running above them, the balustrades of which are now gone. Excepting the three French windows just mentioned and the diminished windows of the third story and service wing, most windows of the house are double-hung, six-over-six-paned. Brownstone moldings enframe the windows, with cornices on scrolled brackets over the first-story windows, simpler cappings over those of the second story, and even simpler uncapped architraves on the third floor. Over the south porch is a triple window which has a segmental pediment over its center portion. Although there are now no exterior shutters, hardware for mounting these XIX-Century accessories remains on all windows. The elevations of the wings at the northeast of the house are lower, quite simple, with short--and sometimes semicircular--windows in the carriage house and its connector. The brownstone

(See Continuation Sheet 1.)

SEE INSTRUCTIONS

SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

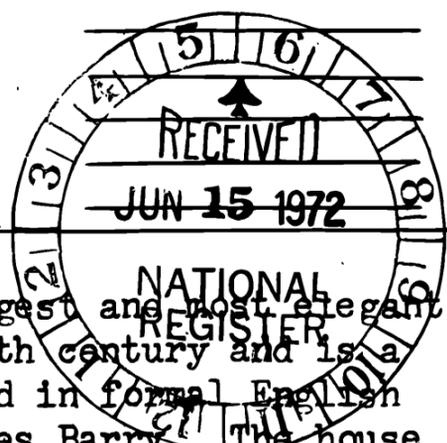
- Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) C. 1853-1855

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input checked="" type="checkbox"/> Social/Humanitarian | |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | |
| <input type="checkbox"/> Conservation | | | |

Submitted 09-21-72



STATEMENT OF SIGNIFICANCE

The Thomas F. Hoppin house is one of the largest and most elegant houses built in Providence during the mid-nineteenth century and is a handsome example of the interest during this period in formal English urban architecture, particularly that of Sir Charles Barry. The house is similar to contemporary London mansions in St. James's and in Kensington Palace Gardens, whose style is also reflected in Thomas A. Telft's Tully D. Bowen house, just to the south, of a year or two earlier. Being in such close proximity, the two houses form an instructive pair; having a long, impressive facade on Benefit Street, the Hoppin house proclaims itself more grandly than does the Bowen house (a discreet Florentine palazzo). The Hoppin house, built about 1853, is also significant because it preceded Henry Childs's Henry Lippitt house (1863) on Hope Street, and Richard Upjohn's Marshall Woods house (1864) on Prospect Street--both of which represent a move away from the academically Italianate forms seen in the Hoppin house to a more stylized, Victorian mode during the 1860's. The interior of the Hoppin house displays an eclectic use of materials and decoration. The still-regular formal plan and massive staircase, the plaster moldings and marble fireplaces are among its most notable features.

Alpheus C. Morse (1818-1893), was the architect of this imposing dwelling, his first commission in Providence. Born in Massachusetts, he apprenticed as a draftsman in the Boston office of Alexander Parris in the 1830's, and by 1840 was travelling in Europe, no doubt with an influence upon his future architecture; the buildings by Thomas Telft which he could see in Providence and other places upon his return must surely have been another influence. After executing the Hoppin house, Morse remained the rest of his life in Providence, where he enjoyed a prosperous practice, designing numerous prominent buildings and important residences. He became the first president of the Rhode Island chapter of the American Institute of Architects.

On the site of the Hoppin house had first stood John Innes Clark's "mansion house," a close duplicate of the Joseph Nightingale house still nearby on Benefit Street. A fire razed the Clark house in 1849 during the occupancy of William Jenkins, whose daughter Anna subsequently married Thomas F. Hoppin and commenced by 1853 the present building. Thomas Hoppin was very cultivated and Anna Hoppin was not

(See Continuation Sheet 2.)

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Cady, John Hutchins: The Civic and Architectural Development of Providence, 1636-1950 (Providence, Rhode Island, 1957), pp. 126, 140.
 Glass, Anita F.: Early Victorian Domestic Architecture on College Hill (Unpublished thesis for M. A. degree, Department of Art, Brown University, Providence, Rhode Island, 1960).
 Hitchcock, Henry-Russell, Jr.: Rhode Island Architecture (Providence, Rhode Island, 1939), p. 50.
 The Merchants National Bank, Providence, Rhode Island: Providence (Providence, Rhode Island, 1918), pp. 60-62.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds	Degrees	Minutes	Seconds	
NW	° ' "	° ' "	41 °	49 ' 16.60 " N	71 ° 24 ' 10.53 " W	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Less than one acre

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE:
B. Christopher Bene, Surveyor-Researcher

ORGANIZATION: **Rhode Island Historical Preservation Commission** DATE: **Feb. 12, 1972**

STREET AND NUMBER:
Room 201, 265 Melrose Street

CITY OR TOWN: **Providence** STATE: **Rhode Island, 02907** CODE: **44**

12. STATE LIAISON OFFICER CERTIFICATION

As the designated State Liaison 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 National Park Service. The recommended level of significance of this nomination is:

National State Local

Name: *Frederick Williams*

Title: State Liaison Officer

Date: June 5, 1972

NATIONAL REGISTER VERIFICATION

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

Robert M. Utley
 Chief, Office of Archeology and Historic Preservation

Date: 2/6/73

ATTEST:
Lowell Murdock
 Keeper of The National Register

Date: 1.29.73

19/300420/4632520
 UTM REF
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SEE INSTRUCTIONS

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COUNTY Providence	
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7. Description.

retaining wall that runs along the west and south sides of the lot was once crested by sanded and painted cast-iron balusters and a brownstone rail. An iron gate remains at the sidewalk entrance on Benefit Street, but the larger one in the John Street driveway piers has been lost. The grounds are informally planted with shrubs, and today unkempt.

The Hoppin house is laid out about a central hallway running north-south; the south end is a large vestibule for the main entrance. The half of the house west of the hall is divided into three large (drawing- and dining-) rooms; the east half into a large room at the (south) front, a stair hall and east entrance hall at the center, and a smaller room and corridor leading to the kitchen at the rear (north). A door from the small room gives access to a service stair. (The second floor of the house has eight rooms in an arrangement like that of the first floor, around a long central hall; and the third floor is similarly laid out. Many rooms on the second and third floors have now been subdivided for office use.) The stair hall on the first floor is separated from the central hallway by an open triple arcade corresponding to the east and west exterior arcade treatment; this decorative feature is repeated by blind arcading on the west wall of the hall. The stairway is U-shaped around an open well, with two landings between floors; it has a closed panelled string, panelled soffits, heavy angular newels between which turned balusters support a molded, ramped handrail; the whole is stained a dark oak color. The floor of the vestibule is covered with black and white marble tile; the wide pine boards flooring the first and second stories were intended always to be covered by carpeting; and the third story now is floored with asphalt tile.

Walls on the first floor display elaborate plaster and wooden paneling. The two front rooms at the southeast and southwest corners have oak-panelled wainscoting, plaster ceilings laid off in panels, and (in the southeast room) an entablature with a Doric frieze. The ceiling in the southwest room is grained to look like wood. The plaster ceiling in the vestibule has one large recessed panel, heavily molded, with quadrants taken out of the corners. The two other principal rooms on the first floor have plaster walls and ceilings with elaborate trim, and the ceiling above the stairwell has a deeply-recessed oval panel. Doors on the first floor--some of which are sliding--have heavily-molded surrounds and panels (some later glass doors have been installed in the hall). The upper floors have plaster walls with molded, mitered architraves on doors (many of which have been removed) and windows, and generally simpler trim. Windows are recessed in the thick walls and have panelled reveals, folding shutters. Corner rooms on all floors have fireplaces, many with heavy, decorated iron hearth surrounds or with marble mantels typical of the 1850's. The mantelpiece in the southwest room of the first floor, however,

(See Continuation Sheet 2.)

**NATIONAL REGISTER OF HISTORIC PLACES
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(Continuation Sheet)-2

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	FEB 6 1973

(Number all entries)

7. Description.

is of deeply-carved oak, with twisted columns and a great lion mask; it has a pink marble facing and a black marble hearth. The west middle room on the first floor is notable for its decoration. The walls have panels of raised plaster molding with rococo leaf detail at the tops and bottoms above a chair-rail and panelled wainscoting, and there are carvings over the doors. The ceiling has a center medallion from which a crystal chandelier is hung, and it is bordered by a molded plaster cornice with egg-and-dart and guilloche ornament. The mirror over the richly-carved white marble fireplace is part of the original scheme of decoration.

8. Significance.

only cultivated but also an heiress; together they made their large residence a center of artistic and social life in the city: due to their lavish style of entertaining it became known as "the house of a thousand candles." After Mr. Hoppin's death in 1873, his widow remarried, and the house was sometimes let, among its occupants being Governor George P. Wetmore, who in winters in the state capital needed magnificence equal to what he had during summers at Château-sur-Mer in Newport. In 1877, the house was taken over by the then Governor, Ambrose Burnside, on the occasion of a visit by President Rutherford B. Hayes, who was given a great fête at the Hoppin house, with ornamental illuminations outdoors.

In 1920 the house passed from ownership of the Hoppin heirs. Today the building houses two businesses whose needs have considerably altered the interior. The exterior is being allowed to deteriorate badly although it retains, as of now, most of its visual integrity. The grounds are poorly kept, and the retaining wall has lost all of its balustrade.

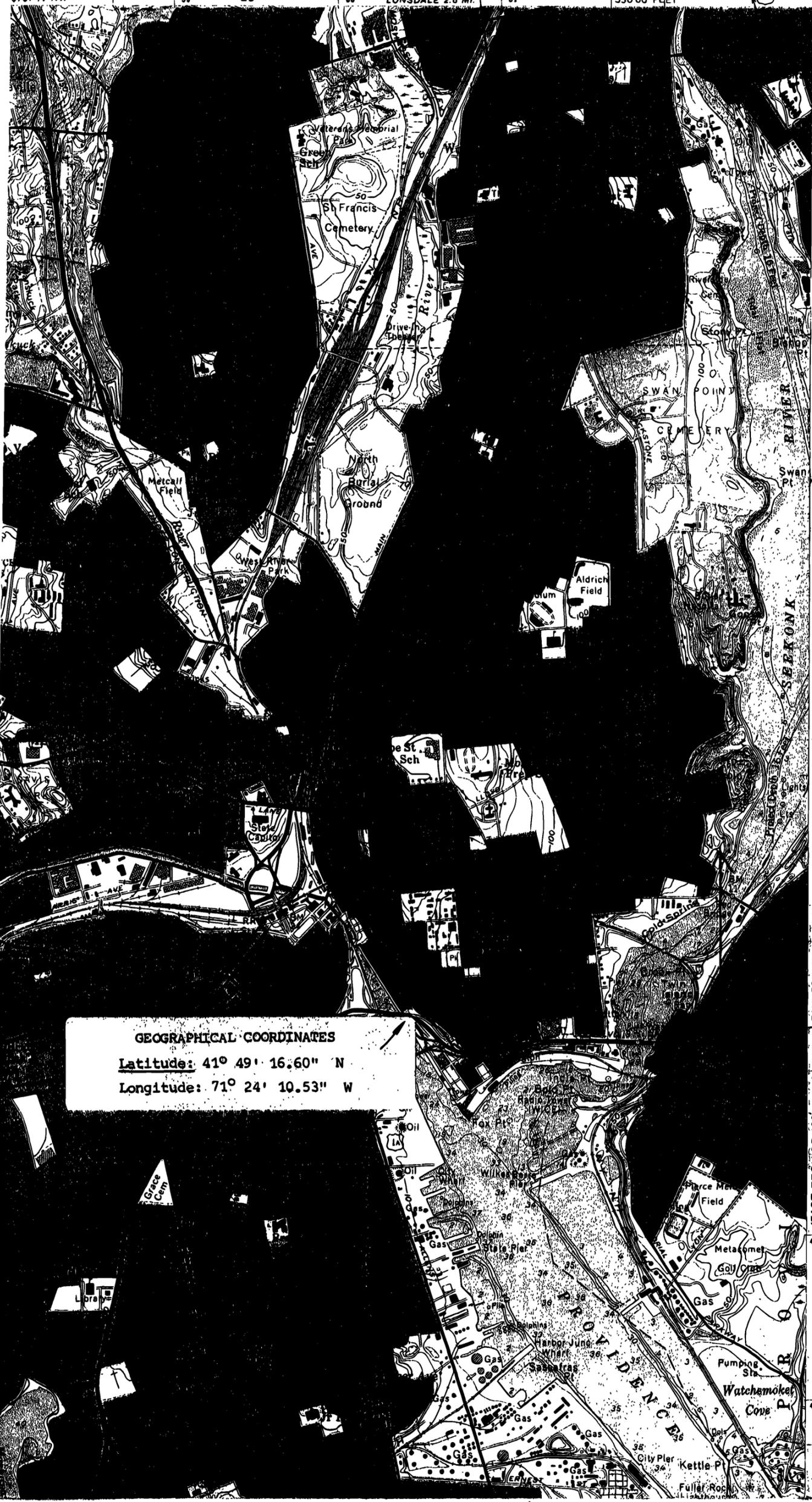
The Hoppin house is one of the great mansions on Benefit Street, an important part of the fabric of the Historic District in which it stands, and by itself deserves also this separate nomination to the National Register.



PROVIDENCE QUADRANGLE
RHODE ISLAND
7.5 MINUTE SERIES (TOPOGRAPHIC)

6767 IV NE
(ATTLEBORO)

6767 IV NW 299 25' 300 WOODSOCKET 12 MI. LONSDALE 2.6 MI. 301 BOSTON, MASS. 40 MI. SOUTH ATTLEBORO, MASS. 2.2 MI. 53000 FEET 71°22'30" 41°52'30"



4638
RUMFORD 2 MI. BARRINGTON 11 MI.
4636
280 000 FEET
4635
4634
50'
4632
TAUNTON, MASS. 16 MI. PLYMOUTH, MASS. 42 MI.
4631
(EAST PROVIDENCE) 6767 IV SE 28 RIVERSIDE 4 MI. BARRINGTON 7.5 MI.
RUMFORD 3.4 MI. 8.9 MI. TO U.S. 1
SOUTH SEEKONK, MASS. 3.5 MI. FALL RIVER, MASS. 15 MI.

GEOGRAPHICAL COORDINATES
Latitude: 41° 49' 16.60" N
Longitude: 71° 24' 10.53" W

