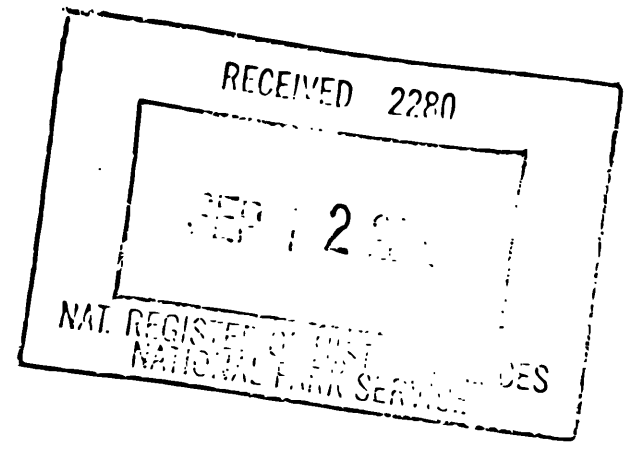
1069

NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018



United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

1. Name of Property

Historic name: Edgewood Historic District – Taft Estate Plat

Other name/site number:

2. Location

Street & Number: bounded roughly by Windsor Road, Narragansett Bay, Circuit Drive, and Broad Street
not for publication: N/A

City/Town: Cranston vicinity: N/A

State: RI County: Providence Code: 007 Zip code: 02905

3. Classification

Ownership of Property: Private

Category of Property: District

Number of Resources within Property:

Contributing	Noncontributing	
43	5	buildings
		sites
		structures
		objects
43	5	Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets ____ does not meet the National Register Criteria

____ See continuation sheet.

Edward Henderson — 9/10/2003

Signature of certifying official — Date
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

____ See continuation sheet.

Signature of commenting or other official — Date
State or Federal agency and bureau

5. National Park Service Certification

I hereby certify that this property is:

Signature of Keeper — Date of Action

✓ entered in the National Register
____ See continuation sheet.
for Edson H. Beall — 10/24/03

____ determined eligible for the National Register
____ See continuation sheet.

____ determined not eligible for the National Register

____ removed from the National Register

other (explain): ____

6. Function or Use

Historic:	DOMESTIC	Sub:	single dwelling
	DOMESTIC		multiple dwelling
	COMMERCE		business
Current:	DOMESTIC	Sub:	single dwelling
	DOMESTIC		multiple dwelling
	COMMERCE		business

7. Description

Architectural Classification:

LATE VICTORIAN / Queen Anne
LATE 19TH AND 20TH CENTURY REVIVALS / Colonial Revival
LATE 19TH AND 20TH CENTURY REVIVALS / Tudor Revival
LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS / Bungalow
OTHER / Four-square

Other Description: _____

Materials: foundation _____ roof _____
walls _____ other _____
_____

Describe present and historic physical appearance.

X See continuation sheet.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: locally

Applicable National Register Criteria: A, C Criteria Considerations (Exceptions): N/A

Areas of Significance: ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT
SOCIAL HISTORY
_____
_____

Period(s) of Significance: c 1850-1941

Significant Dates: N/A

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: A: Isham, Norman, M.
_____
_____

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

X See continuation sheet.

9. Major Bibliographical References

X See continuation sheet.

Previous documentation on file (NPS):

____ preliminary determination of individual listing (36 CFR 67) has been requested.
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey # _____
____ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

X State historic preservation office
____ Other state agency
____ Federal agency
____ Local government
____ University
____ Other -- Specify Repository: _____

10. Geographical Data

Acreage of Property: approximately fourteen (14) acres

UTM References:	Zone	Easting	Northing		Zone	Easting	Northing
A	19	301100	4626960	B	19	301320	4627000
C	19	301480	4626710	D	19	301190	4626720

____ See continuation sheet.

Verbal Boundary Description: X See continuation sheet.

Boundary Justification: ____ See continuation sheet.

The boundary includes all the land in the original Taft Estate Plat subdivision of 1904, except for lots along the north side of Ocean Avenue, which were included in the Pawtuxet Village Historic District of 1973, and land east of Narragansett Boulevard condemned in 1915 for the park at Stillhouse Cove.

11. Form Prepared By

Name/Title: Robert O. Jones, Senior Architectural Historian
Organization: Rhode Island Historical Preservation & Heritage Commission Date: July 2003
Street & Number: 150 Benefit Street Telephone: 401-222-4136
City or Town: Providence State: RI ZIP: 02903

DESCRIPTION

Taft Estate Plat

The Taft Estate Plat occupies an area of about fourteen acres at the southern end of Edgewood, immediately abutting Ocean Avenue, the northern boundary of Pawtuxet village, and extending east from Broad Street to Narragansett Boulevard and Stillhouse Cove, the latter a shallow indentation in the shoreline of Narragansett Bay. Its terrain is dramatic, extending level east from Broad Street to a thirty-foot bluff sloping down to Narragansett Boulevard and Stillhouse Cove. This grade change accounts for the plat's atypical layout, which includes two differently configured streets leading down to the shore, and one along the crest which provides several spectacular house sites overlooking the bay. Once the nucleus of a large country estate which Providence merchant and industrialist Orray Taft (1793-1865) began to assemble here in 1860, the tract's original buildings and landscaping have all disappeared, except for a small dwelling at 2064 Broad St., which was probably a caretaker's or gardener's cottage. When laid out in 1904, this plat was the last portion of the Taft Estate to be subdivided. Today the Taft Estate Plat is a quiet suburban residential neighborhood of detached single- and multi-family dwellings set back on moderately-sized landscaped lots along tree-lined streets. Eighty-five percent of the building stock dates between 1905 and 1930. The prevailing architectural types and styles within the area reflect this period of intensive development, and range from an early twentieth-century auto repair garage to contractor-built speculative rental property to imposing architect-designed homes for well-to-do professionals and businessmen.

The Taft Estate Plat includes streets arranged in an irregular pattern, generally forming a curvilinear Y, with some straight segments intersecting it. At the north end, Windsor Road is aligned and graded to provide a straight link from Broad Street to Narragansett Boulevard. Circuit Drive appears to follow, at least in part, the original driveway of the Taft Estate. After entering straight from Broad Street, it swings into a loose S curve descending to the Boulevard. Selkirk Road runs south from Windsor, curving into Circuit to form the Y. Stratford Road runs one short block from Broad Street to Selkirk. At the south end of the district, Commercial Street extends north across Ocean Avenue to connect with Circuit Drive.

Originally platted with seventy-nine lots averaging just over 5,400 square feet in area, the Taft plat was a typical streetcar suburb in terms of average lot size, but atypical in its wide range of lot sizes: from 4,100 to 8,300 square feet, with a single one-acre lot reserved around the estate's main house (the house was demolished ca 1952 and its lot has been subdivided).

The Taft Estate Plat is filled with houses representing its evolution from farm to country estate to streetcar and early-auto suburb. The majority date from the period beginning with the inception of the plat in 1904 and ending with the onset of the Great Depression in 1930. They represent the standard domestic types and styles

common during that period, including Queen Anne, Colonial Revival, Shingle, Bungalow, Four-square, Dutch Colonial, Tudor Revival, Two-decker, and Three-decker domestic architecture. Most of these are single- to three-family dwellings. Rows of well-proportioned and attractively articulated Four-squares, Two-deckers, and revivalist Colonials along Circuit Drive, Stratford Road, and Windsor Road establish the background, punctuated with more visually prominent dwellings such as the Jopp House at the corner of 1 Selkirk / 32 Windsor, with its twin two-story gazebo-towers at the corners of the veranda; the English Medieval/Tudor Revival Peter Lind House at 22 Selkirk; the elaborate Queen Anne William Smith House at 28 Selkirk, with its ogee-domed tower; the impeccable Georgian/Federal Revival William Lind House at 36 Circuit; the free-style, Modern Colonial Radcliffe House at 30 Circuit; the Colonial Revival Saxe House at 56 Windsor; the classic mid-western-type Four-square Smith House at 20 Stratford; and the Barry bungalow at 61 Windsor. The district derives its distinctive character from the evocative qualities of its historic period architecture, the almost park-like setting created by the overall pattern of detached domestic buildings interspersed with stretches of lawn and plantings of trees, shrubs, and flower beds, and the subdivision's dramatic siting overlooking Narragansett Bay.

Over time there have been numerous small property transfers between abutting landowners, which have produced some reconfiguration of the original layout. Today the plat encompasses fifty-four lots containing twenty-nine single-unit dwellings, fourteen two-unit dwellings, one three-unit dwelling, two dwellings now converted to office use, and one commercial building. (Nine additional lots from the original Taft Plat, along the north side of Ocean Avenue, were included within the boundary of the Pawtuxet Village National Register Historic District in 1973).

Edgewood

The Edgewood neighborhood (together with the village of Pawtuxet) comprises the easternmost portion of the city of Cranston. Lying about three to four miles south of downtown Providence, Edgewood encompasses about one and one-quarter square miles, bounded by the Providence city line on the north, Narragansett Bay on the east, Pawtuxet River and village on the south, and Roger Williams Park on the west. The topography of the area is varied and picturesque. On the east a line of bluffs, punctuated by a ravine near its northern end, overlooks Narragansett Bay. These bluffs vary in grade and setback from the river, in some places rising forty feet right at the shoreline, in others sloping more gently to a height of thirty feet further back from the river. To the west, the ground declines slightly to Cunliff's Pond, a former mill pond which has been dredged and reconfigured to become the centerpiece of Roger Williams Park. On the south, the meandering Pawtuxet, bordered by marsh for much of its length, flows eastward in loops before dropping over a falls and emptying into a cove sheltered from Narragansett Bay by a long spit of land (these last-named features, falls and cove, forming the nucleus of Pawtuxet village, with its own development patterns distinct, but not isolated, from those of Edgewood). Edgewood's location, bounded by river and park, has greatly influenced its development as a primarily residential suburb of detached houses, with supporting institutional and commercial services, through the late nineteenth and early twentieth centuries.

Broad Street (portions of U. S. 1A / R. I. Route 117) is the spine of the neighborhood. Connecting Providence on the north to Pawtuxet village on the south, it follows the way of a cart road serving the farmsteads planted by colonial settlers. Broad Street's entrance into Cranston from Providence is marked by Oakland Cemetery (1848), a garden cemetery lying on the west side of the road. Warwick Avenue (R. I. Route 117) branches south from Broad Street to an old Pawtuxet River crossing. Park Avenue (R. I. Route 12), Cranston's primary cross-town road, intersects Broad Street and Warwick Avenue just north of the Pawtuxet River and continues westward. The other major thoroughfares are Narragansett Boulevard and Norwood Avenue. Narragansett Boulevard is a broad avenue paralleling and offering glimpses of Narragansett Bay. It extends from Allens Avenue at the Providence city line southward to Stillhouse Cove, where marshlands around this inlet have been reserved for a public park. Norwood Avenue links Narragansett Boulevard and Broad Street, constituting an important part of the metropolitan transportation system (designated as part of U.S. 1A), and continues westward as a grand approach to Roger Williams Park. The intersection of Broad Street and Warwick and Norwood Avenues forms the center of the neighborhood. This is visually dominated by the soaring profile of the Academic Gothic St. Paul Roman Catholic Church (1930), set amid single-story commercial buildings.

There are few physical remains from the period between initial European colonial settlement and the beginnings of more intensive suburban residential development in the 1870s. Mill privileges were established at Pawtuxet Falls, Bellefonte, and Elmville, the last two served by Cunliff's Pond, which was formed by

damming Mashapaug Brook. Today the mills at Pawtuxet and Elmville are gone, as are the tiny hamlets of Elmville and Bellefonte, though a cluster of factories dating from the early and mid-twentieth century still stands at Bellefonte.

A few country houses were built in Edgewood in the decades preceding the Civil War. The survivors are treated as part of the historical context in Section 8. A summer resort called Smith's Palace, a waterside grove for passive recreation and shore dining, occupied a site below the bluffs, just east of the present Narragansett Boulevard. This facility originated in the 1840s and continued into the 1870s, whereafter it became the "Home Society Grounds" for another few decades, then a suburban estate for several decades more. Though nothing remains of Smith's Palace, the continuous occupancy of its former site (near the Rosedale Apartments; see below) by low-density uses into the early twentieth century probably accounts for the relative openness of the shoreline at that location.

Edgewood's character today is defined chiefly by its residential quarters, and in turn by the distinctive characteristics of each quarter. Gradually through the late nineteenth and early twentieth centuries, the rural colonial and early republican farmsteads of Edgewood were platted as residential subdivisions. This incremental process occurred without an overall plan or vision for the neighborhood, and consequently its visual character is similar to that of a patchwork quilt.

As the neighborhood grew, it filled with houses of the types and styles prevalent during each period or wave of development. They range from a single surviving Federal period farmhouse to California Contemporary ranches and condos of the 1950s to 1980s, and include examples of nineteenth-century vernacular, Italianate, Second Empire, Modern Gothic, Modern Colonial, Queen Anne, Colonial Revival, Shingle, Bungalow, Four-square, Dutch Colonial, Tudor Revival, Two-decker, Three-decker, Ranch, and Modern domestic architecture. Most of these are single- to three-family dwellings. The majority of construction dates from about 1890 to 1930, reflecting the impact of electric trolley service, inaugurated here in 1892, and the growing use of automobiles after 1910. As throughout much of the Providence metropolitan area dating from this period, the Modern Colonial, Queen Anne, Colonial Revival, Shingle, Four-square, and Dutch Colonial types predominate, together with a distinctive type of Queen Anne/Colonial Revival hybrid style peculiar to Providence, which enjoyed great popularity.

A few moderately-sized apartment complexes have been constructed along Broad Street and Norwood Avenues, mostly during the 1960s and 1970s, the notable exceptions being the aptly named brick and half-timber Tudor Arms (1932) on Broad Street and the outstanding Art Moderne Rosedale Apartments (1939) on Narragansett Boulevard, the latter a major landmark for both the neighborhood and Rhode Island. Next to the Rosedale, and in sharp contrast to the rest of the neighborhood, is the former Colonial Motor Inn (1959), later the Cranston Hilton. This Modern style structure with a five-story vertical slab hovering over low-spreading

horizontal wings was constructed to take advantage of the views from its waterfront site. It is now a facility of Johnson & Wales University. In 1964 a Modern six-story tower slab containing subsidized apartments for the elderly was built off Warwick Avenue between Broad Street and Park Avenue. Since 1980 two small condominium complexes have been built: one on Circuit Drive on the site of a Victorian country house demolished ca 1952, the other on the site of a 1901 Narragansett Boulevard mansion demolished to make way for it; again, development driven by the market desirability of water views.

As families came, so did the institutional and commercial establishments that sustain daily life: the schools and religious buildings, library, clubs, movie theatre, and various stores, businesses, and offices. Except for schools, they have tended to cluster along the major arterial streets of the neighborhood: Broad Street and Warwick Avenue. The different nature of these establishments, and their varied architectural types and styles, serve as counterpoint to the overall domestic character of the neighborhood. Most dominant in the visual structure of Edgewood are the above-mentioned St. Paul Roman Catholic Church; the Renaissance Revival William H. Hall Library (1926), dramatically sited back of a sweep of lawn along Broad Street; and the clubhouses of the Edgewood Yacht Club (1908) and Rhode Island Yacht Club (1956), both dramatically perched on pilings in Narragansett Bay: the former at the foot of Shaw Avenue, the latter in Stillhouse Cove. This class of cultural resources also includes the Church of the Transfiguration (Episcopal; 1910; Late Gothic Revival) and Edgewood Congregational Church (1923-4, 1954, 1966; Neoclassical Revival), both on Broad Street; Temple Torat Yisrael (1960; Modern), Park Avenue; Edward S. Rhodes School (1931), Shaw Avenue; Chester N. Barrows School (1928), Beachmont Avenue; Norwood Avenue School, Norwood Avenue; Fire Station #1 (1927), Park Avenue; Sophia Little Home (1900; Shingle), Norwood Avenue; Scandinavian Home for the Aged (1960; Modern), Broad Street; Palace Theatre (1916, now St. Stephen's Chapel), Broad Street; Leo Logan Block (1931, Art Deco), Broad Street.

Today Edgewood comprises somewhere between thirty and forty subdivisions laid out between 1860 and. They range in size from 672 to as few as 10 lots. Lots range from less than 3,000 square feet to over one acre, with most measuring from 4,000 to 10,000 square feet. It includes plats with acres of 4,000- to 5,000-square-foot lots contained within orthogonal street grids, broad avenues with comfortable houses on generous lots, intimate dead-end cul-de-sacs with no more than ten or a dozen houses, and a grand boulevard paralleling the spectacular Narragansett Bay shoreline.

Inventory

Contributing structures are defined as properties erected during the district's period of significance, which includes its development as a farm, a country estate, and a streetcar and early-auto suburb, extending up to the onset of World War II (1942), which retain sufficient integrity to convey the district's significance. Buildings and structures erected after the war, including those less than fifty years old, generally conform to a pattern of history and types and styles of construction very different from those illustrated by properties within the district built before 1942, and do not contribute to the district according to the historic context as currently defined and described in this nomination.

All properties are contributing except those marked "NC" (non-contributing).

Broad Street

2060-62 Katherine J. Dillon House (ca 1925): A 2½-story, hip-roof, shingled two-decker with an asymmetrical façade. The partial-width, full 2-story entrance porch is recessed into the mass of the house at the northwest corner, and contains paired side-hall entrances at the first-floor level.

In 1925 this lot was set off from the house lot containing number 2064 Broad (see below), and the two-decker was constructed as an investment property leased to tenants. The first known tenants (1928) were Samuel H. Tinsley, a chemist, and his wife Anna M., and Edward F. Sheffers and his wife Doris.

2064

John S. Adamson House / Taft Estate Cottage / Patrick and Mary Dillon House (c 1855, later additions): A 1½-story, flank-gable roof, 19th-century vernacular single-family dwelling with clapboard walls, simple flat-board trim, and a symmetrical façade with enclosed central front porch and three end-gabled dormers.

The 1870 Beers map of Pawtuxet shows a building at this approximate location as an appendage to the Orray Taft estate, on a separate lot measuring about 107 by 80 feet.

In 1860 Providence merchant Orray Taft (1793-1865) purchased the former James Brattle Farm north of Pawtuxet Village from Brown & Ives, and initiated the development of a suburban estate. That same year Taft also purchased at auction from mortgagee Edmund B. Mallett real estate of the late John S. Adamson (1809-1858). The premises are described (in part) as a "...lot of land

with a dwelling house with other buildings and improvements... bounded... westerly on the main road leading from Pawtuxet to Providence one hundred seven feet and holding that width extends back easterly eighty feet from said road... bounding northerly, easterly, and southerly on land now or formerly of Brown & Ives."

Edward Arnold created this lot in 1753 when he sold the house standing on it to Thomas Corp. Later transactions show the market value of the property dropping between 1828 and 1855, all sales for a "lot... with all the building(s)": no direct reference to a dwelling. In 1842 the property was purchased by an absentee landlord from Charlestown, Mass., who sold it to ex-Governor John Brown Francis in 1846, neither of whom lived here. The pattern seems to indicate that the original colonial house was either demolished at some point or allowed to deteriorate.

After purchasing the property for $250 in 1855, John S. Adamson mortgaged it in 1857, at the same time promising to maintain an insurance policy on the "Dwelling House and other Buildings and Improvements" for a value of $500. Adamson died in December 1858, a month after the due date of the promissory note the mortgage was intended to secure. Twenty-three months later, the mortgagee sold the property to Orray Taft for $1,000. It appears that Adamson built a new dwelling on the parcel between 1855 and 1857, which was subsequently conveyed to Orray Taft. The Taft family probably used the Adamson house as a residence for servants.

After Orray's son Edward P. Taft died in 1899, his heirs began disposing of his extensive real estate holdings in Edgewood. In August 1904 the grounds of the family home overlooking the Providence River were subdivided by Stephen B. Brown as the Taft Estate Plat. The description of the Adamson property conforms with what became lot 1 and part of lot 2 in the Taft Estate subdivision, encompassing the site of 2064 Broad.

In October 1904 Patrick and Mary Dillon purchased the cottage at 2064 Broad. Their children Catherine, John, Margaret, and Mary continued to live here, the last one into the 1950s.

2070-72

James E. and Ida M. Fearney House (1905): A 2½-story, cross-gable roof house containing three flats. It has an asymmetrical façade with paired off-center entrances sheltered by an open Tuscan porch flanked by a 2-story bay window. It is now covered with vinyl siding.

The Fearneys never lived here. The apartments were leased to tenants as an investment.

2088

Thomas McWilliams House (between 1908 and 1911 with later alterations): A 2½-story, hip-roof, cubical-mass house with hip-roof dormers. The façade consists of a central fanlight entrance under an ogee roof portico flanked on each side by paired windows, and three second-story windows grouped toward the center. All these façade elements are set in a wall plane which projects slightly from the front of the main block of the house. The articulation and detailing of the façade are unusual for a date ca 1910, and may be the result of a later renovation. The house is covered with siding and all windows are replacement units. It has been converted to office use.

Available tax records (which are not entirely complete) indicate that a residence was standing on this lot by 1911, but the house does not appear in city directories until 1913, when it is listed as the residence of Thomas McWilliams, the property's owner according to land records. McWilliams is identified as a machinist employed in Providence. He died about 1920, and after his heirs disposed of the property, it passed through four different owners in the next five years. It seems possible that the façade was altered some time during this period.

Garage: Detached side-yard, one-car, single-bay, with breezeway.

2100

House (c 1860): 2½-story, hip-roof, cubical-mass dwelling now encased in vinyl siding, which appears to be an altered Victorian Italianate residence. The central sidelight-and-transom entranceway is covered by a portico composed of sturdy paneled piers supporting a roof trimmed with elaborate scroll brackets and a deep cornice. There is a shallow bay window over the portico. The fenestration has been changed, with a number of double and triple windows of later vintage now filled with modern replacement sash. It has been converted to office use.

Circuit Drive

2
(also 1533 Narragansett Blvd)

Andrew B. and Ethel C. Walls House (1922): A 2½-story, hip-roof, rectangular-block, brick-veneer dwelling in the free eclectic style popular for middle-class suburban housing of the period. Generally Georgian Colonial in character, this house features a generous front porch facing Narragansett Bay and French doors opening to a side porch covered by a Craftsman style pergola. Modern double and triple windows are filled with quaint Queen Anne type sash (single-light lower sash with multi-pane sash above, in different patterns), and the deep roof overhang suggests Prairie School or Italian influence.

Mr. Walls was agent for the Weybosset Mill in Olneyville.

Garage: Detached, two-car, single-bay, hip roof.

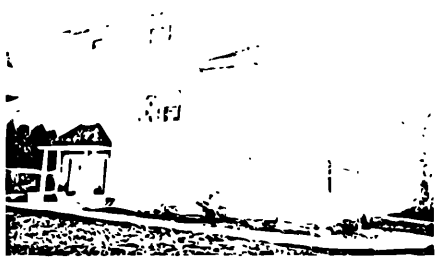
3
(also 1529 Narragansett Blvd)

Newton D. and Alice G. F. Benson House (1910): A 2½-story Bungalow type dwelling with sweeping gable roof engulfing the second floor and attic. An asymmetrically placed, projecting entrance vestibule dominates the south face of this corner-lot house, while on the east a deeply recessed porch (now glazed with modern casement windows) overlooks Providence River from beneath a prominent gabled, partly recessed dormer. The house's simple detailing has a distinct Arts and Crafts flavor.

Mr. Benson (1876-1931) was an engineer and contractor, and proprietor of the Cement Concrete Construction Company of Providence, suppliers of "design and construction of concrete work, hollow blocks, trimmings, walks, etc."

Garage: Detached.

21
NC



House (c 1989): An asymmetrically massed clapboard dwelling comprising two 3-story blocks arranged to form a shallow T, covered by gable roofs perpendicular to one another and oriented parallel to the street, and a 2-story gabled ell attached to the cross-bar of the T, the latter of which forms the central unit of the composition. A double-door entrance with sidelights is set under a hip-roof portico at the base of the T. Integral garage.

25-27
NC

Circuit Drive Condominium (c 1989): A 2½-story, cross-gable, clapboard double house with symmetrical façade. The central split-level entrances are one-half story above grade and placed back-to-back under a hip-roof entrance porch. The porch is flanked by overhead garage doors at grade. Above the entrance porch, a large dormer breaks up through the eaves line, and contains a double window with sidelights, topped by a blind fan over the central pair. There are oriel windows in the gable ends. Twin integral one-car, single-bay garages. Identical to 42-44 Selkirk Road.

30

Joseph A. and Elizabeth C. Ratcliffe House (1913): A 2½-story, gable-roof, asymmetrical Modern Colonial dwelling with clapboard and shingle wall cover. On the street front a wrap-around corner entrance porch with roof balustrade is offset by a projecting 2-story bay. A deep cornice extends across the gable ends as a mini-pent roof, and detailing is a free combination of simplified Colonial Revival and Queen Anne elements. The lot is lushly planted with evergreen shrubs and trees.

Mr. Ratcliffe was a manufacturing jeweler.

36

William G. Lind House (1910; Norman M. Isham, architect): A 2½-story, flank-gable, clapboard Colonial Revival dwelling of highly refined design, created by one of the masters of the style in Rhode Island. The street façade centers on a generous ogee-roof, trellis-sided portico sheltering a fanlight entranceway, and culminates in a range of three end-gable dormers across the roof. Details includes splayed lintel-and-keystone board trim over windows, modillion cornices, and an Ionic side porch covering French doors overlooking the garden.

Lind was secretary of the T. W. Lind Company of Providence, manufacturers of jewelers findings. He previously lived at 22 Selkirk Road with his father Peter Lind, who apparently aided his son with the construction of this house.

46

Frederick S. and Nellie C. Dews House (1912-13): A 2½-story, shingle and stone, Queen Anne/Colonial Revival dwelling with a broad, flaring end gambrel roof encompassing the second story and attic. A full width front porch has stone plinths supporting sections of balustrade and pairs and triplets of slender Tuscan colonnettes bearing the roof. Within it shelters a side-hall entrance with leaded-glass sidelights. Above, a pair of prismatic bays are covered with flaring shed roofs. Nearly full-length, shed-roof side dormers accommodate the second story.

Mr. Dews was a bookkeeper.

Garage: Detached back-lot, two-car, two-bay, end gable roof.

51-53

Bernard Borgeson House (between 1909 and 1911): A 2½-story, hip-roof, brick veneer and slate-clad, two-decker with paired off-center entrances flanked on one side by a 2-story bay window and a partial-width front porch which is a late 20th-century replacement for the original one. The roof has deep eaves and prominent hip dormers.

Borgeson was a master mariner.

52-54

Muir-Bundy House (c 1910-11): A 2½-story, cross-gable roof, shingled Modern Colonial two-decker with an off-center, 2-story front bay and partial width Colonial Revival front porch. The entrances to the flats are at the northwest corner (one on the front and one on the side of the house; an unusual arrangement), and a thin cornice with little brackets runs at the eaves and across the ends of the roof.

Stephen B. Brown sold off this property in 1909, and within two years it had two different owners. A house was apparently standing on this lot by 1911, when it was taxed to Albert W. Muir, who never lived here and held the property for less than a year.

Beginning in 1911 widow Sarah C. Bundy lived here with her adult children Henry M.; Elizabeth, a bookkeeper; and Willard C., a dentist. The Bundy family retained ownership of the property until 1944.

Garage: Detached back-lot, two-car, two-bay, hip roof.

55

Harold A. Berry House (ca 1914): A 2½-story, flaring end-gable, Modern Colonial dwelling with asymmetrical façade, now covered in aluminum siding. A full-width Tuscan porch shelters an off-center entrance, and there is a second-story bay over the porch at the left (west) side of the façade.

Berry was a clerk.

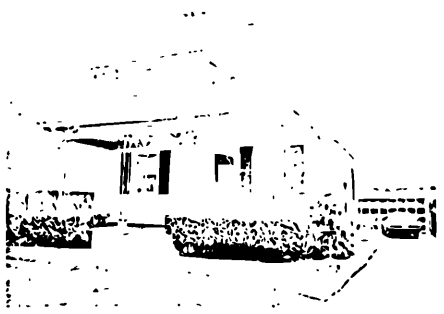
Garage: Detached back-lot.

56

Edward A. Havens House (1910): A 2½-story, flaring hip-roof, Modern Colonial dwelling clad in clapboard and shingle. Its most prominent feature is a multi-level-balustraded, Tuscan-column front porch of more-than full width, wrapping around the northeast corner. This shelters an off-center entrance flanked by a 2-story bay window. The deep roof overhang has narrow, applied flat-strap brackets intended to look like extended roof rafters, and there is a prominent hip-roof front dormer.

Havens worked as a teller in Providence.

57



James H. Cann House (c 1908): A 2½-story, flaring hip-roof Modern Colonial dwelling clad in shingle. It has a full-width front porch with modern steel replacement supports and balustrades and an asymmetrical façade with an off-center entrance and second-story bay window. The deep roof overhang has narrow flat-strap brackets and there is a hip-roof front dormer.

Cann was a mason.

Garage: Detached back-lot, two-car, single-bay, high hip roof.

60

NC

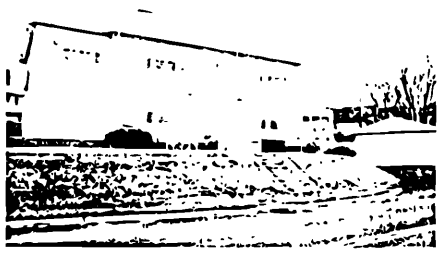
House (1974): A 1-story, rectangular-block, end-gable dwelling which is a typical suburban tract ranch, turned end-to-street. This configuration is not unusual in older subdivisions of Providence's inner metropolitan area, where the standard narrow-front "streetcar suburb" lots cannot accommodate the usual broad-side siting. Here the mixed brick veneer, clapboard, shingle, and vertical-board siding and multi-pane front windows provide the "Rustic Colonial" or "Early American" ambience popular in the 1960s and 1970s.

Narragansett Boulevard

1529 See 3 Circuit Drive

1533 See 2 Circuit Drive

1561-63



G. Ervin and Ethel S. Thompson House (1927): A large 2½-story, rectangular-block, hip-roof, multi-unit dwelling in free eclectic mode with a symmetrical façade, 1-story projecting central entrance pavilion topped with a roof balustrade, bands of double, triple, and quadruple windows, and an eyebrow front dormer . As is typical for the period there are side porch extensions on each end: on the north, one story, partly enclosed; on the south, full two story, fully enclosed.

The Thompsons were Christian Science practitioners.

Garage: Detached, two-car, single-bay, hip roof.

Selkirk Road

1
(also 32 Windsor Road)

Gilman E. and Mary W. Jopp House (c 1905): A large 2½-story, hip-roof double house of symmetrical design. Its most prominent feature is a large 2-story, wraparound porch enveloping the east front and parts of the north and south sides. This porch has a pair of polygonal gazebo-like pavilions with conical roofs, one each at the northeast and southeast corners of the porch. Behind these corner pavilions are 2-story polygonal corner bays on the main block of the house. Deep eaves with applied flat-stick brackets project out over these bays, and there is a large hip-roof dormer on the east side of the roof.

The Jopps owned the house next door at 1 Stratford Road, where they lived. This was apparently an investment property rented out to tenants. Mr. Jopp was a notary with an office in Westminster Street in downtown Providence.

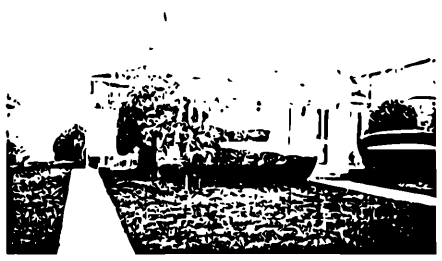
12

Arthur and Lillian M. Rushton House (1922): A 2-story, shingle clad dwelling oriented flank to the street, with jerkinhead and shed dormer roof of a type commonly seen in early 20th century houses, where the roof's eaves come down to the top of the first story, and broad shed dormers comprise the second floor. The façade has an entrance under a gable-roof shell hood on heavy brackets, set near the center, with a tiny entry hall window to the right side (south). Fenestration is symmetrical and composed of double and triple window bands of mostly six-over-one sash. There is a 1-story glazed sunroom with deck-on-hip roof attached to the south side. This free eclectic house type is usually described as Colonial in literature of the period, but it also has an English flavor.

Mr. Rushton was a real estate and insurance broker.

Garage: Detached back-lot, opening onto Narragansett Boulevard.

16



James A. and Mildred A. Christie House (1923): A 2-story, clapboarded dwelling with symmetrical façade and a jerkinhead and shed dormer roof arrangement similar to that described on number 12 but differently proportioned, having a much smaller hip at the peak. Its predominant feature is a large scale Neoclassical central portico with both rusticated piers and Tuscan columns carrying a segmental arch with keystone. The portico is topped with a gable roof with end returns. Above it the central bay of the dormer projects forward and contains a recessed window with narrow sidelights. The first-story façade windows are modern casement replacements. There is a small hip-roof ell on the north.

Mr. Christie was a wool buyer for the Atlantic Mills in the Olneyville section of Providence.

Garage: Attached one-car, single-bay behind the house, with driveway to Narragansett Boulevard.

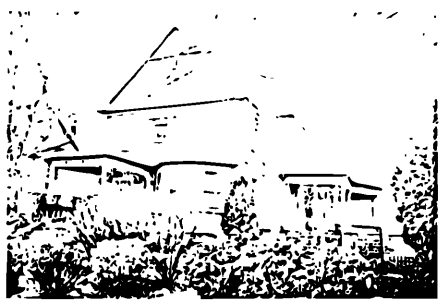
22

Peter and Margaret W. Lind House (1910; attributed to Norman M. Isham, architect): A large 2½-story, brick veneer and shingle, symmetrically designed Tudor Revival dwelling, distinguished by its cross-gable roof with two front gables. The central entrance with sidelights and transom is sheltered by a Craftsman inspired portico with both brick piers and Tuscan columns supporting a pergola-type roof with projecting-rafter brackets. A hip-roof polygonal bay window over the portico is flanked by two upper-story projecting pavilions capped by the front gables, and the end gables also project over the second story. A small hip-roof ell is attached to the north side. Detailing includes pendants under the overhangs, vergeboards and peak finials on the front gables, projecting-purlin brackets, and double-hung windows with diamond-pane upper sash over single-light lower sash.

Although this house lacks specific documentation, it bears strong stylistic affinities to the Lindsay T. Damon House (125 Lloyd Avenue) and O. Perry Sarle House (263 Morris Avenue) in Providence, both designed by Norman Isham, and since Isham was also building a house for Peter Lind's son just down the street at this same time, it seems likely that he designed this house as well.

Peter Lind was treasurer of the T. W. Lind Company of Providence, manufacturers of jewelers findings. He and his family moved here from South Providence.

28



William Smith House (1907): A large and elaborate 2½-story, cross-gable, clapboard and shingle, asymmetrically composed Queen Anne dwelling. The façade has a side-hall entrance, sheltered by a deep entrance porch flanked by a 1-story bay window, and a carved decorative panel under a shallow molded hood on tiny brackets, set between the two asymmetrically placed second-story windows. On the north, a triple window steps up the façade, clearly following the line of the main staircase; this is elaborately ornamented with very heavy-scale brackets and pediments over each window, the central one triangular, flanked by two segmental ones. A spacious veranda with views to the Providence River sweeps along the south side and wraps around a polygonal tower set into the house's southeast corner. This tower terminates with a third-story turret topped with an ogee-curved dome. The gables have end returns and a continuous cornice mold across their bases.

Smith was a partner in the Providence firm Smith Brothers, which advertised itself as "manufacturers of cheap jewelry."

Garage: Detached back-lot, opening onto Narragansett Boulevard.

31

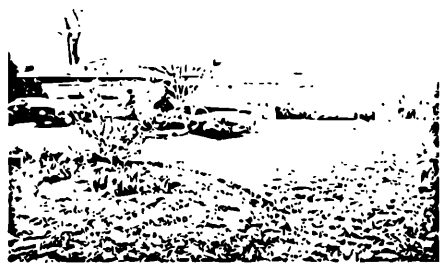
Mary J. Gregory House (1905): A 2-story, asymmetrically designed, shingle-clad Queen Anne dwelling topped by a dual-hip roof with its lower pitch terminating at a cornice mold surmounted by a smaller hip of extremely shallow pitch. There is an offset, end-gabled front pavilion at the left (south) end of the façade incorporating a polygonal bay window in its base, and a plain entrance porch across the part of the front to its north. Detailing is limited to a shallow kick-out stringcourse at the second-story line, vergeboards on the front gable, and corner brackets.

Widow Mary Jane Gregory (1835-1926) purchased this lot from Stephen B. Brown in May 1905, and immediately executed a mortgage with Emma S. Blanchard of Los Angeles, California, apparently to secure a loan to enable construction of this house. Mrs. Gregory and her brother and sister-in-law, George B. Arnold (1867-1933) and Margaret A. Campbell Arnold (1866-1935), were involved in a complex series of sales and mortgages involving this house and a property formerly at 2185 Broad Street, Pawtuxet, so it is not immediately

apparent which parties were residing in which house. The 1911 city directory lists George B. Arnold and his widowed sister-in-law Mrs. Elisha S. [Maria] Arnold (1833-1915) as residents of 31 Selkirk. Mrs. Gregory finally sold this house to her sister-in-law Margaret Arnold in October 1912.
George B. Arnold is identified as manager of the Martin E. Mason Company, cigar manufacturers, at 2179 Broad Street, Pawtuxet.

Garage: Attached one-car, single-bay, end gable roof set behind the house, opening onto Stratford Road.

38
NC



Ida Leach House (1959): A sprawling 1-story Contemporary style Ranch house with asymmetrically disposed wings covered with extremely low-pitch, intersecting gable-on-hip roofs. An offset, projecting two-car, single-bay garage dominates the left (north) end of the façade and is flanked by a projecting pavilion with a recess containing the off-center entrance and a large picture window. Its asymmetrical fenestration includes a variety of fixed plate-glass and casement windows. This is a classic and well-designed example of a modern ranch type dwelling.

Leach was proprietor of an eponymous dress shop located in Cranston's Garden City Shopping Center.

39

Cyrus P. and Marion S. Clough House (1913): A 2½-story, symmetrical, clapboard-clad, hip-roof dwelling with cubical massing and Colonial and Craftsman style design elements. Its central Doric entrance portico has a roof balustrade forming a shallow balcony fronting a slightly recessed second-story center bay containing a French window sheltered by a hood on brackets. The front dormer is composed of a central shed-roof central unit between two slightly projecting end-gabled units. Eight-over one double-hung windows are trimmed with shutters that feature cut-out panels above their louvered lower sections. There are two side porches: an open one on the north and a glazed sunroom on the south. Eaves are trimmed with flat brackets designed to look like rafter extensions.

Mr. Clough was an agent at the Hills Grove Foundry in Warwick.

Garage: Detached one-car, single-bay set behind the house, opening onto Circuit Drive.

42-44
NC

Stillhouse Cove Condominium (c 1989): A 2½-story, cross-gable, clapboard double house with symmetrical façade. The central split-level entrances are one-half story above grade and placed back-to-back under a hip-roof entrance porch. The porch is flanked by overhead garage doors at grade. Above the entrance porch, a large dormer breaks up through the eaves line, and contains a double window with sidelights, topped by a blind fan over the central pair. There are oriel windows in the gable ends. Twin integral one-car, single-bay garages. Identical to 25-27 Circuit Drive.

Stratford Road

1

Gilman E. and Mary W. Jopp House (1905): A 2½-story, clapboard, hip-roof dwelling with rectangular block massing. Its dominant feature is a 2-story wraparound veranda encircling the front (south) and east side, terminating in a circular-plan, 2-story, gazebo-like pavilion capped with a conical roof. The central entrance is flanked on the right (east) by a 2-story bay window. Three narrow flat-head lancets, the center one taller than the other two, are centered on the second-story façade. There are large hip-roof dormers on the front (south) and east.

The Jopps also owned the adjoining property at 1 Selkirk Road / 32 Windsor Drive (see 1 Selkirk). Mr. Jopp (d. 1911) was a notary and shared a downtown Providence office in Westminster Street with real estate agent George S. Lincoln.

Garage: Detached back-lot,.

9

William I. Cranston House (c 1914): A 2-story, shingle Dutch Colonial style house with a symmetrical façade and signature flank-gambrel roof with broad shed dormers. The central entrance is sheltered by a delicately scaled portico with thin colonettes, trellis sides, and a shallow segmental-profile hood. There is a 1-story sunroom on the east side.

After Stephen B. Brown divested his ownership of this property, optician Frank M. Silva and then Gilman and Mary Jopp (see entries for 1 Stratford and 1 Selkirk) held it as an investment, until Mary Jopp sold it in 1913 to William I. Cranston. Cranston worked as a draftsman.

Garage: Detached back-lot, one-car, single-bay.

11-13

Two-decker (c 1910): A 2½-story, hip-roof dwelling of flats with rectangular block massing. Its dominant feature is a 2-story, full-width front porch with a long flight of steps leading up from the sidewalk. The porch's fluted columns are modern replacements. The asymmetrical façade features off-center doorways at each level flanked by transom-like fixed-sash windows to the left (west) and triple double-hung windows to the right (east). The house is clad in vinyl siding, and the double-hung windows are modern replacements.

Garage: Detached back-lot, two-car, single-bay, flat roof.

12

William M. and Mary F. Lee House (c 1908-10): A 2½-story, hip-roof Foursquare dwelling with clapboard and shingle wall cover. A more-than-full-width Tuscan-column porch extends across the asymmetrical façade, which contains an off-center entrance flanked by an offset 2-story bay window. The roof has deep eaves and a hipped front dormer.

Mr. Lee was the city treasurer and worked at City Hall, then located in Knightsville.

16

Bertrand and Lena B. Tillinghast House (c 1910): A 2-story, clapboard and shingle, hip roof dwelling of asymmetrical design. A less-than-full-width front porch has short Tuscan columns on top of a shingled parapet, and terminates with a polygonal-plan, gazebo-like pavilion on the right (west). The side-hall entrance has a Dutch door with glazed upper half. A tiny square, stained glass window is nearly centered in the façade on the first floor. At the northeast corner, a 2-story polygonal bay creates a tower-like form recessed under the deep roof overhang, which is treated with flat-strip brackets.

Mr. Tillinghast (1868-1943) worked as an engraver. Mrs. Tillinghast (1873-1953) lived here until 1952.

20

William M. Smith House (1912): A 2½-story, clapboard and shingle, hip-roof Foursquare dwelling with the typical 2-bay façade and side-hall entrance with sidelights. The full-width front porch is detailed with a shingled parapet pierced with a stick balustrade panel, short Tuscan columns on top of the parapet, and a pergola-like roof with extended rafter ends. The deep roof eaves are outfitted with flat-strip brackets, and rather broad dormers with low-pitch hip roofs have a Prairie School flavor.

Garage: Detached back-lot, one-car, single-bay, hip roof.

21

David L. Dick House (1910): A 2½-story, clapboard and shingle with an asymmetrical 2-bay façade. The full-width front porch has a clapboard parapet with a balustrade insert and short Tuscan columns. The sidelighted side-hall entrance is flanked to the left (west) by a 2-story bay window. A back-stair landing bay projects from the east side. The roof has a deep overhang and a hip dormer on the front. Windows contain a combination of four-, six-, and eight-light-over-single-light double-hung sash.

Dick was a druggist.

Garage: Detached back-lot, two-car, two-bay, flat roof.

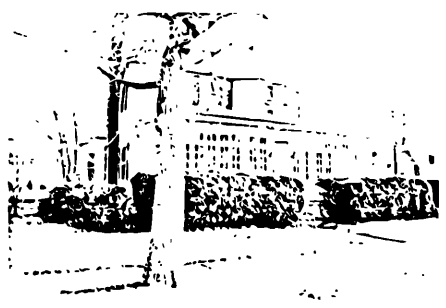
23

Mary W. Jopp House (c 1908): A 2½-story, shingled Modern Colonial dwelling with end-gambrel roof encompassing the second floor and attic. A full-width front porch is detailed with painted brick plinths supporting shingled parapet panels and short pairs and triplets of Tuscan columns. A flare in the wall plane forms a stringcourse over the second-floor façade windows, and broad shed dormers open out the second floor on the sides (east and west).

Mary Jopp (see 1 Stratford and 1 Selkirk) acquired this property in 1908 and subsequently erected this house, which was leased out to tenants. The first known occupants (1911) were William H. Boyce, profession unknown, and Fred B. Johnson, proprietor of a restaurant. In 1915 Mrs. Jopp sold the house to widow Nellie F. Fenner, who resided here with her son Henry A. Fenner, a clerk.

Garage: Detached back-lot, two-car, two-bay, flat roof.

29



Clinton S. Westcott House (1907): A small-scale 2-story Dutch Colonial style dwelling with the signature flank-gambrel roof and shed dormers, here somewhat less broad than usual. Its dominant feature is a full-width front porch completely glazed with small-paned casement windows.

Westcott was a physician.

Windsor Road

16

Walter W. and Ethel F. Massie House (c 1924): A 2-story, hip-roof dwelling with rectangular-block massing and shingle wall cover, of a type generally considered Colonial style during the period of its construction. Its windows are mostly six-over-one double-hung sash trimmed with shutters containing cut-out panels over their louvered lower sections. A pergola with trellis panels is attached to the west side.

Walter Wentworth Massie (1874-1941) was a pioneer inventor / entrepreneur in the field of wireless technology and communications. Son of a Providence banker, Massie trained as an engineer at Brown University and Tufts University, and entered the Providence City Engineer Office in 1896. He began experimenting with wireless technology in 1895. In 1903 he resigned his city job and started the Massie Wireless Company. Initially operations focused on ship-to-shore communication, but Massie Wireless also built radio equipment and outfitted entire stations for contract clients, including the military. A significant innovator, Massie received twenty patents between 1904 and 1909, and was a key figure in the development of many industry standards.

However, the early radio industry was characterized by intense competition and — often — devious business practices. Strongly committed to honesty and integrity, Massie left the wireless business in 1912. Massie became a noted yachtsman and served a number of years as commodore of the Rhode Island Yacht Club. During World War I Massie organized and directed the Navy's radio school at Goat Island, Newport. After the war Massie became Cranston City Engineer, the post he held when this house was constructed, and served as a consulting radio engineer until his retirement.

Before building this house, the Massie family resided for many years at 33 Windsor Road.

Garage: Attached one-car, single-bay, basement.

29 Albert and Sarah A. Roberts House (1905): A 2½-story, rectangular-block, hip-roof house with asymmetrical façade and a wraparound porch across parts of the front (south) and east side. There is an offset 2-story bay window on the front. The roof has deep overhangs and hip-roof dormers.

Albert Roberts (1856-1924) was born in Trowbridge, Wiltshire, England, and emigrated to Providence with his family in 1870. He became a grocery clerk, and eventually opened his own grocery store at Wanskuck in 1883. Roberts served as a state Representative from Providence from 1897 to 1902. He sold his store in 1904 and constructed and moved to this house the following year. After serving a single term in the General Assembly in 1906, Roberts was appointed doorkeeper of the House in 1909, and remained until 1923.

Garage: Detached side-yard, two-car, two-bay.

31-33 Albert and Sarah A. Roberts House (c 1905): A 2½-story, hip-roof dwelling of flats with asymmetrical façade and shingle wall cover. A pair of offset entrances are covered by a small Tuscan-column, hip-roof entrance porch flanked to the right (east) by a 2-story bay window. A large 2-story, gazebo-like porch with low hip roof is attached to the southeast corner of the façade. It is detailed with shingled parapets supporting short Tuscan columns. A polygonal dormer with conical roof fills the front roof slope.

Albert and Sarah Roberts, who lived next door, apparently built this as an investment property leased to tenants. Mrs. Roberts sold the house to William A. and Lydia Ellis in 1928. For years, Walter and Ethel Massie (see 16 Windsor) resided at number 33.

Garage: Detached back-lot, two-car, single-bay, hip roof.

32 See 1 Selkirk Road

35-37

Clarence F. Burgess House (1909 or 1910): A 2½-story, asymmetrically designed, cross-gable two-decker. It has offset 2-story bay windows on the front (south) and east side, and a 1-story porch wrapping around the southeast corner, between the two bay windows. There is a shed dormer on the west side. It is clad in vinyl siding, and the porch columns and most of the window sash are modern replacements.

40-42

Lillian M. Roberts Smith House (c 1909): A 2½-story, hip-roof dwelling of modified two-decker design, with shingle wall cover and Colonial Revival detailing. A two-level Tuscan porch, unroofed over most of the second story, wraps around the front (north) and part of the east side of the house; it has a polygonal gazebo-like pavilion at the northeast corner, and the east end has a shed-roof screened enclosure on the second level. The asymmetrical façade contains paired side-hall entrances leading to the two flats, toward the west end of the façade. The entrances are flanked by a 2-story bay window. At second-story level the doorway to the porch is topped with a pediment. A polygonal hip-roof front dormer and cross-gable on the east side project from the roof.

This was the home of Albert and Sarah Roberts' daughter Lillian May and her husband Frank E. Smith (see 29 and 31-33 Windsor).

Garage: Detached back-lot, two-car, two-bay, hip roof.

43

William W. Little House (1906): A 2½-story, shingled Modern Colonial dwelling with flank-gambrel roof encompassing the second floor and attic. The central entrance is sheltered by a generously scaled Doric portico which is flanked by an eight-over-eight window on the left (west) and a shallow rectangular, suspended window bay on the right (east) containing three diamond-paned vertical sash. Two symmetrically placed front dormers have shed roofs with deep overhangs jutting out over them. Most of the windows not already described have six-over-six double-hung sash. A 1-story, hip-roof addition on the east was probably originally a porch; it appears it was enclosed some time in the mid- to late 20th century.

Little was proprietor of Little's Garage next door.

Garage: Garage: Detached side-yard, one-car, single-bay, hip roof.

45

Little's Garage (1913, c 1973): A 2- and 1-story building originally constructed as an auto repair and storage garage. The 2-story front portion was renovated and enlarged toward the rear after 1972, to its present appearance with "antique" brick veneer, central "carriage house" vehicular entrance flanked on each side by paired pedestrian entrances, one-over-one double-hung sash windows trimmed with shutters, and flank-gable roof. Behind this 2-story section, the utilitarian 1-story rear section of the garage can be seen, with its original rock-faced concrete block walls.

50-52

House (c 1910): A 2½-story, end-gable, shingled dwelling of modified two-decker design exhibiting Queen Anne influences. The asymmetrical façade has an offset two-level front porch, now infilled on the first story, with a second-level railing comprising a shingled parapet broken by stick-balustrade sections. The porch covers paired entrances and flanks a two-story bay window. A shallow pent across the front gable end projects over the bay window, and is supported at the west end by a curved, shingled bracket. On the west side, a 2-story bay window is surmounted by a hipped, polygonal dormer, creating a tower-like projection on that elevation.

53-55

House (c 1915): A 2½-story, end-gable, shingled dwelling of flats. Its most prominent feature is a full-width, 3-level Tuscan porch across the front. The asymmetrical façade contains paired entrances flanking a shallow 2-story bay window, and there is a polygonal bay centered in the steep gable end at third-story level. Another 2-story bay hangs from the east side, and a long shed dormer breaks up through the eaves. The eaves are treated with extended-rafter bracketing.

Garage: Detached back-lot, three-car, three-bay, hip roof.

56

Frank T. and Josephine M. Saxe House (1919): A 2½-story, flank-gambrel, brick and shingle Colonial Revival dwelling with a symmetrical façade. The central sidelight entrance is sheltered by a flaring hood with faux-rafter bracketing, supported by stocky Tuscan columns. This flaring slope continues up the lower gambrel slope above to form a shallow center bay containing a triple window. The entrance porch is flanked by a pair of bay windows, above which are a pair of dormers with high peaked end gables with shallow flaring skirts at the bottoms. The upper slope of the gambrel front extends out between the dormers over the shallow center bay, and is pierced by an eyebrow dormer. There is a 1-story sunroom on the east side and a shallow 1-story, hipped ell on the west side, the latter flanked by shallow projecting bays at second-story level.

Mr. Saxe was proprietor of the Providence Boiler Works at 296 Dyer Avenue. The Saxes sold the house to Dominick and Margaret Fazzano in 1920, and the house has remained in the Fazzano family ever since.

Garage: Detached back-lot, two-car, two-bay, hip roof.

61

William F. and Waltrude G. Barry House (1911-12): A 1½-story bungalow with full-width Tuscan porch recessed under its hip roof. The asymmetrical façade contains a side-hall entrance with sidelights. The front dormer has a projecting gable end scooped out on the underside to for an arch over the paired windows below, and there is a hip-roof dormer on the east side.

Mr. Barry was a lawyer employed in Providence.

Garage: Detached back-lot, one-car, single-bay, hip roof.

Preface to Section 8—Significance

The business affairs and real estate transactions of the people involved in Edgewood's physical transformation over three centuries have been closely associated with family relationships. Extensive genealogical information has been included in this essay to illustrate these relationships. Certain conventions have been adopted here to make that information readily available while attempting to minimize confusing intrusions into or diversions from the narrative.

For simplicity, the term "cousin" is used generally to refer to relationships in which the individuals have common grandparents of whatever degree (great-, great-great-, etc.), especially cousins "once removed," "twice removed," etc. Where relationships can be simply expressed directly—"first cousin, "second cousin," etc.—the more precise term is used.

To help readers understand the familial relationships between and among individuals mentioned in the narrative, the lineages of most eighteenth- and nineteenth-century descendants of seventeenth-century settlers have been included. Each appears in a footnote on the page with the first occurrence of the person's name. The lineages use an abbreviated format commonly used in genealogical texts to illustrate a line of direct descent.

Lineage Format
The full name of the subject is followed by a list of names, with superscript numbers, set in parentheses. The name at the beginning of the parenthetical sequence, nearest the subject, is the subject's parent, followed successively by the name of the parent being traced in each generation back to the progenitor of the lineage being illustrated. The superscript indicates the number of generations in the descent, with the progenitor identified as "1," at the far right. If there are no surnames in the lineage, the lineage represents the direct paternal line of the subject. To illustrate how cousins of different surnames are related, through variations in patrilineal and matrilineal descent from a common ancestor, additional surnames are included as necessary within the lineage to indicate which chain of descent is being traced within the sequence.

For example, the following lineages illustrate how Uriah Arnold, Rhodes Arnold, and Nehemiah Rhodes are related:
Uriah Arnold (Ephraim^{4} Elisha^{3} Stephen^{2} William^{1})
Rhodes Arnold (James^{4} Israel^{3} Stephen^{2} William^{1}); Rhodes Arnold (Elizabeth Rhodes^{3} Peleg^{2} Zachariah^{1})
Nehemiah Rhodes (William^{4} John^{3} Joanna Arnold^{2} William^{1}); Nehemiah Rhodes (William^{3} John^{2} Zachariah^{1})

Uriah and Rhodes Arnold are second cousins by descent from Stephen^{2}Arnold, through different sons of Stephen (Elisha and Israel). Uriah, Rhodes Arnold, and Nehemiah Rhodes are all third cousins by common descent from William^{1}Arnold, Nehemiah through his great-grandmother Joanna Arnold, daughter of William Arnold and wife of Zachariah Rhodes (Zachariah and Joanna [Arnold] Rhodes being the parents of John Rhodes, Nehemiah's grandfather). Nehemiah Rhodes and Rhodes Arnold are also second cousins by descent from Zachariah^{1}Rhodes, Rhodes Arnold through his mother Elizabeth Rhodes, the granddaughter of Zachariah Rhodes and wife of James Arnold.

SIGNIFICANCE

The Taft Estate Plat Historic District is significant as a pre–World War II suburban subdivision which exemplifies the trends that influenced the transformation of the Edgewood section of eastern Cranston from an agrarian community of dispersed Colonial and Federal farmsteads to a sparsely settled region of country houses and summer resorts, and finally to a more densely developed streetcar and early-automobile suburb of the late nineteenth and early twentieth centuries. The district is distinctive in its combination of typical and atypical attributes of this kind of development, and is particularly notable as a rare example in the greater Providence region of the "garden suburb" form. The district's social history illustrates Edgewood's emergence as one of Providence's most fashionable suburbs in the late nineteenth century and its transformation to its post–World War II role as a stable middle-class neighborhood. Architecturally, the district's buildings document this process, through a range of types and styles of different periods, from very fine architect-designed houses to moderate-scale builder's houses. While the Taft Plat is being nominated to the National Register on the basis of its own significance, the area's development is part of the history of the larger Edgewood neighborhood, and best understood within that context, as presented below.

Pre–World War II American suburban subdivisions generally are typologically different from post-war plats: they are more likely to be laid out in an orthogonal grid (straight streets, perpendicular intersections, rectangular lots); they usually (but not always) have fewer lots; the lots are usually smaller (4,000 to 5,000 square feet is typical) and usually deeper than they are wide; front setbacks are not deep (often less than fifteen to twenty feet, sometimes zero, with siting right at the sidewalk); and the build-up usually occurs over a long span of time, typically from the layout of the plat in the late 1800s right up to the 1960s or later.

As an example of type, the Taft Estate Plat is both typical and unusual. It is relatively small to average in terms of number of lots, and was built-up primarily between 1905 and 1930, with a few later dwellings dating from the 1950s through the 1980s replacing earlier buildings or filling in undeveloped lots. However, the plat's street arrangement and lot sizes are unusual. The dramatic terrain here, with a thirty-foot bluff sloping down to Stillhouse Cove, probably accounts for the atypical layout, with streets generally forming a curvilinear Y, intersected by some straight segments. The Taft Estate Plat is the earliest one in Edgewood, and one of the earliest ones in metropolitan Providence, to reflect the influence of the "garden suburb" movement in its irregular, winding street pattern. Originally platted with seventy-nine lots averaging just over 5,400 square feet in area, the Taft Plat was a typical streetcar suburb in terms of average lot size, but atypical in its wide range of lot sizes: from 4,100 to 8,300 square feet.

History of the Taft Estate Plat

The site of the Taft Estate Plat was part of the extensive holdings of original Pawtuxet settler William Arnold (1587–1675). It passed to William's son Stephen Arnold (1622–99), to Stephen's son Stephen Arnold (1654–1720), and to the second Stephen's son Edward Arnold (1694–1775). Edward sold this tract to his cousin Rhodes Arnold[1] (b. 1734) in 1764, having previously sold a house and lot of 8,560 square feet, fronting on Broad Street, to Thomas Corp in 1753. After selling off a few lots along Stillhouse Lane (now Ocean Avenue), Rhodes Arnold sold the remaining acreage between the "Providence Road" (Broad Street) and Stillhouse Cove to brothers John Randall (c 1750–1823) and Jeremiah Randall (c 1758–1836) in 1790.

In 1808 the Randall brothers gave a lot here to Jeremiah's son-in-law James Brattell (c 1775–1853), husband of Bethia E. Randall (c 1789–1870). Seven years later the brothers sold James additional land for a total amounting to six acres. In 1817 James mortgaged this property to George Rathbone, redeemed it within three weeks, mortgaged it again to Brown & Ives, then bought a half-interest in a lot and water privilege in Pawtuxet village from the Randall brothers. In January 1818 James Brattell sold his farm outright to Brown & Ives, who apparently leased the property. In 1860 the heirs of Brown and Ives sold the "Brattle Farm" north of Pawtuxet village (then measuring about thirty-five acres)[2] to Providence merchant and industrialist Orray Taft. The farm surrounded the old Corp family lot with a dwelling on it, then in possession of John Adamson and mortgaged to Edmund B. Mallett. After Adamson's default on the mortgage, Mallett sold that lot and house at auction to Orray Taft in 1860.

Orray Taft[3] (1793–1865), a native of Uxbridge, Mass., entered business as a cotton factor and finally settled in Providence about 1828. He was principal partner in the firm Orray Taft & Company, which included his fourth cousin Cyrus Taft[4] (1810–83), his son Edward Padelford Taft (1835–99), and (for only five years) his son-in-law Jabez C. Knight (1815–1900), husband of Catherine Taft (1822–94). The Taft Company owned and operated the Wauregan Mills in Danielson, Conn. In addition to this, Orray was a partner in the Canal Bleaching Company (together with brothers Christopher and William Rhodes[5], their nephew Robert Rhodes Stafford[6], and Tully D. Bowen), president of the Peoples Savings Bank, and a director of the Roger Williams Bank, the Providence Gas Company, and the Commercial Insurance Company. He also had interests in suburban real estate around Providence. Taft & Company maintained offices in South Water Street (at various locations over the years) and Orray's city residence was located at One High Street (later 539 Westminster St.),

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[1] Rhodes Arnold (James[4] Israel[3] Stephen[2] William[1])
[2] It is yet unclear how the farm expanded to this extent, since James Brattell had originally owned a tract of only six acres.
[3] Orray Taft (Marvel[5] Ebenezer[4] Robert[3] Robert[2] Robert[1])
[4] Cyrus Taft (Hazeltine[5] Stephen[4] Mijamin[3] Benjamin[2] Robert[1])
[5] Christopher Rhodes / William Rhodes (Robert[5] James[4] Malachi[3] Malachi[2] Zachariah[1])
[6] Robert Rhodes Stafford (Polly Rhodes[5] James[4] Malachi[3] Malachi[2] Zachariah[1])

at the corner of Jackson Street. The Orray Taft House (demolished) was one in a row of stylish brick Federal mansions that lined Cathedral Square, all designed by Providence's chief early nineteenth-century builder-architect, John Holden Greene.

The Brattle Farm became the Orray Taft family's country estate. The main house stood in Circuit Drive, which probably conforms, at least in part, to the original driveway (and also to the original gangway, mentioned in an old deed, from "Providence Road" to James Brattell's farmhouse). An 1870 map of Pawtuxet Village depicts the Taft Estate with an elaborate system of drives and paths, suggesting that the property was lavishly landscaped. A cottage, probably a caretaker's or gardener's house, is shown on the old Corp lot. This corresponds to the dwelling now at 2064 Broad St., probably constructed in the 1860s.

In 1858, twenty-three-year-old Edward P. Taft married Eliza Fiske Williams (1836–1915) and joined his father's firm. At Orray Taft's death seven years later, his widow Deborah Keith Taft (1799–1885) maintained her residence at the High/Westminster Street city house, and title to the country house at Edgewood/Pawtuxet was vested in the Estate of Orray Taft, apparently for the benefit of all his heirs, including his son Edward and daughters Catherine A. Taft Knight (1822–94), Anna M. Taft Collins (1827–1902), and Emma Augusta Taft (1839–1924). Between 1858 and 1869, Providence city directories list Edward Taft at several different addresses in High and Washington Streets. In 1869, Edward P. Taft appears as a partner in Orray Taft & Co., 14 South Water Street, "h[ouse] at Pawtucket." The latter is undoubtedly a misspelling of Pawtuxet, since Edward subsequently appears as a resident of "Pawtuxet." For a time during the 1880s Edward maintained a city residence on the East Side of Providence (at various addresses) as well as the Edgewood house, until 1897, when he is listed solely as a "Pawtuxet" resident.

In 1869 Edward P. Taft, his cousin Cyrus Taft, Moses Peirce, and James S. Atwood formed the Orray Taft Manufacturing Company, which built and operated the Ponemah Mill in the Taftville section of Norwich, Conn. Edward was also president of the Providence & Stonington Steamship Company, and a director of the Bank of Commerce, the Franklin Institution for Savings, the Manufacturers Mutual Fire Insurance Company, and the Union Mutual Fire Insurance Company. He invested extensively in Edgewood real estate, purchasing the twenty-two–acre farm immediately north of the Brattle property (Sally Rhodes Remington Greene's share of her father Nehemiah Rhodes' homestead), lots along Ocean Avenue previously sold off by Rhodes Arnold and the Randall brothers, and large tracts on both sides of Knightsville Road (Park Avenue) near Silver Hook, Bellefonte, Elmville, and Cunliff's Pond (the last-named bordering on Roger Williams Park after its expansion in 1892).

Edward P. Taft died in November 1899, leaving his son Robert R. Taft (1867–1945) and cousin Orray Taft[7] (1845–1937) as administrators of his estate. The death of Anna Collins in September 1902 left Emma A. Taft as the last surviving child of Orray Taft. Eugene W. Mason was appointed trustee for the business affairs of Emma Taft, who continued to reside at the family's 539 Westminster Street house until her death in 1924. It was the task of these administrators, trustee, and Edward Taft's widow Eliza W. Taft to determine the disposition of the Estates of Orray Taft and Edward P. Taft.

In July 1904 Eliza W. Taft and Eugene W. Mason sold the Taft country estate to Stephen B. Brown (1847–1917), a retired partner of the firm Kinnicut & Brown, dealers of gas fixtures. At the time the property is described as a fourteen-acre tract fronting 800 feet on Broad Street and 1,300 feet on the bay, with an eighteen- or twenty-room house "of colonial design" and elaborately landscaped grounds. Brown then made development of the Taft Estate his chief business venture. He executed a mortgage agreement with Mason that provided Emma A. Taft with income from profits Brown made by subdividing and selling the Taft Estate. In August 1904 civil engineer Elwyn M. Clark drafted a plat of the Taft Estate for Brown. A lot of about one acre was reserved around the old main house, where Brown and his wife Susan lived, and the remainder of the grounds was subdivided into house lots of various sizes. The curvilinear contours of Circuit Drive, Selkirk Road, and Narragansett Boulevard are the most distinctive feature of the plat. Although Rhode Island is home to a number of distinguished rural cemeteries in the Picturesque tradition, the "garden suburb" form of residential subdivision had few local applications before the Federal Housing Administration codified it as the standard for housing-tract design in the 1930s. The Taft Estate Plat is a relatively rare and early example in metropolitan Providence of a streetcar and early-auto garden suburb.

The Taft Estate Plat developed relatively quickly, spurred by improvements in the trolley system around 1900 and increasing automobile usage in the first decade of the twentieth century. Although streetcars appeared on Broad Street in 1868, and had been operated electrically since 1892, creation of the Rhode Island Company in 1902 and erection of the Manchester Street Power Plant in 1903 increased system capacity and efficiency. The automobile, practically unknown on city streets in 1896, had made a significant contribution to suburban development by 1909. The Taft Estate Plat illustrates the trends. From 1905 through 1910, forty-nine percent of the homes in the plat were constructed. Twenty-one percent were built in the year 1910 alone, making this the single most prolific year for new construction in the plat's history. Another twenty-three percent were built from 1911 through 1919, so that seventy-two percent of the plat's houses were in place by 1920, and a full eighty-five percent by 1930.[8] By the time of the Great Depression, the Taft Plat was well established.

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[7] Orray Taft (Cyrus[6] Hazeltine[5] Stephen[4] Mijamin[3] Benjamin[2] Robert[1])

[8] For purposes of these statistics, "circa" construction dates are treated as exact-year dates, so these counts are approximate.

Domestic architecture in the Taft Estate Plat is heterogeneous, reflecting a variety of clients, uses, and fashions in form and style popular during the period of primary construction. The range includes stylish architect-designed residences for prosperous business and professional people and standard builder's types of single- and multi-family houses for middle- and working-class residents. A few folks became small-scale speculators in the neighborhood, trading lots and constructing homes for personal use and rental income. Father-and-son jewelry manufacturers Peter and William Lind built here: the former an English Medieval Revival dwelling (22 Selkirk Road; 1910; Norman M. Isham, architect), the latter a distinctive Colonial Revival home (38 Circuit Drive; 1910; Norman M. Isham, architect). William Smith, who advertised himself as a manufacturer of "cheap jewelry," built the plat's—and one of the city's—most elaborate Queen Anne houses (1908; 28 Selkirk Road). Albert Roberts, a retired English-immigrant grocer from Providence, invested in property here, building a Foursquare single-family dwelling for himself at 29 Windsor Road (1905), a two-decker next door rented out for income, and acquiring a lot down the street for his daughter Lillian M. Smith's two-family house. Mr. Roberts, a one-time state representative, maintained Republican party connections that earned him the role of Doorkeeper of the House from 1909 through 1923. For years Roberts leased an apartment to Walter W. Massie (1874–1941), a Providence-born pioneer in wireless technology and its commercial applications, who later built his own home at 16 Windsor Road.[9] Massie served as Cranston City Engineer for many years. Mary W. Jopp, wife of accountant Gilman E. Jopp, invested in and traded several properties on Selkirk and Stratford Roads, including her own two-family home at One Stratford, before relocating to California in 1920. Auto mechanic William Little lived at 43 Windsor Road next to his auto repair garage (1913).

Stephen B. Brown continued to live at 37 Circuit Drive with his second wife, Cora H. D. Brown, until his death in May 1917. Mrs. Brown remained here until she sold the property to Grace C. Shanley in 1921. Grace, Edna, and Mary Shanley operated the house as the Pine Hill Health Resort / Sanitarium. Grace Shanley died in 1942 and Edna remained here until 1952. Raymond Imperatore purchased the vacant house in 1955 and in turn conveyed the property to Ida Leach in 1958. During this time the old house was demolished and Leach, proprietor of an eponymous dress shop in Cranston's Garden City Shopping Center, built the contemporary style Ranch type dwelling now standing at 38 Selkirk Road.

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[9] The Massie Wireless Station originally erected at Point Judith, R. I., now relocated to 1300 Frenchtown Road, East Greenwich, Kent County, R.I., was listed in the National Register of Historic Places in 2002 for its transcendent importance in the history of radio communication.

The Historic Context of Edgewood, Cranston, R.I.

Early Settlement: 1636–1677

The present Edgewood was part of Roger Williams' Providence Purchase from Canonicus and Miantonomi in 1637, which extended from Pawtucket Falls to Neutaconkanut Hill, the "town of Mashapaug" (an Indian settlement near the present Mashapaug Pond), and the Pawtuxet River. As with many of these early deeds, the exact intention of the deed and extent of the territory were uncertain, and remained the subject of interpretation and dispute for decades.

As early as 1638 a few of the settlers removed from the "compact part" of the town (Providence's present College Hill National Historic Landmark District) to their holdings at Pawtuxet. These included William Arnold (1587–1675), his wife Christian, and their children: Elizabeth Arnold (1611–85) and her husband William Carpenter (1605–1685), Joanna Arnold (1617–92) and her husband Zachariah Rhodes (1602–65), and Stephen Arnold (1622–99) and his wife Sarah Smith (1629–1713). William Harris (1611–82) and his wife Susan (1614–82) also joined the venture. Their daughter Susannah Harris (1642–77) eventually married William and Elizabeth Carpenter's son Ephraim Carpenter (1640–1703), and William Carpenter's niece Joan Vincent (1632–1708) married John Sheldon (1630–1708). These five interrelated families— Arnold, Rhodes, Carpenter, Harris, and Sheldon—dominated land transactions and development in Pawtuxet and Edgewood for nearly three hundred years, and some of their descendants still reside in the area. Otherwise practically nothing survives from the earliest settlement other than the alignment of a few roads and property bounds, the most prominent being the present Broad Street and Warwick Avenue (R. I. Route 117), conforming to the old Pequot Indian Trail leading from Providence to an ancient wading place across Pawtuxet River, and the section of Broad Street from Warwick Avenue to Pawtuxet Bridge, laid out as the "highway…from the country Roade unto Pawtuxett Falls."

A plat of the Pawtuxet lands drawn in 1661 shows what appear to be three homesteads in the study area at that time: one above the vicinity of Pawtuxet Falls labeled "S. A.," clearly for Stephen Arnold, another further west near Pawtuxet River labeled "W. C." for William Carpenter, and another northward from Arnold labeled "S. R.," probably indicating Zachariah Rhodes, with the "S" standing for a "Z."

Some of Roger Williams' associates induced him to execute an agreement granting thirteen proprietary shares in a section of Providence set aside and designated as the Pawtuxet Purchase (including today's Edgewood). A number of these Pawtuxet Proprietors were involved in intensive land acquisition and speculation, which caused much contention and disruption of little relevance to this study. However, of interest in light of subsequent developments were several attempts made to establish Pawtuxet as an independent town or jurisdiction, all for the time thwarted by the Providence freemen.

The war between the Indians and English in 1675–76 (King Philip's War) was devastating to both communities, most particularly for the former, whose resistance to the colonists was broken. According to an account by William Harris himself, "the enemy hath burnt all ye houses in Warwick all in Pawtuxet and almost all in Providence and the inhabitants are gone some to one place and some to another." After armed conflict ended, the English settlers returned to rebuild and cultivate their holdings.

A Community Takes Shape: 1677–1790

During the last quarter of the seventeenth century and on through the eighteenth, the initial pattern of community development was established. Approximately five miles from Providence center, the Pawtuxet River spills over a falls into a small cove sheltered from Narragansett Bay by a spit of land. Around this natural harbor and the falls grew a seaport and milling village known as Pawtuxet (now Pawtuxet Village Historic District: NR, 1973). By 1743 a highway had been laid out from Pawtuxet to the Meshanticut hinterlands of central Cranston: long known as the Knightsville Road, this was the precursor of today's Park Avenue. In the lands between Pawtuxet village and Providence center, from the river shore westward to the marshy ground along Mashapaug Brook, the Arnolds, Rhodeses, Carpenters, and Sheldons—joined in time by others, nearly all of whom became part of one great extended family by kin and marriage— bought, sold, quitclaimed, and partitioned properties to assemble their estates. Farmsteads overlaid Edgewood with a patchwork of dwellings, outbuildings, fences, stone walls, lanes, orchards, and fields that attested the rural, agrarian way of life that predominated. Of this, today nothing physical remains above ground except for two cemeteries: the Rhodes-Greene Lot (R. I. Historical Cemetery CR035; ca 1767 et seq) behind 112 Bluff Avenue, and the Philip Sheldon Lot (R. I. Historical Cemetery CR036; ca 1767 et seq) in Park Avenue near the west end of Cliffdale Avenue. Neglected as these are, they are crucial keys to unraveling the patterns of Edgewood land development that ultimately produced the neighborhood we see today.

Evolution of Political Boundaries

Pawtuxet initially encompassed lands on both sides of the river, though as noted before the exact bounds were subject to debate. By 1690 nearly all of the original participants in the initial title controversies had died, and in 1696 the Pawtuxet River was declared the official boundary between the towns of Providence and Warwick. As population grew, it prompted additional adjustments to municipal bounds for political efficacy. Subdivision of the extensive Town of Providence (by 1659 understood to include all of what is today Providence County west of the Blackstone River) began in 1731, and in 1754 the new Town of Cranston was chartered. As constituted at that time, Cranston's northern boundary ran from Narragansett Bay to Pocasset River in a line just south of the present Rhode Island Hospital and Grace Church Cemetery in Providence, and

encompassed the areas known today as South Providence, Elmwood, Washington Park, Edgewood, and the northern part of Pawtuxet.

Land Acquisition and Disposition

Despite the ever-growing pursuit of mercantile ventures in Providence from 1680, agriculture figured largely in the economy of the region through the eighteenth century. Currency was scarce, and money was only one—and perhaps not the most important—measure of affluence. Under these circumstances, land remained the chief asset and commodity. It had value as a means for the landowner to provide for his family, both during and, through devolution, after his lifetime; as a security to obtain credit if needed; and as an investment for future liquidation. The meticulous municipal records of land evidence that were maintained attest to the tremendous importance of real estate transactions. In the absence of a tangible physical record, these provide the chief glimpse into Edgewood's development during this period. These patterns of eighteenth-century land tenure are important because the farmsteads of this era constitute the framework for later country estates and the suburban subdivisions we see today. While the time-consuming nature of title research and the difficulty of relating seventeenth- and eighteenth-century deed references to modern landmarks limit the ability to formulate a comprehensive account of Edgewood's early development, a general picture can be devised.

Around the time of King Philip's War it appears that most if not all of Edgewood as defined for this study was owned by Stephen Arnold (1622–99; son of William), his brother-in-law Zachariah Rhodes (1605–65), and William Carpenter (1605–85). Arnold's homestead was bounded roughly by the Pawtuxet River, Broad Street, and Park Avenue; Rhodes's lay somewhere north of Arnold's; and Carpenter's lay between Warwick Avenue and Mashapaug Brook, as indicated by an 1860 granite monument at 119 Lyndon Road marking the site of the Carpenter homestead burying ground. These men also owned other parcels both within the area and in other parts of Cranston and other towns as well. A more complicated pattern of ownership emerged along the Providence River east of Broad Street, outlined below.

Stephen Arnold bequeathed the bulk of his "Pawtuxet" (Edgewood) holdings to his son Stephen Arnold (1654–1720), reserving smaller portions for his son Elisha Arnold (1662–1710), husband of William Carpenter's granddaughter Susannah Carpenter (1670–1753)[10]. Stephen received the homestead farm and a tract on Providence River just north of Pawtuxet village; Elisha a marsh lot on Pawtuxet River west of Stephen's homestead and also a lot on Providence River east of Broad Street. The Arnold brothers' Providence River lots were separated by a lot belonging to Zachariah Rhodes' son Peleg Rhodes (c 1660–1724), who also apparently owned another tract north of Stephen Arnold's homestead.

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[10] Stephen Arnold / Elisha Arnold (Stephen[2] William[1]); Susannah Carpenter (Ephraim[2] William[1])

Stephen Arnold bequeathed his Pawtuxet lands to his son Edward Arnold (1694–1775), husband of Hannah Sheldon (b. 1705)[11], and it appears that Peleg Rhodes left at least part of his property to his nephew William Rhodes (1695–1772), son of his brother John and husband of Mary Sheldon (b. 1705)[12]. The old burial ground (CR035) behind 112 Bluff Avenue contains the graves of William and Mary Sheldon Rhodes, helping to fix this as the location of this particular Rhodes family holding.

Mary Rhodes' brother Philip Sheldon (1710–1800) and his wife Barbara Arnold[13] (1715–1802) occupied property running north from the Pawtuxet-Knightsville Road along the present eastern border of Roger Williams Park. At that time the road's right-of-way followed the present Cliffdale Avenue. The burial ground (CR036) east of the gas station on Park Avenue at Cliffdale is the Sheldon family lot, containing the graves of Philip and Barbara, and again indicating the location of this family farm.

Edward Arnold was a merchant, and financial problems forced him to liquidate real estate to cover his debts. In 1764 he sold his cousin Rhodes Arnold (b. 1734)[14] his tract north of Pawtuxet village between Narragansett Bay and Broad Street. In 1768 Rhodes' father James Arnold became trustee of some of his cousin Edward's business affairs. James sold Edward's homestead (which Edward had inherited from his father and grandfather) to Amos Lockwood (c. 1727–1806).

The tract on Narragansett Bay north of Rhodes Arnold, previously belonging to William Rhodes, apparently went to his son Nehemiah Rhodes (1731–1801)[15], for Nehemiah and his wife Abigail Thomas (1743–1800) are interred in the old Bluff Avenue family burial ground. North of that, Uriah Arnold (1738–69)[16] received his grandfather Elisha's property along the river. Grave transcriptions from 1890 contain records of the Uriah Arnold burial lot east of Broad Street, in the vicinity of the present back yards of 180 to 190 Albert Avenue and 169 to 183 Columbia Avenue (the lot no longer exists). After Uriah's death his holdings were divided among his sons Elisha (1763–1849), Nicholas (1767–1814), and Edmund (1769–95).

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[11] Edward Arnold (Stephen[3] Stephen[2] William[1]); Hannah Sheldon (Nicholas[2] John[1])
[12] Peleg Rhodes (Zachariah[1]); William Rhodes (John[2] Zachariah[1]); Mary Sheldon (Nehemiah[2] John[1])
[13] Philip Sheldon (Nehemiah[2] John[1]);
Barbara Arnold (James[4] Israel[3] Stephen[2] William[1]) & (Elizabeth Rhodes[3] Peleg[2] Zachariah[1])
[14] Rhodes Arnold (James[4] Israel[3] Stephen[2] William[1]); Rhodes Arnold (Elizabeth Rhodes[3] Peleg[2] Zachariah[1])
[15] Nehemiah Rhodes (William[3] John[2] Zachariah[1])
[16] Uriah Arnold (Ephraim[4] Elisha[3] Stephen[2] William[1])

Roots of Change: 1790–1865

Around the turn of the nineteenth century, revolutionary innovations elsewhere in the region and nation transformed industry, transportation, and economics in a manner that would deeply affect Edgewood in ensuing years. The nature of development in Edgewood during this period is similar to what occurred in other places peripheral to a growing urban industrial center.

Technological and Economic Transformation

After the success of Samuel Slater, Almy & Brown, and Oziel Wilkinson in establishing the first practical, continuously operating American textile factory at Pawtucket in 1790, other entrepreneurs around the country attempted to follow suit. The impulse was of course especially strong in Rhode Island, where the technology was already established and water power was plentiful. Mills sprang up at waterfalls, and where falls did not exist, landowners dammed streams to create hydraulic power sources.

Manufacturing opportunities existed within the Pawtuxet / Edgewood area. Brothers Christopher (1776–1864) and William Rhodes (1782–1854)[17] obtained control over the mill privileges at Pawtuxet Falls. They opened a factory on the Warwick side in 1800, and commenced business as textile manufacturers under the firm name C. & W. Rhodes. They erected a second mill on the Cranston side of the falls in 1810, and built another mill upstream, where they dammed Mashapaug Brook just above its junction with the Pawtuxet. The latter was known as Bellefonte. Some time before 1833, another dam was erected on Mashapaug Brook above Bellefonte Pond by J. and W. Cunliff, and a small cotton mill built there, which became the nucleus of a tiny settlement called Elmville. Located near the present Temple Torat Yisrael and the Park Avenue entrance to Roger Williams Park, all above-ground vestiges of this hamlet are gone.

Industrial development increased the demand for better transportation throughout the region. The reliance on water power forced industrialists to situate mills where the hydraulic resources were located, sometimes in sparsely settled areas relatively remote from earlier communities. Initially this provided the impetus for turnpike construction. These improved highways radiated out from Providence to the mill villages in the river valleys or to other centers of population or trade. To the south of Providence, access was improved by the opening of the Pawtuxet Turnpike in 1825. Now called Eddy Street, this provided a more direct route to Edgewood and Pawtuxet than the old "country road," Broad Street.

However, the greatest changes came in response to advances in steam engine technology in the early nineteenth century. The advent of practical, dependable, and efficient stationary steam engines provided an

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[17] Christopher Rhodes / William Rhodes (Robert[5] James[4] Malachi[3] Malachi[2] Zachariah[1])

alternative to water power. Factories could be expanded beyond the capacities of the streams that had previously powered them, or even located where water power did not exist at all. Steam was also harnessed to provide motive power, and the appearance of steam boats and locomotives revolutionized transport.

The first factories in Providence operated by steam engines constructed on the Evans patent began operations in 1812 and 1814. The first steam boat to ply the waters of Narragansett Bay (albeit unsuccessfully), the *Firefly*, made its appearance in 1817, and in 1822 regular service between Providence and New York started. Providence became a center for inventors working on improvements to steam-engine technology. Between 1821 and 1826 John Babcock perfected a more functional model of marine steam engine, and founded what became the Providence Steam Engine Company in 1830. The automatic cut-off valve patented by George Corliss in 1848 was perhaps the single most important invention in this line of work. "Corliss put Providence at the forefront of American steam-engine manufacture and accelerated the adoption of steam power in Providence industries."[18]

Rhode Island's first steam-powered railroad, the Boston & Providence, opened in 1835, operating from the Massachusetts capital through western Seekonk (today's East Providence) to a terminal at Providence's India Point. The New York, Providence & Boston Railroad opened in 1837, providing service between Providence and Stonington, Connecticut. As they passed through Cranston, the tracks of the N.Y., P. & B. passed just west of Cunliff Pond, then turned northeasterly toward Burgess Cove and Narragansett Bay. A causeway was constructed over the tidal flats along the shore (this later became Allens Avenue) to a wharf east of the present Rhode Island Hospital, where the depot was located.

Although the railroad bypassed Edgewood and Pawtuxet, its impact on adjacent neighborhoods had regional implications. Providence was growing rapidly between 1790 and 1860, and most of this development, for geographical reasons, occurred on the west side of Providence River. A cluster of industry grew up along the waterfront near the N.Y., P. & B. railroad depot, including the Rhode Island Bleachery (c 1838), the Providence Machine Company (1846), and the New England Screw Company (1852). All these lay just outside the Cranston town line (then approximately at Dudley Street in today's Providence). The provisions industry was to have an even greater impact on eastern Cranston in this period. The opening of stockyards and slaughterhouses around today's Prairie and Willard Avenues spurred development in South Providence, as the outer ring of urban expansion spread slowly outward from the central city.

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[18] R.I. Historical Preservation Commission, *Providence Industrial Sites,* (1981), p. 9.

Land Division and Disposition

Subtle changes in the nature of land disposition evolved during the 1790–1860 period which laid the framework for subsequent development. As before, farm tracts continued to be partitioned among heirs, and traded between family members and neighbors, but with somewhat different implications. As the descendants of colonial proprietors proliferated, the extensive estates of their forebears were broken up into progressively smaller parcels. In one well-documented instance, for example, an eighteenth-century waterfront farmstead of ample dimensions was eventually carved into slivers with narrow frontages on Providence River and Broad Street, creating a configuration that dictated patterns of later activity. It appears that real estate transactions were increasingly the subject of speculation. A number of prominent businessmen purchased old farmsteads in Edgewood which they clearly did not occupy as their own residences. Some parcels were mortgaged to secure promissory notes, and where their mortgagors defaulted, the mortgagees showed inclinations to obtain greater return from such properties. At the same time, some landowners persisted in maintaining traditional modes of land tenure, a trend which also had its own distinctive effect on development patterns.

Following the division of Uriah Arnold's estate among his three sons, Edmund Arnold sold parts of his inheritance to James Sheldon and his brother Nicholas, and Nicholas bought Elisha Arnold's holdings bounding on Providence River. Nicholas Arnold (1767–1814) and his wife Lydia Rhodes (1775–1827)[19] resided in the old family homestead, which burned down about 1792. The gambrel-roof dwelling they built to replace it stands today at 200 Albert Avenue, now the oldest surviving house in Edgewood. Nicholas and Lydia's farm devolved in equal shares to their five surviving children: Lavina Arnold (1795–1885), Waite Rhodes Arnold (1797–1852), Emma Arnold (1808–78), Sarah Fenner Arnold (1811–46), and Albert Nicholas Arnold (1814–83). The four sisters never married and retained a life estate in the family homestead. On the other hand, brother Albert had an eventful and peripatetic life, employed successively as a missionary in Greece, a professor in Chicago, and a minister in several Massachusetts and New York State towns. Although he kept a house on the family property (now located at 74 Norwood Avenue), Albert appears to have been interested in the pecuniary gain to be made from his legacy. The sisters repeatedly bought out his interest in their father's estate, first his birthright and then later inheritances, for as each of the unmarried sisters died, Albert as heir-at-law received (together with each surviving sister) a portion of the deceased's share in the property.

After their father's death, the children of Nehemiah Rhodes[20]—Sally Rhodes (b. c 1766), wife of Jonathan Remington; William N. Rhodes (1768–1853), husband of Mary Throop Jenckes (1775–1850); Anstis Rhodes (1772–1849), wife of Arthur Greene (1766–1847); and Abby Rhodes (1774–1848), wife of Richard Thornton

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[19] Nicholas Arnold [Uriah[5] Ephraim[4] Elisha[3] Stephen[2] William[1]]
Lydia Rhodes [Malachi[5] James[4] Malachi[3] Malachi[2] Zachariah[1]]
[20] Nehemiah Rhodes [William[3] John[2] Zachariah[1]]

(1770–1851)—executed a partition of his estate in 1802. Of Nehemiah's Edgewood lands, the three sisters each received a portion of the seventy-eight acre farm bordering Providence River, with Sally receiving the south lot, Anstis the middle lot, and Abby the north lot containing the family homestead. William received a parcel at the corner of Broad Street and Park Avenue, and Anstis another tract immediately west of her brother, bounded by the present corner of Park and Warwick Avenues. In 1853 the heirs of Abby Thornton (the children of her sister Anstis Greene) sold Allen Shaw her share of her father's estate; in 1860, the heirs of Sally Rhodes Remington Greene sold her share to Joseph S. Winsor.

Philip Sheldon's son James Sheldon (c 1745–1806)[21] received his father's farm north of Park Avenue near the present Roger Williams Park; he also owned a tract on Providence River north of Nicholas Arnold and south of Barnet Hawkins (1749–1823), which extended to and across Broad Street, though whether he inherited or purchased the latter is yet unknown. James Sheldon sold the Park Avenue homestead to Nicholas' brother Elisha Arnold (1763–1849)[22] in 1803 (Elisha and his wife Mary Arnold Arnold [d. 1840] are buried in the Sheldon lot, CR036). After his death his son-in-law, Providence merchant Ebenezer Jenckes (b. 1773), husband of Sarah Sheldon (c 1776–1814), bought out his sisters-in-law's interests in the Broad Street tract to give his widowed mother-in-law, Abigail Fenner Sheldon (c 1746–1812), a life estate in the property. After the deaths of Abigail Sheldon and Sarah Jenckes, Ebenezer Jenckes apparently left Providence. He and his children sold the former Sheldon property, now called the Jenckes Farm, to Josiah Whitaker of Providence. Whitaker conveyed about seven acres at the north end of the tract to Benoni Hawkins (1781–1855), son of Bennet, then sold the remainder, with other parcels, to Christopher and William Rhodes in 1822. The Rhodes brothers sold the eastern portion of the Jenckes Farm to Pardon Sheldon in 1834. Sheldon mortgaged the property in 1839 and then defaulted on the mortgage; his creditors sold it to Sylvester R. Jackson in 1846, who in turn sold it within a few months to John C. Fluhrer of Providence.

The old Stephen Arnold homestead that had been purchased by Amos Lockwood went to Amos' son Benoni Lockwood (1777–1852), husband of Phebe Greene (1781–1837)[23], who held it until he experienced financial difficulties in 1812, when he executed an agreement with his creditors appointing Moses Brown as agent to settle his affairs. As part of the division of Lockwood's estate, Brown sold off a tract at the corner of Broad Street and Park Avenue in 1813, measuring a bit over seven acres. Here John Williams built an imposing Federal dwelling (now 1921 Broad St) with a pedimented fanlight center entryway and paired interior chimneys, a very sophisticated design unusual for a country town like Cranston. Benoni also held a tract north of the Nehemiah Rhodes and Philip Sheldon heirs, on both sides of today's Warwick Avenue, which became property of Christopher and William Rhodes. After William's death, his children Robert Rhodes (1804–60) and

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[21] James Sheldon [Philip[3] Nehemiah[2] John[1]]
[22] Elisha Arnold [Uriah[5] Ephraim[4] Elisha[3] Stephen[2] William[1]]
[23] Phebe Greene [Rhodes Greene[6] Mary Rhodes[5] Malachi[4] Malachi[3] Malachi[2] Zachariah[1]]

Phoebe Rhodes Arnold (1810–94) and brother Christopher Rhodes agreed to partition the family holdings in 1858: Bellefonte, the adjoining Silver Hook Farm, and the so-called "Lockwood Lot" and "Little Lockwood Lot."

Rhodes Arnold[24] sold the tract he bought from his cousin Edward Arnold, minus a few small lots he had previously sold along Stillhouse Lane (today's Ocean Avenue), to John Randall (c 1750–1823) and his brother Jeremiah (c 1758–1836) in 1790. In 1808 the brothers gave a lot to Jeremiah's son-in-law James Brattell (c 1775–1853), husband of Bethia E. Randall (c 1789–1870). Seven years later the brothers sold James additional land for a total amounting to six acres. In 1817 James mortgaged this property to George Rathbone, redeemed it within three weeks, mortgaged it again to Brown & Ives, then bought a half-interest in a lot and water privilege in Pawtuxet village from the Randall brothers. In January 1818 James Brattell sold his farm outright to Brown & Ives. In 1860 the heirs of Brown and Ives sold Orray Taft the "Brattle Farm" north of Pawtuxet village, then measuring about thirty-five acres (it is yet unclear how the farm expanded to this extent, since James Brattell had originally owned a tract of only six acres).

Borderland

At mid-nineteenth century Edgewood began to assume a new position within metropolitan Providence. In 1850 the majority of the built-up area of the central city fell within one mile of Market Square (the chief exceptions being extensions reaching out along Westminster Street and Atwells Avenue to Olneyville and the Woonasquatucket valley mills, and out North Main Street to the Moshassuck-West River mills). Beyond that lay the areas that historical geographers and landscape historians classify as "urban fringe" and "borderland." The urban fringe is characterized by land uses which are integral to urban life but necessarily or preferably removed from the built-up area, including but not limited to undesirable or noxious uses. On the south side, this included the Elmwood and South Providence areas, with their horticultural nurseries, cemeteries, and slaughterhouses. The borderland is that portion of the countryside which has been drawn into the sphere of the central city yet remains largely rural in character. It also has its own particular uses, devised to take advantage of the rustic landscape. Among these are garden cemeteries, resorts, and country estates. Edgewood takes on the nature of borderland, with the appearance of those characteristic uses which serve as the forerunners of suburbanization.

In March 1845, Benoni Hawkins leased to Daniel A. Smith of Providence "the Hawkins Grove, so called,...a small piece or tract of land...a considerable portion of which is covered with Trees, on the westerly side of Providence River between Providence and Pawtuxet and is part of the homestead Farm on which the sd.

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[24] Rhodes Arnold [James[4] Israel[3] Stephen[2] William[1]; Elizabeth Rhodes[3] Peleg[2] Zachariah[1]]

Hawkins now lives...."[25] The wording of the lease suggests that the grove was to be used for assemblies or festivals, and possibly that it had been used for such purposes previously. By the end of the year Smith had purchased the farm outright from Hawkins, and also the property adjoining on the north from Stephen H. Williams. Here he opened a shore resort called Smith's Palace on the site now occupied by the Rosedale Apartments and former Cranston Hilton Hotel. Though little is known about it, it was apparently a typical Victorian recreation ground that supplied shore dinners to its clientele. Patrons arrived by wagon from Broad Street, or by steamboat at a wharf constructed by Smith. The grove operated until about 1870.

During the second quarter of the century, hygienic and aesthetic concerns curiously culminated in a movement to replace the unkempt and disorderly burial grounds of earlier eras with cemeteries. The nomenclature is deliberate and significant, for "cemetery" is derived from the ancient Greek word for "sleeping place," which connotes a far more agreeable image than "burial ground" or the lugubrious "graveyard." The practice of interring the dead in burial plots on churchyards, commons, or family homesteads was considered unsanitary and unbecoming to the memory of the deceased. The creation of "rural gardens for the dead" removed from city centers, modeled on the celebrated, lushly landscaped Père Lachaise Cemetery (1801) in Paris, became an obsession. The first American example, Mount Auburn Cemetery (1831) on the outskirts of Cambridge, Massachusetts, was followed by scores of others during the 1840s, 1850s, and afterward.[26] Providence had its examples, the primary ones being Swan Point Cemetery (1847) and the central section of North Burial Ground (1845–49). In Edgewood, George N. Briggs purchased a portion of the old Jenckes Farm west of Broad Street, together with some land from Benoni Hawkins, in 1848. He formulated a design for a verdant sward interlaced by a network of meandering paths defining burial lots, and opened it as Oakland Cemetery. Though its original plan was not fully executed, Oakland was conceived in the spirit of the garden cemetery, and it provides a welcome green space within the neighborhood to this day.

As steam-powered factories rose along the Woonasquatucket, Moshassuck, Providence, and Seekonk Rivers, Providence's population burgeoned, spilling beyond the boundaries of the city as they had been set in 1767. The South Providence and Elmwood sections of Cranston received many new settlers, many of whom were Irish immigrants. As the central city grew more congested and dirty, people wanted to withdraw to more congenial surroundings, but opportunities for this were limited. For the great majority of the public, walking remained the chief means of personal transportation, since it was too expensive for working- and middle-class people to keep or hire a carriage or take a train on a regular basis. Working people had to reside within convenient walking distance of their jobs, and travel for leisure activities was constrained. For upper-income families circumstances differed. A well-to-do business or professional man was free if he chose to maintain a

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[25] Cranston Deeds, Book 17, p.91
[26] Jones, Robert O., "The Final Repose," *Quix Art Quarterly,* v. 6, no. 3, Fall 1997, pp. 18-19.

country as well as a city residence, since he could afford both the expense of another home and the means to travel between them.

As early as 1788 Providence merchant John Brown established a country seat at Spring Green, a 500-acre estate in Warwick south of Pawtuxet village. His family and their guests shuttled the six miles between the Browns' city mansion on Power Street and Spring Green in horse-drawn carriages. In the ensuing decades others followed suit. Edgewood, lying along the shore of Providence River between Providence and Pawtuxet (and incidentally on the route to Spring Green), offered a prime location for country residences. John C. Fluhrer built a home in Broad Street on the portion of the Jenckes Farm he purchased in 1853. Later moved, this Italianate palazzo style dwelling stands today at 201 Grand Avenue. Orray Taft established a country house on the Brattle Farm tract he purchased from the heirs of Brown & Ives in 1860. Though the main house was demolished ca 1952, the single-family dwelling surviving at 2064 Broad Street was probably a caretaker's or gardener's cottage for the estate.

With the population of Elmwood and South Providence already on the rise, some Edgewood landowners apparently anticipated the spread of development into their neighborhood. The first subdivisions of house lots in the area were draw in the 1850s. As early as 1856 John C. Fluhrer commissioned a plan for a subdivision (later redrawn twice) around his house on his Jenckes Farm tract, and Daniel A. Smith, the proprietor of Smith's Palace, platted out acreage south of the access road to his resort—today's Montgomery Avenue—as the Bay View Plat in 1859. However, in the years before the Civil War, demand did not match the anticipation, and these plats remained undeveloped for some time.

The Emerging Suburb: 1865–1892

Trends initiated earlier in the nineteenth century flourished in the years following the end of the Civil War. Providence's continued growth placed developmental pressure on eastern Cranston, until the population of the latter town reached 9,177 in 1865. Residents of the more rural central and western sections of town, more likely to be Yankee in descent, Protestant in faith, and Republican in politics, had misgivings about the newcomers crowding into Cranston's east end—who were more likely to be Irish, Catholic, and Democrat—and resented being taxed for public works in the built-up area that did not benefit them. The situation climaxed in 1868 with Cranston's cession of South Providence and Elmwood to the City of Providence. Two years later, the 1870 federal census enumerated 4,822 residents in Cranston. Placement of the city boundary line at today's Montgomery Avenue was a telling reflection of settlement patterns, indicating that Edgewood was still considered sufficiently rural to remain within the limits of Cranston. However, two events were about to lend impetus to a tremendous change in the area: the introduction of streetcars and the creation of a major urban

park. Cranston's population rose to 5,940 in 1880 and 8,099 in 1890, with much of this growth occurring in the eastern part of town.

Transportation Revolution

The availability of affordable fixed-rail mass transit in the Providence region, initiated in the 1860s and expanded through the following decades, had an enormous impact on metropolitan development. For the first time, it increased the range of travel beyond comfortable walking distance for people of moderate or limited income, providing more opportunities for choosing place of work and residence. Demand and supply both affected service. The earliest lines ran to areas with established populations and stimulated continued growth there, while later lines and extensions provided access to new territory.

The Providence, Pawtucket, and Central Falls Railroad was the first streetcar line in the region, incorporated in 1861 and opened in 1864. A few other companies received charters for individual lines at the time—including the Providence & Pawtuxet Horse Railroad Company—but before they could begin operations, the A. & W. Sprague Company, one of Rhode Island's preeminent textile manufacturing firms, consolidated those lines as the Union Railroad Company in 1865. One of the original lines opened that year ran through South Providence via Eddy Street to a terminus on Thurber's Avenue. In 1868 it was extended to Pawtuxet over Broad Street. The cars were rerouted via Prairie Avenue in 1875, and four years later a direct line along Broad Street to Pawtuxet opened.[27] This service had considerable impact on the neighborhood.

Betsey's Gift

Betsey Williams (1790–1871)[28] inherited 102 acres of her grandfather's farmstead from her father in 1809. After the death of her sister Rhoda Williams (1787–1864), the unmarried Betsey, having no more direct living relatives, designated Edgewood real-estate developer Joseph J. Cooke as guardian of her estate. The readjustment of the boundary line between Providence and Cranston in 1868 left portions of Betsey's farm in both municipalities. Betsey consulted Cooke about the ultimate disposition of her property, and decided to leave her real estate to the City of Providence, rather than the Town of Cranston as she had originally intended. Betsey's bequest of 1871 included stipulations that her farm be used for a public purpose such as a park or cemetery, and that the site be named for her illustrious ancestor and furnished with a suitable memorial to him. The Providence City Council accepted the legacy in 1872, and by the end of the year, the Committee on Roger Williams Park noted that the "Park is already being resorted to by a large number of our citizens." The next

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[27] Joslin, Henry V. A., "Street Railway Lines in Rhode Island," in Davis, William T., *The New England States,* v. 4, pp. 2518-20; "Providence Trolley History Proves an Elusive Subject for Officials," *Providence Sunday Journal,* Nov. 21, 1915, sec. 5, p. 2.
[28] Betsey Williams [James[5] Nathaniel[4] James[3] Joseph[2] Roger[1]]

year the portion of the Williams farm in Cranston was annexed to Providence. In 1878 the prominent Chicago "landscape gardener" Horace Williams Shaler Cleveland presented his design for the original portion of the park, fronting on Elmwood Avenue, with an extension to Broad Street following the farm's original access lane. Land acquisition continued until 1892[29], when the park reached its present extent of 432 acres.[30]

Great Expectations

As transit lines and parkland materialized, the entrepreneurial spirit flourished in Edgewood. With these amenities in place, and given the neighborhood's advantageous position in the expanding metropolitan area, property owners and investors anticipated a surge of interest in the area. From 1867 through 1891 they laid out about fifteen subdivisions. The presence of Roger Williams Park had an especially strong impact on development, directly influencing the layout of at least two plats: the Roger Williams Park Plat of 1872 (a replat of John Butts' 1870 replat of his 1856 subdivision) and Stephen H. Williams' Williams Park Plat of 1873.

The dynamics of economics, transportation technology, regional population growth, the real estate market, and even family affairs all affected when and how properties got subdivided. Occurring mostly before community planning or zoning were instituted, this type of development happened piecemeal, creating a pattern much like a patchwork quilt.[31] Constrained within the boundaries of the particular properties to be subdivided, the plats themselves exhibit a variety of forms, largely shaped by transportation technology and economic and market forces.

Transportation modes define the chief categories of suburb type: in the context of nineteenth-century Edgewood, the standard streetcar suburb format predominated. While streetcars served as the primary mode of transit, the infrastructure of the car tracks made it expedient to plat compact subdivisions near car lines, to provide the most convenient service for commuters. For that reason, streetcar suburbs generally exhibit a relatively concentrated form of development.

Economic and market considerations include the demographics of the projected clientele (low, moderate, or upper income; family configuration) and return on investment. Environmental factors have their place too, but, in the period before environmental management, only insofar as they affect return. Generally swamps or steep hills would be avoided, but swamps could be drained and filled or hills graded if the market would bear the cost.

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[29] Additional parcels in Cranston were successively annexed to Providence in 1887 and 1892.
[30] Marshall, David, *The Jewel of Providence,* (Providence: 1987) pp. 5-19. Cady, John Hutchins, *The Civic and Architectural Development of Providence,* (Providence: 1957), p. 130.
[31] See Cambridge Historical Commission, *Survey of Architectural History in Cambridge, Report 5: Northwest Cambridge,* by Arthur J. Krim (Cambridge, Mass., 1977), for an especially perceptive treatment of this process.

Similarly, a particular amenity (such as water view or water access from a parcel) could yield a premium for an astute developer.

Four chief types of plats appear. Most typically the developer desired the greatest return that could be obtained from the land. Therefore streets were often as narrow as possible (to cut costs), and arranged so that the maximum number of house lots could be carved out, without regard whether or not the streets lined up with those (if any) on adjoining parcels. This pattern (type 1) obtained for the majority of developments aimed at the middle- or lower-income market. Occasionally a property had special qualities that could be exploited (a water view, proximity to parkland), or the developer simply decided to appeal to a more upscale market. In such a case a plat might have broader streets, larger lots, and other amenities, perhaps even restrictive deed covenants to ensure that only "classy" houses were constructed (type 2). In a few cases, small "leftover" parcels previously withheld from the market, or larger house lots that could be subdivided further at a profit, were platted with house lots on a cul-de-sac: these (type 3) typically occur later on in the neighborhood subdivision process. Finally, in some cases plats or portions of them are subsequently replatted in a different configuration, usually attendant upon changes in market or technological forces, and sometimes as a result of a change in ownership (type 4).

Examples in Edgewood include: (1): Bay View Plat (1859) and Bartlett Plat (1881), where streets have been configured to the size and shape of the parcel, and lots average 4,000 square feet or less; (2) Williams Park Plat (1873), where 16,000 square-foot lots border an eighty-foot avenue—Norwood Avenue—treated as a grand entrance to Roger Williams Park, and much of the development (in different plats) along Narragansett Boulevard; (3) Talbot Manor (1926), where the ca. 1868 James H. Armington House is moved back on its two and one-half-acre lot to create a cul-de-sac with twelve additional houses, and Rosemere Avenue, a court with ten house lots further subdivided to allow construction of twelve houses; and (4) Brattle Farm (1901), a replat of the 1897 Edward P. Taft Plat, subsequently redrawn in 1901 as the Aberdeen Plat, and replatted again at least ten times.

The Plats

In 1870 the heirs of Anstis Greene (1772–1849)[32]—Abby T. Esten, Richard Greene, Charles An, Lory J. C. Andrews, Sarah Henry, and the Anstis Gardiner heirs—came to an agreement for the partition of her share of her father's estate. Today's Bluff Avenue was surveyed as part of this division. Within the decade Lory Andrews and the Gardiner heirs platted their portions, and Abby Esten's share was acquired and subdivided by a group of partners led by Providence businessman Horatio N. Angell. These were tiny plats, containing from six to nine parcels each, with long, narrow, small-area lots.

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[32] Anstis Greene [Nehemiah Rhodes[4] William[3] John[2] Zachariah[1]]

A portion of Christopher Rhodes' share of the Lockwood Lot passed to his son-in-law John Russell Bartlett (1805–86), who laid out the John R. Bartlett Plat in 1881. Streets on this wedge-shaped tract (today's Bartlett, Edgewood, and Westwood Avenues) were laid in a fan-like configuration to allow for the maximum number of house lots, which averaged less than 4,000 square feet each in size.

In 1873 Stephen H. Williams decided to capitalize on plans for the great memorial to his famous ancestor, and set off nine acres of his homestead farm west of Broad Street as the Williams Park Plat. Although development of the park had barely begun on the opposite side of Cunliff Pond, a plan of the plat printed for use as a marketing tool explicitly shows the "Proposed Drive Around the Park" intersecting the eighty-foot avenue which formed the axis of the plat—today's Norwood Avenue. The print also depicts the avenue as a tree-lined boulevard providing a majestic approach to the park, lined by generous house lots of 16,000 square feet, about four times the average size for streetcar-suburb lots in that period.

Following Orray Taft's death, his son Edward P. Taft (1835–99) took charge of the Brattle Farm property. He bought the tract north of that, previously the Rhodes-Remington farm, in 1869. During the 1870s, purchases from George C. Calef, Henry G. Tucker, and Elijah Astle gave him control of properties bounding on Silver Hook, Mashapaug Brook, and Cunliff Pond. Taft also acquired lots along Ocean Avenue which had been sold off by previous owners of the Arnold-Randall-Brattle Farm property.

Subdivisions 1850–1891

Name	Date	Streets	Replat(s)
John W. Butts Plat	1856	reconfigured in replat; see below	1870, 1872
Bay View Plat @ Smith's Palace	1859	Montgomery (south), Northup, Smith, Bay View, Narragansett (north)	
Smith's Palace survey	1860		1874
Allen Shaw Plat	1867	Shaw Ave	see below
John W. Butts Plat	1870	reconfigured in replat; see below	of Butts 1856
Division of Anstis Greene Estate	1870	Bluff Ave	see below
L.J.C. Andrews	1872	Bluff Ave (northeast)	of Anstis Greene
D.R. Childs Plat	1872	Shaw Ave (north)	of Shaw 1867
Roger Williams Park Plat	1872	Wheeler (east), Wentworth (east), Grand	of Butts 1870
Angell Plat (Angell, Winsor, Smith & Hopkins)	1873	Bluff Ave (southeast)	of Anstis Greene
Williams Park Plat of Stephen H. Williams	1873	Norwood Ave (west)	yes

E.J. Billings Plat	1874	Norwood Ave (east)	
Anstis Gardner Heirs Plat	1874	Bluff Ave (northwest)	of Anstis Greene
Lockwood Lot of Phebe Rhodes Arnold	1874	Rhodes Ave	1909, 1954, 1963
Smith's Palace Estate	1874	Narragansett (south), Armington, Marcy, Pawtuxet (part), Central, Narragansett Blvd (part)	of Smith's 1860
part of Edward P. Taft Land (Rice & Hayward)	1875		1912
John R. Bartlett Plat	1881	Bartlett, Edgewood, Westwood, Edge, Ivy (part)	1891, 1927, 1941
Edgewood Plat	1882	Shaw Ave	of Shaw 1867 and Childs 1872; revised 1910
Arnold Farm #1	1889	Arnold, Albert (north)	
John R. Bartlett Replat of 1881	1891	Bartlett, Edgewood, Westwood	1927

In some cases real-estate market demand failed to measure up to the expectations of developers, and the subdivisions optimistically platted out remained "paper streets" for a number of years afterward. A U. S. Geological Service map of the Providence area from about 1890[33] shows between forty and fifty buildings in the Smith plats east of Broad Street (Montgomery, Northup, Smith, Bay View, Narragansett, and Armington); four buildings in the Roger Williams Park Plat (Grand Avenue and the adjoining sections of Wheeler and Wentworth); three buildings each in the Billings Plat (eastern Norwood Avenue) and the Williams Park Plat (western Norwood Avenue); three houses scattered along Bluff Avenue, with a dense cluster of at least another dozen at the far eastern end of that street in the Andrews and Angell Plats; and a cluster of buildings on Lockwood Street. There were about twenty-five buildings ranged along Broad Street from Montgomery Street to Park Avenue, but practically nothing south of that to Pawtuxet; a half-dozen buildings along Warwick Avenue from Broad Street to Park Avenue; and about a dozen along Park Avenue and three dead-end side streets extending south to the bluffs overlooking the Pawtuxet River marshes.[34] Shaw Avenue, the Bartlett Plat, the Gardiner Heirs Plat, and Arnold Farm #1 do not appear at all.

Resort Development

While landowners commissioned civil engineers to lay the framework for suburban settlement, one entrepreneur had different plans for his property. Thomas H. Rhodes decided to follow the lead of earlier businessmen who made a living by providing recreational opportunities for urban dwellers. Capitalizing on the improvement in

[33] U. S. Geological Survey, Providence Quadrangle (15 minute series), 1894. Although the initial publication date of this map is listed as 1894, the legend indicates it is based on surveys conducted in 1885 and 1887, and a few features are obviously delineated as they existed before 1892.
[34] Note that these counts overlap, since they include buildings at the intersections of the streets enumerated.

accessibility the new Broad Street streetcar line provided, Rhodes built a pavilion on his tract bordering the Pawtuxet River in 1872, and began serving clambakes and renting boats to excursionists. Rhodes-on-the-Pawtuxet became a popular resort, and quickly expanded to include facilities for rowing, canoeing, and dancing. Subject to continual change over the years as buildings were erected, burned, and replaced, Rhodes took its present form after the turn of the twentieth century. Today Rhodes is the sole survivor of the numerous popular resorts that sprang up in the suburban ring around Providence during the Victorian period. Its historical significance as an artifact of a bygone era is immeasurable.

Institutional Growth

As the local population grew, so did the variety of resources that support or enhance daily life.
In Edgewood, the earliest institutions to appear accommodated social and recreational activities. These included the Edgewood Yacht Club (founded 1889), a natural product of the neighborhood's shoreside setting, and the Edgewood Casino (founded 1890). Both institutions constructed new facilities after 1900; these are treated in the context of the following chapter.

The Burgeoning Suburb: 1892–1930

The year 1892 marked a real watershed in the history of metropolitan Providence, and for the Edgewood neighborhood in particular. In January the city's first electric trolley commenced operation, and it just happened that the Broad Street line to Pawtuxet was singled out for this improvement.[35] By 1894 all the old horse cars had been retired and the entire system electrified. It had taken an entire decade—1880 to 1890—for an increase of 2,159 in Cranston's population; by comparison, the number of town residents rose from 8,099 in 1890 to 10,575 in 1895—an increase of 2,476 in a mere five years. Of course several neighborhoods in the town experienced the impact of this growth, but the effect was especially tremendous in Edgewood. By 1910, the year it received a city charter from the General Assembly, Cranston numbered 21,107 inhabitants.

The year 1892 was also momentous for Roger Williams Park. All the land surrounding the Cunliffs' old mill pond was acquired and added to the park, and the tracts located in Cranston were annexed to the City of Providence that year. With the completion in 1895 of a serpentine avenue linking its three entrances (now Frederick C. Green Memorial Boulevard), the park basically assumed the form it retains today.

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[35] Joslin in Davis, v. 4, p. 2522. The first U. S. trolley line opened in Richmond, Va., in 1887; that same year, the first R. I. line opened in Woonsocket, but shut down after only two months. Ames, David L., and Linda Flint McClelland, *National Register Bulletin: Historic Residential Suburbs,* ([Washington:] 2002), p. 17; Bayles, Richard M., *History of Providence County, Rhode Island* (New York: 1891), v. 2, p. 298.

The chief civic improvement within the neighborhood—as opposed to abutting it—was Narragansett Boulevard and its associated parkland. The land along the Providence River shore, which once had been part of five large farmsteads (the Hawkins-Smith, Sheldon-Jenckes, Nicholas Arnold, Nehemiah Rhodes, and Brattle Farms), had been divided by 1892 into some ten plats or parcels. Although motives are unclear and details sketchy, a concept had evolved to construct a continuation of Allens Avenue southward from the Providence city line to Ocean Avenue at Pawtuxet. The 1882 and 1895 atlases covering Edgewood show portions of the proposed highway mapped out, at least on paper; but the 1894 U.S.G.S. map of the area shows nothing in place. In 1896 the Taft family and their trustees conveyed property for the highway to the Town of Cranston, which purchased additional land "for the laying out, widening, straightening and improving Allen's Avenue from the City line...to the north line of Edward P. Taft." The Metropolitan Park Commission's 1906 map of existing and proposed parks, boulevards, and public reservations shows Narragansett Boulevard as completed. In 1915 the Commission, by authorization of the General Assembly, condemned the marshlands around Stillhouse Cove for permanent preservation as a public reservation at the southern terminus of the Boulevard.

In 1907 a cross-town trolley route along Park Avenue opened, linking Edgewood to the Auburn and Knightsville areas of Cranston,[36] and mass transit remained an important factor in municipal development into the 1920s. However, the advent of the automobile and its relatively rapid assimilation eventually had a greater impact on suburban development in metropolitan Providence. The first practical automobile intended for continuous operation appeared on the city's streets in 1896, a year after the first European-built cars were offered for sale in the United States. The Rhode Island General Assembly created the office of State Highway Commissioner in 1895, abolished that office in 1899, and instituted the State Board of Public Roads in 1902. The Assembly established the state highway system in 1903, and a year later the registration of motor vehicles commenced. In 1904 767 autos and 117 motorcycles were registered; by 1910 there were 5,647 cars in the state.[37] The introduction of the Ford Model T in 1908 as the first affordable mass-market vehicle contributed to the escalation of car ownership and usage nationwide. In 1909 a reporter for the *Providence Journal* remarked that "Motorcars have played an important part in transforming the resorts along the west shore [of Narragansett Bay] into suburbs....[there are] still a few summer houses at Edgewood, but this is now a residential section." The article also identifies Edgewood, Pawtuxet, and the Lakewood section of Warwick as "suburbanite settlements."[38] Streetcar use nationwide continued to increase until 1923, when it began to drop off.[39] Between 1926 and 1936 trolley ridership in metropolitan Providence declined over thirty percent, and by 1940 only half of the system's trackage was still in use.[40]

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[36] *Providence Sunday Journal*, November 21, 1915, sec. 5, p. 2
[37] Lemons, J. Stanley, "The Automobile Comes to Rhode Island," *Rhode Island History,* 52, 3, August 1994, pp. 77-78, 83-84.
[38] "West Bay Has Building Boom," *Providence Sunday Journal*, June 20, 1909, sec. 4, p. 4.
[39] Ames and McClelland, p. 20.
[40] Jones, Robert O., *Historic and Architectural Resources of the East Side, Providence...*, (Providence: 1989), p. 26.

The automobile caused a reshaping of suburban development. As it came to predominate, movement was not constrained to routes with trolley tracks, and the range and scope of development expanded, limited only by the availability of decent roads and the perception of what constituted reasonable or convenient travel time. The automobile both permitted and promoted decentralized development, for it provided the means to travel anywhere there was a good road, and the practice of spreading out potential destinations (homes, workplaces, stores, etc.) helped to reduce the inevitable traffic problems caused by concentrations of autos in limited areas (such as the traditional nineteenth-century central business district: the "downtown"). The arterial routes connecting centers of population, such as Broad Street and Park Avenue, typically became the settings for institutional and commercial buildings, while the sparsely settled tracts back of these routes, which had once been farmland, were subdivided for residential construction. Over time there was an increasing tendency to plat wider streets and larger lots with wider frontages, to accommodate the auto's movements and its storage (i.e., both on- and off-street parking).

The Plats

With the appearance of electric trolleys and automobiles, the long-anticipated neighborhood building boom finally materialized. Construction increased in the plats laid out before 1892, and additional tracts of undeveloped land were brought onto the real-estate market.

As might be expected, there had been a general pattern in Edgewood in which property closest to downtown Providence was subdivided earlier than property farther away. However, the configuration of land ownership imposed a particular modification to this pattern, creating a sort of "leap-frog" effect. For example, east of Broad Street, Daniel A. Smith, the Nicholas Arnold Heirs, and Edward P. Taft all owned large tracts bordering Providence River, the first-named closest to downtown Providence on the north, the last-named closest to Pawtuxet village on the south. Each of these owners first platted out the portion of their holdings closest to Providence: Smith the Bay View Plat (1859), north of his Smith's Palace Plat (1874); the Billings Plat (1874), on the northernmost section of the Arnold Farm (which Albert N. Arnold had sold to developer E. J. Billings), followed successively by the Arnold Farm Plat #1 (1889) and Arnold Farm Plat #2 (1892), each one progressively further south of the plat that had preceded it; and Taft the Taft Plat (1897) on the "northern part of the Brattle Farm," before the Taft Estate Plat (1904) on the southern portion of the Brattle Farm. The chief exception is Stephen H. Williams' Williams Park Plat of 1873, occupying the southern portion of Williams' farm, but that is due to the particular configuration of his property: Williams' own house was located on the northern portion of the farm, hence that section was the last to be developed.

As noted above, Edward P. Taft (1835–99) had invested heavily in Edgewood real estate. Before he died he commissioned a subdivision of the northern portion of his bay-front property in 1897. Three years later Edward's administrators, his son Robert and cousin Orray Taft, replatted the "...northerly portion of land known

as the Brattle Farm..." and sold the portions not previously purchased to William M. Rhodes, who replatted the tract yet again and formed the Aberdeen Land Company in 1902 to market the property. In 1904 Edward's widow Eliza Fiske Williams Taft and Eugene W. Mason, the trustee appointed to manage the affairs of Edward's unmarried sister Emma A. Taft, conveyed the remainder of the family home to Stephen B. Brown. The grantors held a mortgage on the property, which was to be subdivided and sold off, with a portion of the proceeds to be applied to the support of Emma Taft.

During the prosperous 1920s, with the trends of suburban development and auto usage well established, the incentives to maximize return on Edgewood property mounted. The Talbot Manor Plat of 1926 serves to illustrate the forces at work. Edgar G. Higgins acquired the two and one-half-acre estate of James H. Armington (1827–1906), with its fine Italianate brick dwelling at 1630 Broad Street, and hired the Frank E. Waterman engineering company to prepare a subdivision. The Armington House was moved back from Broad Street and off to one side and a straight dead-end street plotted down the middle of the parcel, creating sites for a dozen houses. The same forces affected western Norwood Avenue, where a number of the 16,000 square-foot lots of the original 1873 Williams Park Plat were cut into smaller ones during the 1920s and 1930s to maximize profits for the property owners.

Subdivisions 1892–1930

Name	Date	Streets	Replat(s)
Arnold Farm #2	1892	Albert (south), Columbia	
Alfred Anthony Estate Co. Plat	1892	Wheeler and Wentworth (west)	
Edward P. Taft Plat	1897	Massasoit, Canonicus*	1901 (below)
Brattle Farm Plat of E.P. Taft	1901	Massasoit, Canonicus*	1901 (below)
Aberdeen Plat	1901	Berwick, Sefton, Strathmore, Chiswick * Canonicus Ave replatted to create Berwick La & Sefton Dr	revisions: 1904, 1905, 1909, 1910, 1913 (2), 1917, 1929, 1935 (2)
West Edgewood	1903	Beachmont, Clifden, Western Promenade, Edgewood Blvd, Park Row	
Taft Estate Plat	1904	Windsor, Stratford, Selkirk, Circuit	
Amended Plat of Lockwood Lot	1909	Rhodes, Drowne, Taft	1954, 1963
Shaw Avenue Plat	1910	Shaw Ave	
Hayward Plat	1912	Glen Ave	
Graysonia	1926	Graysonia Dr	
Talbot Manor Plat	1926	Talbot Manor	
John R. Bartlett Replat (partial) of 1891	1927	Bartlett, Edgewood, Westwood	

Institutional Development

As Edgewood's population swelled, so did the demand for facilities and services that supported daily life. The number of social and cultural institutions and commercial enterprises in the neighborhood increased substantially after the initiation of the electric trolley line in 1892. Many appeared to conform to a pattern of establishment and initial growth during the period between 1890 and circa 1910, followed by the construction or acquisition of new, updated or enlarged quarters some ten or twenty years after their initial founding. As noted above, there was a tendency for institutions and commerce to locate on the "main" roads, where they were readily accessible to the inhabitants, and the noise and dirt of street traffic of less concern than it would be in residential areas (the one exception being schoolhouses, which by their nature and function belonged—and were sited—in residential areas for the convenience and safety of the pupils and their parents).

Commercial development was shaped largely by the evolution of transportations systems. While the streetcar predominated, the clustering of stores and offices at trolley stops was practical and sensible, since it was more convenient for commuters to run errands on their way to or from home. The commercial concentrations at the intersections of Broad Street and Wheeler Avenue, Broad Street and Norwood Avenue, Broad Street and Shaw Avenue, and Warwick and Park Avenues reflect this pattern. As the auto became more important, there were distinct advantages to spreading out development rather than clustering it, since that helped to mitigate the congestion of traffic and parking. The "strips" along Broad Street and Warwick and Park Avenues began to take a different form. Some large, older houses were converted to commercial uses, such as office buildings, funeral homes, and apartments. Store blocks were sited along the street without regard to the proximity of trolley or bus stops, and, increasingly over time, made provisions for off-street parking. The splendid Art Deco block at 1816-20 Broad Street is a fine example of auto-influenced commercial architecture. During this period a whole new class of commercial establishments emerged: those which housed businesses providing goods and services expressly for automobiles—filling stations, service garages, auto parts and supplies, etc.

Institutions & Facilities 1892–1930

Name	Date	Event	Location
Rhodes-on-the-Pawtuxet	1872	founded	Rhodes Place
	1915	new dance hall	Rhodes Place
Edgewood Yacht Club	1889	founded	Shaw Ave @ river
	1908	new building	Shaw Ave @ river
Edgewood Casino	1890	founded	188-94 Shaw Ave
	1910	new building	10 Bartlett Ave

Edgewood Congregational Church	1891	gathered	Shaw Ave Casino
	1894	organized	
	1901	first church	184 Arnold Ave
	1923	addition	
		* destroyed by fire 1946	
Church of the Transfiguration (Episcopal)	1893	founded	1665 Broad St
	1910	new building	1665 Broad St
Rhode Island Yacht Club	1895	founded	Stillhouse Cove
	1911	new building	Stillhouse Cove
Edgewood / William H. Hall Library	1896	founded	[191-93] Norwood Ave
	1926	new building	1825 Broad St
St. Paul Church (Roman Catholic)	1907	founded	Shaw Ave Casino
	1907	first church	[26] Warwick Ave
	1930	new church	Broad St & Warwick Ave
Palace Theatre	1916		1527 Broad St
Fire Station #1	1927		[125] Warwick Ave
Chester W. Barrows School	1928		[23] Beachmont Ave
Edward S. Rhodes School	1931		[164] Shaw Ave

Some dates before the period covered by this chapter are included in the chart to provide context
Street numbers in brackets are assigned to indicate location

Interlude: 1930–1945

By 1930 the suburban fabric of Edgewood was largely in place. The Stock Market Crash of October 1929 dramatically ended the prosperity and boosterism of the 1920s, plunging the nation into a depression for the next seven years. Housing starts came practically to a halt and foreclosures rose steadily between 1930 and 1933.

Both the Hoover and Roosevelt administrations instituted federal policies and financial incentives to promote residential development and stabilize homeownership as part of the recovery initiatives. These included the Federal Home Loan Bank Act (1932), creation of the Home Owners Loan Corporation (1933–36), the National Housing Act which established the Federal Housing Administration (1934), and amendments to the 1934 Housing Act in 1938 (creating the Federal National Mortgage Association: "Fannie Mae") and 1941 (providing for housing in areas strategically important in defense and defense manufacturing).

This period also brought changes in transportation policy, vision, and infrastructure. In 1938 the Bureau of Public Roads issued the report *Toll Roads and Free Roads,* which advocated the formulation of a federal master plan for interregional and urban expressways. A year later, industrial designer Norman Bel Geddes' *Futurama* exhibit at the New York World's Fair captivated the public with its image of streamlined vehicles gliding along sweeping expanses of highway lanes and ramps in the far-off future of 1960. The year 1940 witnessed the opening of the Arroyo Seco Freeway in Pasadena, Ca. and the Pennsylvania Turnpike.

There were local initiatives to stimulate recovery as well. In 1935 the *Providence Journal,* the Rhode Island Chapter of the American Institute of Architects, and the Allied Building Trades Association collaborated on the "Little House" promotion. The Building Trades Association agreed to sponsor construction of a model house based on the design which *Journal* readers selected from among three submissions anonymously contributed to the newspaper by the architects. The readers' preferred choice, a Dutch Colonial cottage, was built on Creston Way in what is now Providence's Summit Historic District (NR, 2003). A year later the *Journal* favorably reported about a recent FHA bulletin in an article entitled "Planning Small-House Neighborhood Demands Care — Good Sub-dividing Pays Profits." The efforts apparently paid off. In 1936 and again in 1938, the number of building permits issued in Providence broke previous records.[41]

America's entry into World War II at the end of 1941 largely halted progress, as nearly all the country's endeavors focused on the war effort. Locally this brought intense activity to the Newport Naval Base, the brand new Quonset Point Naval Air Station and Construction Battalion ("SeaBee") base in North Kingstown, and—more pertinent for Edgewood—the Kaiser Shipyard at Field's Point, just across the Providence city line. Work continued on some highway projects deemed essential to defense, including the Louisquisset Pike (Route 146) in Rhode Island, but strict rationing of petroleum products and rubber curtailed civilian travel. The war temporarily stemmed the suburban migration, reinforcing established residential patterns and the use of public transit.

The Plats

The number of plats created in Edgewood after 1930 declined, since the majority of the larger properties in the area had been subdivided during the previous seven decades. However, the plats that were executed after 1930 reflect two distinct design influences: the "garden suburb" model and the accommodation of automobile use. The Federal Housing Administration's standards for housing tracts, published and promoted in numerous reports, brochures, and periodicals, enshrined the garden suburb, with its curvilinear streets, crescents, circles, and cul-de-sacs, as the paradigm of domestic subdivision design. The "Picturesque" manner for residential districts, pioneered in the 1850s as an outgrowth of the rural cemetery movement of the 1830s, had very little

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[41] Jones, ...*East Side, Providence,* p. 26.

impact in Rhode Island during the nineteenth and early twentieth centuries. With the FHA providing most of the financing—as well as planning advice—for the new suburbs, the forms it prescribed became the norm. The influence is seen in the plats for the former Stephen H. Williams farm (Betsey Williams Drive), Roger Williams Terrace, and Alhambra Circle. Even the names for the plats themselves and their streets suggest the new geometry of the latest tracts.

With the automobile likewise ensconced as a dominant element of the modern suburban landscape, its effect on community planning swelled. Roger Williams Terrace, cited above, provides merely one illustration, for right on the plat map itself are notes that on certain lots the "garages are to be attached to the main building directly or by an extended roof."

Subdivisions: 1930–1945

Name	Date	Streets	Replat(s)
Williams Farm Plat of Williams Estates, Inc.	1939	Betsey Williams Drive	
Roger Williams Terrace of Old Colony Homes, Inc.	1939	Roger Williams Circle, Robert Circle, Mayflower Dr (north)	
Roger Williams Terrace #2	1941	area bounded by Park Ave, Mayflower Dr, Astle St, Community Dr	

Building Edgewood

Despite the factors militating against growth, construction in Edgewood did not come to a total halt in the 1930s. The appearance locally of a new type of housing—the apartment building—was perhaps the most notable development, partly because these structures became neighborhood landmarks, and partly because the type came to dominate new housing construction after the war. The Tudor Arms (1932) at 1683-91 Broad Street is the earliest apartment building standing in Edgewood. Its picturesque brick and half-timber veneer well complements the English Gothic Church of the Transfiguration standing on the opposite corner of Wheeler Avenue. The Rosedale Apartments (1939) at 1180 Narragansett Boulevard dramatically occupies a waterfront site overlooking Narragansett Bay. In a state with a limited quantity of modern building, it is an architectural landmark significant for its urbane Art Moderne style and as an especially excellent example of early twentieth-century apartment-building construction.

Domestic Architecture: 1850-1910

Edgewood contains one of the best collections of nineteenth- and early twentieth-century domestic architecture within the greater Providence metropolitan area. The neighborhood's greatest period of growth, from about 1870 to World War II, coincides with the region's tremendous surge in population and prosperity accompanying the expansion of manufacturing and processing and the ancillary businesses, institutions, and systems that developed to support or augment these industries and enhance the lives of those who made their living by them. During the period between about 1900 and 1910 social, economic, and technological factors evinced a change in the type, style, and scale of domestic buildings. These distinctive subsets of the larger category of suburban residential architecture are treated in separate sections of this essay.

Edgewood's architectural history reflects the area's waves of development, illustrated by the alternating predominance or intermingling of certain building types and styles within particular subsections of the neighborhood. Development occurred within the framework of the farmsteads and country estates laid out on the land in the seventeenth, eighteenth, and early nineteenth centuries. The subsequent subdivision of these properties and marketing of house lots were subject to the particular circumstances and motivations of the individual or family that owned a given parcel.

While it is generally true that properties closer to the urban center of Providence tended to be subdivided earlier than ones more distant, there are significant variations to and deviations from that pattern. For example, the earliest known plats, drawn in the 1850s for the Bay View and John W. Butts estates, do occupy the area of the neighborhood closest to Providence (between Montgomery and Norwood Avenues), and the Taft Estate Plat, one of the farthest away from Providence, was not made until 1904. However, the Arnold Farm (Arnold, Albert, and Columbia Avenues) was not subdivided until after the death of the last surviving heir of Nicholas Arnold, Miss Lavina Arnold, in 1885, well after the initial plats for Shaw Avenue (1867) and Bluff Avenue (1870-72), both of which lie south of (further from Providence than) the Arnold Farm. An initial—relatively small—wave of construction happened after the introduction of the Broad Street horsecar line in 1868, followed by a major building boom after that line's conversion to electric trolley service in 1892, which accelerated as use of automobiles proliferated in the years after 1900.

Generally streets platted from the 1860s through the 1890s contain a core of dwellings erected in the 1880s and 1890s, mixed with later infill from the 1900s, 1910s, and 1920s. Norwood, Arnold, Albert, and Columbia Avenues are primary examples of this pattern. Of course, later plats contain concentrations of later houses, and tend to be more homogeneous in architectural character. The Edward Taft Plat (1897) and Brattle Farm Plat (1901), both encompassing Massasoit Avenue, were replatted as the Aberdeen Plat (with the addition of Berwick Lane, Sefton Drive, and Strathmore and Chiswick Roads) in 1901, which was subsequently repatted in full or part ten times up until 1935. Of these streets, Massasoit is about evenly divided between houses of 1900-

10 vintage, many closely resembling the styles and scale of 1890s dwellings, and houses erected in the 1910s and 1920s. On Strathmore and Chiswick Roads houses of the 1910s and 1920s predominate, with a few of the 1890s-looking, 1900s-vintage houses. Houses of the 1910s and 1920s are most common on Sefton Drive and Berwick Lane.

Construction in Edgewood was dominated by single-family suburban houses. Multiple-family houses are less common but form a sizable portion of the residential units, especially among houses built after 1900. A few non-suburban vernacular cottages were also built here in the later nineteenth century. Analysis of each type is fundamental to an understanding of Edgewood's architecture.

Single-Family Houses

Most of the Edgewood's residential buildings are single-family houses. In general the dwellings here show greater variety of form, plan, and detail than do houses in some other residential neighborhoods of Cranston or metropolitan Providence. The architectural character of many areas is often defined by the prevalence of a few basic building forms with stock detail. Over time these standardized building types underwent little morphological change, though applied ornament was modified to conform with newer architectural styles as they became fashionable. In contrast, many Edgewood houses were individually designed and built by architects or building contractors. The greater individuality of its houses contributes to Edgewood's distinctive ambience. Amid the diversity of forms employed here for single-family houses, several basic building types can be identified, but their close association with particular styles demand their consideration within a stylistic context.

Domestic Architectural Styles

Domestic architectural styles of the period from 1850 to 1910 reflect the cultural and social attitudes and aspirations of the time. The choice of suitable forms was heavily influenced by the aesthetic precepts of Romanticism, which defined beauty in terms of the picturesque effects achieved by asymmetry and irregularity. Nineteenth-century literature and painting, including the writings of the Transcendentalists and the landscapes of the Hudson River School artists, grew out of and helped to promote an increasing appreciation of Nature, and the view that Man should commune with rather than attempt to subdue the natural environment. Andrew Jackson Downing, a landscape gardener and architectural theorist, called for the adoption of building designs that harmonized with Nature, a notion that had a significant impact on the development of nineteenth-century suburban residential building through a series of widely read books that Downing wrote. The ethical dimension of architectural romanticism is reflected in the idea that a building should "honestly" express its purpose or function. Design of the period was also informed by a belief that certain architectural elements were vested with evocative powers by association with historical precedents or national or regional cultural patterns.

Associationalism coupled with romanticism stimulated an eclectic approach to architectural design, motivating architects to choose forms from varied sources and assemble them without regard to traditional rules or patterns, producing unique compositions whose expressive character transcended the issue of "correct" usage in the academic sense.

The direct impact of such theoretical considerations on the average homebuilder was probably minimal, however. The dissemination of styles followed a filtering-down process, from architects in cosmopolitan centers, to architects in provincial cities, and to builders and carpenters. The process was aided by the publication of professional periodicals for architects and builders, like *American Architect and Building News,* builder's handbooks, and mass-circulation periodicals, like *The Craftsman, Ladies Home Journal,* or *House Beautiful.* Personal observation played a part as well--something as simple as riding the streetcar past the mansions of the well-to-do could convey a sense of architectural fashion. Features of high-style design were then adapted for everyday building, with limitations imposed by the skill of the builder and the financial resources of the client. Mass production of inexpensive machine-made millwork provided a supply of ornamental elements that could be applied to modest cottages. Edgewood is rich in examples of domestic architecture from this era, ranging from high-style, architect-designed houses of the affluent to carpenter-built dwellings of the middle and working class. In many cases the houses are not pure examples of any one style. The styles that appear in some form in Edgewood are discussed below to outline their distinctive features.

Italianate -- Bracketed

The Italianate was a product of the quest for the picturesque. Two distinctive house forms were especially associated with this style. The palazzo is a symmetrical, cubical-mass dwelling, usually three stories tall and covered with a flat or low-pitch hip roof. Modeled after the Renaissance city palaces of Rome and Tuscany, the form was popular in the greater Providence area, where several early, influential examples were erected in the College Hill section in the 1850s. The asymmetrical villa, derived from the rural residences of the Italian countryside, followed several forms. Some are cubical dwellings with corner towers of unequal height, some are L-, T-, or staggered-cross-plan dwellings with a tower set in the corner formed by an intersection of the wings. Another variant, found commonly in pattern books, omitted the tower. Many villas had low-pitch hip roofs, but gable roofs were not uncommon, their peaked forms often enhancing a villa's irregular silhouette.

Ornamentation of Italianate dwellings included quoins, classical window architraves, bold window cornices or hoods, massive door hoods, round-head windows, and narrow windows grouped in twos or threes. The chief decorative element of the Italianate style was the bracket with intricately cut profile, often with incised or applied decoration on the sides. Brackets were mass produced in wood and were a cheap, readily available form of ornament. They were used extensively to support door and window hoods and to embellish the cornices of hoods, door and window lintels, bay windows, and the wide overhanging eaves characteristic of

Italianate buildings. The widespread application of brackets to simple buildings with no other aspect of the Italianate style gave rise to the vernacular mode known as the Bracketed Style.

Second Empire -- Mansard

The name of the Second Empire style refers to the reign of Emperor Napoleon III of France. The style was a revival and elaboration of French Baroque architecture, first utilized for the Emperor's public-building programs in the 1850s. A few isolated examples of the style appeared in the United States at that time, but the Second Empire mode became especially fashionable during the Civil War and the years thereafter. The Second Empire's classical architectural vocabulary and reliance on symmetrical composition seemingly contravened the doctrine of the picturesque, but its employment of projecting and receding wall planes, pavilions, stacked-up columns, and mansard roofs provided an opportunity to create visually rich, plastic structures. The mansard roof, a massive form with steep-pitched, nearly vertical sides and a flat deck or low-pitch hip roof on top, is the hallmark of the style.

The more elaborate version of the Second Empire was usually reserved for important public buildings like Providence City Hall. The mansard roof was attractive to home builders, however, for it provided the greatest top-floor space of all roof forms. It thus became popular for use on standard end-to-the-street, side-hall-plan houses and on Italianate palazzo-like structures with contained cubical massing, symmetrical three-bay facades, and classical window trim. The vernacular version of the Second Empire is perhaps better designated the Mansard style in recognition of the importance of its signature roof form.

Modern Gothic

The Modern Gothic--the so-called Stick Style--drew inspiration from the half-timber houses of medieval England, France, and Germany, and the chalets of Switzerland. The style first became popular in seaside resorts of France and the Low Countries before spreading to America in the 1860s and 1870s. Features adapted from the sources include decorative flat-board wall articulation simulating half-timbering, vertical-board siding shaped in "sawtooth" patterns at the bottom, timberwork porches, and gable peaks, eaves, porches, and door and window hoods bedecked with pseudo-structural struts, cross braces, and jigsawn ornamentation. Full-blown Modern Gothic houses are rare in the Providence area. However, elements of the style are sometimes included in eclectic dwellings that combine features of several styles.

Queen Anne, Modern Colonial, Shingle Style, and Colonial Revival

American architectural practice became increasingly professionalized during the late nineteenth and early twentieth centuries. Through education and travel, architects obtained a broader and deeper knowledge of

historical architecture, which greatly affected their approach to design. The eclectic reinterpretation of historic styles formed the basis for the highly individualistic and inventive compositions of the period. Transitional architectures of past eras and the vernacular structures of other times and cultures were favorite sources. As before, builders and contractors modeled their efforts after the works of trained architects, producing structures that were usually less sophisticated but often still charming in spite of, or perhaps because of, slight abberations or awkwardness in design.

This phase occurred at the time that much of Edgewood developed. Styles reflecting these changes dominated local residential construction between 1880 and 1910: the Queen Anne, Modern Colonial, Shingle Style, and Colonial Revival.

The Queen Anne movement, named for the early eighteenth-century British monarch, began in England in the 1860s. The term is associated there with the revival and reinterpretation of several stylistic currents that prevailed in Britain from the late fifteenth through the early eighteenth centuries. Sources ranged from strictly medieval ones, such as the half-timbered structures of the Tudor era, to the mixed styles of later periods: either the Elizabethan and Jacobean modes, in which Renaissance classicism was beginning to influence traditional Gothic design, or provincial Late Stuart and Early Georgian architecture, which incorporated holdovers from the Gothic period in buildings conceived in the Renaissance manner.

Aspects of the English Queen Anne spread to America in the 1870s. In this country, the style bears no relation to actual English architecture of Queen Anne's reign. First to appear here were Tudoresque dwellings modeled after the early works of English architect Richard Norman Shaw; hence the term Shavian sometimes used for this variant. However, the name is most commonly used for a highly picturesque, eclectic style that freely combines elements copied or abstracted from both medieval and classical sources. Not all features were derived from English precedents. French architecture became increasingly influential, as American architects who trained and traveled in France returned with sketches of old buildings which were then published in periodicals. The sixteenth-century transitional Gothic/Renaissance architecture of the reign of Francis I and the late medieval vernacular building tradition of Normandy and Brittany were particularly admired. In addition, interest in our nation's Colonial past, stimulated in part by patriotic sentiment aroused by the Centennial of the Declaration of Independence, encouraged greater attention to American architecture, both seventeenth-century postmedieval structures and classical Georgian and Federal buildings.

These varied sources all come together in Queen Anne building. The influence of medieval England and France is reflected in asymmetrical massing; use of overhangs and jetties; tall chimneys with pilasters, corbeled tops, or other patterned brickwork; and richly patterned and textured wall surfaces. Where financial resources permitted, exterior surfaces were covered with several materials: stone, brick, slate, terra cotta, stucco, half-timber, clapboard, and shingle. Stucco might be molded or studded with stones or broken glass to emulate the

pargeting found on old English dwellings. Patterned shingles, very common even on inexpensive houses, imitated in wood the sheathing of slates or tiles found on some medieval structures. High hip roofs and cylindrical or polygonal towers or turrets with conical roofs emulate forms derived from the chateaus, manors, and farmhouses of northwestern and central France. Classical applied ornament is usually derived from American Colonial and Federal sources: broken-scroll pediments; Palladian, elliptical, and circular (bull's-eye) windows; and garland-and-swag decoration. The inclusion of projecting and recessed porches and balconies, often decked with spindles and turned posts, is one of the less derivative, more inventive features of the American Queen Anne style.

The Modern Colonial style emerged in the early 1880s. The shingled vernacular houses of seventeenth- and eighteenth-century New England served as its inspiration, especially structures of the 1600s with their strong postmedieval character, and transitional dwellings in which Georgian classicism was beginning to supplant lingering Gothic traditions. Some Modern Colonials have very refined, applied Colonial detail similar to that of Queen Anne houses, though a lack of elaborate classical ornament is one of the chief characteristics of the style. Many Modern Colonial dwellings are covered with overscaled gambrel roofs that encompass both the second floor and attic, serving to pull together and anchor the mass. In accordance with the eclectic spirit of the times, Modern Colonial houses often incorporate non-Colonial bay windows or towers. Such towers usually have a distinct French medieval flavor; in some cases they are such emphatic parts of the design the house is really more medieval than colonial in inspiration.

During the past forty years the term Shingle Style came into popular use to refer to a class of unornamented shingled dwellings freely derived from the historic vernacular architecture of Colonial America and medieval Europe, mixed with some Japanese influences. This designation has supplanted the term Modern Colonial, often used in the late nineteenth century to describe buildings in this mode. The label Shingle Style has been loosely applied to a wide array of shingle-clad buildings, including many which could be more accurately classified on the basis of their readily identifiable historic sources. However, some shingle structures are so simplified and abstract they have virtually no origin in historic precedents; such buildings represent a distinctive, more inventive approach to design which is fittingly characterized by the non-historicizing term Shingle Style. The house at 115-17 Bluff Avenue is a good example.

Growing interest in classical design and greater regard for more "correct" composition encouraged the development of a Colonial Revival style. Colonial Revival houses typically have massing and detail derived from Colonial and Federal prototypes, but the size and scale of Colonial Revival houses are larger than those of the original models. Most Colonial Revival buildings have contained rectilinear massing, broken perhaps by bay windows; symmetrical facades with central entrances; front porches with columns and classical balustrades; relatively uniform roofs, sometimes elaborated on the facade by a cross gable or a row of dormers; and window

shutters. Palladian windows, corner pilasters, and garland-and-swag trim are common decorative elements. Edgewood is especially rich in Colonial Revival houses, and two basic house forms can be identified.

The high-shouldered, rectangular-mass, gambrel-roof dwelling projects the archetypal image of the first generation of Colonial Revival houses. The second type of Colonial Revival dwelling is the cubical-mass, hip-roof house.

The Queen Anne, Modern Colonial, Shingle Style, and Colonial Revival developed more or less sequentially, but none fully supplanted the others: all remained desirable from the 1890s through the early years of the twentieth century. Indeed, the three were often mixed, and the hybrids of the three styles are closely identified with late nineteenth-century Providence architecture. Because of the considerable construction activity during this period, Edgewood has many fine dwellings in these styles. The pure Queen Anne is relatively rare, while the Modern Colonial, Colonial Revival, and hybrid Queen Anne/Modern Colonial and Queen Anne/Colonial Revival styles are plentiful. Further, the influence of the Queen Anne persisted in vernacular building practice, as contractors continued to build projecting bays and towers on residences until the first World War and to use patterned shingle work on dwellings into the 1920s.

Multiple-Family Houses

Edgewood contains a substantial number of two- and three-family residences. Multiple-family houses generally conform to a smaller range of basic shapes and plans than do single-family structures, and are thus better analyzed from a typological approach. Multiple-family housing falls into two categories: the double house and the two- or three-decker. Each category is characterized by the spatial organization of the dwelling units within. Multiple-unit dwellings reflect the same stylistic influences and progressions seen in--and generally first utilized for--single-unit domestic buildings.

The typical double house comprises two mirror-image-plan, multiple-floor units placed side by side. Though plans and massing vary, a few common forms for double houses are identifiable. The earliest form has principal entrances and halls placed next to each other at the facade's center. The T- or cross-plan double house appeared in two variants: one with entrances at each end of the house, and one with entrances opening into central hallways placed back to back.

Two- and three-decker residences evolved from the standard side-hall-plan dwelling, expanded and adapted to accommodate identical-plan units stacked on two or three floors. The early two-decker is typically a two-and-one-half-story, rectangular-block building turned narrow end to the street with an end-gable roof. Later two- and three-deckers followed the two-and-one-half-story form with end-gable, cross-gable, or mansard roof.

The house was enlarged in size and scale and the simple box-like mass broken out with bay windows, towers, or upper-story overhangs.

Vernacular Houses

Some Edgewood construction during the 1840-1910 period was unrelated to the suburbanization process or the stylistic development of suburban domestic architecture. A few cottages were built in the nineteenth-century vernacular mode usually employed for such utilitarian structures as farmers' or workers' housing. This type of building is characterized by very simple form, clapboard wall cover, and flat-board door, window; corner, and fascia trim, sometimes embellished with simple cornice moldings. The architectural and functional differentiation of these vernacular structures set them apart from the more deliberately styled suburban residences that constitute the bulk of the neighborhood

Domestic Architecture: 1900-1945

During the period between 1900 and World War II, a transformation in domestic architecture paralleled early twentieth-century technological, sociological, and cultural changes. Widespread use of the automobile led to the adoption of more spacious layouts of streets and house lots. Dwellings were more often oriented with the broad side parallel to the street, unlike the end-to-street houses on the narrow-frontage lots in streetcar suburbs. Late nineteenth-century inventions like the telephone and the electric light, no longer novelties or luxuries, became common features in the house, and the increasing variety of gas and electric household appliances transformed housekeeping practices and houses themselves. Reduced rates of immigration after the early 1920s began to limit the availability of cheap domestic help and made efficiency a key element in planning dwellings. With a decrease in the average number of children per family and a gradual departure from extended-family living arrangement, households became smaller, altering attitudes toward the size and organization of living quarters.

Single-family houses continued to predominate. Two- and three-family houses also were built, particularly along major thoroughfares or near the neighborhood's edge, and developed more distinctive characteristics as a building type. A new form to Providence, the apartment building, made its first significant appearance, both as a new type and, less noticeably, as a conversion of large, old houses.

Single-Family Houses

Domestic architecture followed a trend toward smaller scale, smaller size, and simplified design. As building became more costly, there was an increase in standardized, sparsely ornamented contractor-built houses for the middle class, much of it erected on speculation rather than custom built for the client.

The simplification of dwelling plans and massing in the early twentieth century led to the emergence of some readily identifiable single-family house forms. In contrast to the preceding period, when a house's plan, mass, and detail often were identified with a particular style, there was an ongoing trend toward the use of basic house types that could be clad in any sort of period detailing.

The most common single-family house form of the early twentieth century is the two- or two-and-a-half-story house with cubical massing, a three-bay facade, central entrance, overhanging hip roof, and one-story side porch at one or both ends. The form was occasionally stretched to a five-bay width. The "cube house" format evolved from the prototypical foursquare, hip-roof, sparsely detailed Colonial Revival/Modern Colonial houses of the 1890s, which also served as inspiration for some early works of Frank Lloyd Wright and his Midwestern colleagues. The deep roof overhangs and simple geometry of some Providence cube houses suggest that Prairie School influences were filtering back to inform East Coast domestic architecture. The basic cube form could be dressed with whatever detailing suited the taste of the developer or homeowner.

The Georgian Colonial house was readapted in a more standardized form that differed from dwellings produced during the Colonial Revival of the 1890s and early 1900s. Typically such houses are two-and-a-half stories high with rectangular-block massing, a five-bay facade, a central entrance, and a flank gable or gambrel roof. The form was used extensively throughout the Edgewood neighborhood.

The Dutch Colonial house was adapted from the eighteenth-century farmhouses erected by Dutch settlers in New York. Typically it is a tall one-and-a-half-story structure with a large flank-gambrel roof containing the second floor and attic. The lower roof slopes at both front and rear are broken by large full-width shed dormers on the second story level; the dormers usually dominate the roof, and the gambrel form is sometimes evident only on the end walls.

The bungalow was a new form of dwelling that appeared in the early twentieth century. First used in the 1890s for rustic vacation or resort cottages, it was initially adapted for suburban residential purposes in California, where it evolved into a handsome, distinctive, picturesque form heavily influenced by American Arts and Crafts and Japanese design. The form was much published in popular and professional housing magazines. The typical bungalow was a one- or one-and-a-half-story structure set end to the street, with a boxy mass and a recessed front porch set under a low gable, cross-gable, or hip roof with broad overhanging eaves.

Shingle, stone, and stucco, sometimes used in combination, were the most common materials. Most bungalows in the greater Providence area do not display distinctive Arts and Crafts trim but use stock Colonial elements. As a modest, convenient, and economical building type, the bungalow became popular with housing contractors and house buyers of limited means.

The Four-square house was even more popular than the bungalow in Edgewood and much of metropolitan Providence in the early decades of the 20th century. It generally takes the form of a cube with a double-pile plan of four rooms—two front and two back—on each floor (hence the "four-square"). Typically, the Four-square is 2 or 2½ stories tall, with a hipped roof and front dormer. The façade also appears square, usually featuring two bays with a side-hall entrance and a front porch, which may cover just the front door, or may extend across the entire façade; sometimes the porch or vestibule is enclosed. The Four-square typically has simple detailing on both interior and exterior. Some of them feature elements derived from the mid-western Prairie School (low hip roofs with deep overhanging eaves that give them hovering effect, and very stylized, linear geometrical detailing in the manner of Frank Lloyd Wright), although in the Providence region most have a very stripped-down Colonial flavor lent by Tuscan-column porches or porticoes and simple molded architrave trim around doors and windows. The Four-square's room layout emphasizes functionality and simplicity. In a typical example, the front entrance opens directly into a combination entrance and stair hall with the living room beside it, the kitchen behind it, and the dining room opening off the living room and connecting to the kitchen. Alternatively, the entrance can open directly into the living room, with a den or study beside it, kitchen behind the den, and dining room behind the living room. In this plan, the staircase is usually either in the living room or a small stair hall located between the den and kitchen. Upstairs rooms are grouped around a compact hall at the head of the stairs: either three bedrooms and a bathroom occupying the corners, or sometimes four corner bedrooms with a small bath inserted between two of the bedrooms.

Domestic Architectural Styles

Architects of the early twentieth century were better educated, more widely traveled, and more knowledgeable about historic American and European architecture than their predecessors. Concern for using forms in a way consistent with historical precedent, an attitude developed in the late nineteenth century, became more important in the years after 1900. In contrast to dwellings of the 1880s and 1890s, houses of the 1910s, 1920s, and 1930s were generally less idiosyncratic and more likely to follow a single style or period as a source, adapted with greater regard for consistency and homogeneity. Historicism did not lead inevitably to strict imitation or replication; it could, and often did, serve as a source of creative inspiration. Eclecticism remained an important force, as attested by the number of structures of mixed stylistic character.

Though nineteenth-century architecture fell into disfavor in the 1920s and 1930s, the earlier era's values continued to inform aesthetic choices. Nostalgia and romanticism survived into the twentieth century, and with

them, design based on revival of historical styles remained the prevailing standard for domestic architecture. A delight in fantasy partially underlay the aesthetic of this era, referred to as "the period of taste and charm" in contemporary publications. The same sensibility that inspired the dreamy illustrations of Maxfield Parrish, the sentimental tinted photographs of bucolic landscapes and Colonial interiors by Wallace Nutting, and the stunning historical epics produced by the Hollywood motion-picture industry, also informed the fashion for historical and exotic forms in domestic architecture.

As in most East Coast cities, the innovative designs of the Prairie School architects, like Frank Lloyd Wright, and the iconoclastic projects of the International Style originators, like Walter Gropius, were largely ignored in Providence and rarely used for residential structures here. The public could accept modernism in commercial structures, such as stores, office buildings, and gas stations, or in instances when the building program specifically called for progressive or futuristic imagery, such as airports. But sleek, streamlined, unornamented forms were not homey enough for most people. Historical styles with supposedly inherent domestic qualities remained popular for the exterior and the main rooms of most houses, while modern design was relegated to limited use in kitchens and bathrooms.

The period-revival houses of the early twentieth century have long been spurned by scholars and critics and undervalued by the general public. They have been seen as nice places to live but not as serious architecture. They deserve analysis, appreciation, and preservation. In addition to their image of prettiness, many have good interior planning and handsome detailing. The best examples--and Edgewood has many--are admirable for their sophisticated and compelling design.

American Revival Styles: Neo-Georgian and its sources

Neo-Georgian was by far the most popular of all revival styles in Providence and appeared in many variations during the early twentieth century. Increasing academic interest in early American houses influenced design: a wider range of forms and details became known, and the emulation of individual elements was more correct. Eclecticism continued during these years, however, and architects often selected Colonial, Federal, and Greek Revival sources or combined two or three; thus, the broader term Neo-Georgian is probably a more telling description of these early twentieth-century buildings. Architects looked to both local sources and those beyond Rhode Island and New England. The widely publicized restoration of Colonial Williamsburg, begun in 1926, increased public awareness and appreciation of eighteenth-century architecture and decorative arts at this time. This probably accounts for the numerous Providence Neo-Georgian houses of the 1920s and 1930s modeled after dwellings of the Middle Atlantic colonies, especially Virginia and Pennsylvania. Designs inspired by the early architecture of other regions, like the Deep South, were often published in architectural magazines and helped to influence public taste.

More common than the porticoed house is the gable-roof brick dwelling with a five-bay facade and a pedimented fanlight central entranceway. The form was repeated often in Edgewood. While the presence of numerous Neo-Georgian brick houses helps to define the neighborhood's image, wood-frame dwellings are also common and contribute significantly to the neighborhood's distinctive character

The Greek Revival, then understood as the end of the Colonial building tradition, was also used as source material for new buildings. The Greek Revival plantation house architecture of the antebellum South, dubbed "Southern Colonial" by real-estate agents and tract developers, also became part of the Neo-Georgian repertory.

English Georgian and Regency Revival

A small number of Edgewood houses are adapted directly from the English sources. The Regency style of the early nineteenth century is the English parallel of American Federal architecture; it inspired a less common yet significant variation on the Neo-Georgian theme. The delicate forms and sometimes exotic patterns--especially those used by architect John Nash at the Royal Pavilion (1815-18) at Brighton--served as principal sources. English Regency influence on architecture of the 1920s and 1930s was generally limited to detail: lacy, geometric trelliswork porches; flaring metal door hoods; and octagonal windows. Such elements sometimes appear as discreet, sophisticated, jewel-like highlights on modernistic structures otherwise devoid of historical references, a style characterized as Regency Moderne.
English Medieval Revival: Tudor Revival, English Cottage, Old English, "Jacobethan"

Domestic architecture derived from English medieval styles was very popular during the early twentieth century. Most commonly identified as Tudor Revival, the mode has suffered from inaccurate nomenclature which fails to reflect the full range and character of sources. In this it is like the Queen Anne movement of the nineteenth century--to which it perhaps owes a greater debt than yet suggested. Medieval Revival houses characteristically have asymmetrical massing, steep gable roofs, and medieval detail: Tudor arch doorways, drip molds over windows, banks of multi-pane windows, and molded chimney pots. Some modest houses, however, only have medieval detail applied to standard cubical or rectangular-block massing. Sources range from Tudor and Jacobean manor houses to vernacular cottages of the British countryside, especially the quaint stone or stucco houses of the Cotswold district. Larger houses are often executed in a combination of materials: stone, brick, slate, and stucco with half-timber. Detailing is not strictly limited to English sources but draws from continental building practice as well. In some cases half-timberwork is combined not with stucco but with patterned brickwork.

French Historic Revival: Norman Farmhouse, Provencal, and French Provincial

The French counterparts of the English revival modes also served as inspirations for domestic building. The Norman Farmhouse style imitated the artfully picturesque vernacular architecture of northwestern France. The agricultural complexes of Brittany and Normandy had informed Shingle Style design, but Norman Farmhouse dwellings were more literal translations, built of stucco or richly textured fieldstone. The vernacular structures of Provence and small Renaissance manor houses also were important sources for dwellings identified at the time as Provencal or French Provincial. The French revivalist modes, employed alone or in combination with their English cognates, enjoyed greatest popularity between 1910 and 1940, when they were used for large country houses designed by architects such as Mellor, Meigs & Howe of Philadelphia and Harrie T. Lindeberg of New York.

Norman-style dwellings are generally gable-roofed asymmetrical masses, often with an L or rambling plan, and usually incorporate a cylindrical, conical-roof tower. French and English features are sometimes combined on the same house.

Spanish Colonial Revival, Mission, Italian Renaissance Revival, Mediterranean

Neo-Georgian and English Medieval were by far the most popular--but by no means the only--local revival modes. The interest in and publication of the Spanish Colonial buildings of Florida and California, part of a general national interest in the country's early buildings, inspired Spanish Colonial Revival architecture. This style became especially common in areas colonized by Spain, but also spread across the country. A lingering interest in Italian Renaissance architecture, first seen in public buildings like the State House, began to influence domestic architecture, especially country houses, in the early twentieth century. In New England, characteristic features of Spanish Colonial or Italian Renaissance architecture, such as stucco walls, tile roofs, and classical ornament drawn from Spanish or Italian models, are sometimes inventively combined to produce a style perhaps better labeled with the more generic term Mediterranean.

Multi-Family Houses

After 1910 two- and three-family houses began to develop different characteristics from those of the preceding era. The buildings themselves were generally larger in scale than earlier examples, and their exterior form more frankly distinguished their function as buildings of flats, not houses. A new type developed which resembled a stack of Providence-style bungalows, with a pile of columned front porches stretching across their facades. Another type, used on corner lots, had separate entrances on the front and side, one opening into the first-floor flat, the other giving access to the upper floors. After 1920 two- and three-family houses more often have a contained rectilinear shape with porches, either open or glazed, recessed within the building's perimeter.

Multiple-family dwellings in Edgewood, in contrast to those in other less prosperous areas, generally were larger and more sophisticated in design and plan: a flat typically had a parlor or double parlor, dining room, pantry, two or three bedrooms, and a bathroom. Like single-family dwellings, multiple-family dwellings integrated details from popular styles, especially the Colonial Revival and the Arts and Crafts. Many had bay windows, Tuscan-column porches, and multiple-pane windows

Apartment Houses

Apartment buildings were constructed in the greater Providence area in substantial numbers for the first time during this period. Apartments were especially desirable to single people, young married couples, older couples whose children had left home, and corporate employees frequently transferred by their companies. Life in a compact apartment eliminated the need for servants, the responsibility for property maintenance, and the bonds of property ownership.

The local preference for detached houses and the lack of need for dense patterns of housing discouraged construction of more than a handful of apartment buildings around Providence and its suburbs until the twentieth century. Two buildings of "French flats" were built on Broad Street in the late 1880s: the Westfield Apartments (1886; Howard Hoppin, architect) has since demolished; the Aylesworth Apartments (1888-89), 188-194 Broad Street, is the city's oldest apartment house. These were followed by the Cushing Apartments (1902; Hilton & Jackson, architects) at 311-15 Thayer Street. Apartment construction accelerated after 1910.

Apartment buildings represent the first major shift in scale of residential development in Edgewood. Two- and three-family houses often resemble single-family houses in form, while apartment buildings require larger mass and more complex building programs. The forms of apartment buildings are similar to those of comparable scale built in cities across the country during the period. Smaller apartment buildings assumed a simple block plan, but larger ones used L, U, E, or open quadrangle plans to provide all units with ample light and air.

Like single-family houses, apartment buildings used stylish trim to dress basic forms. For apartment buildings, image is as much an issue as style. The connotative message of building names or decorative detail played a role in marketing the units. The image of progress inherent in modernism was appropriate for the apartment as a locally new building type; it was used increasingly after 1930 and carried the connotation of big-city sophistication. In addition, the demand for apartments and declining popularity of large houses encouraged the conversion of some nineteenth-century dwellings in the neighborhood into apartment buildings.

Established Enclave: 1945–1975

As World War II drew to a close, the nation faced a major socio-cultural and economic shift. Armed services personnel had to be reintegrated into the civilian population, industry had to be reoriented away from war materiel production, and pent-up demands for consumer goods that had been deferred during the war had to be satisfied. Already a largely built-up neighborhood, Edgewood was less affected physically by forces that totally transformed other places in metropolitan Providence, the state, and the country. The nature of what occurred reflected the area's role as a mature suburb built to patterns that were about to be immutably altered.

Public Policy

The federal government began planning for postwar readjustment before hostilities ended. The Servicemen's Readjustment Act, the popularly-named "GI Bill," passed in 1944, and included among its many provisions authorization for the Veterans' Administration to provide guaranteed home mortgages to veterans. Two years later the Veterans' Emergency Housing Act gave the Federal Housing Administration authority to insure mortgages. Veterans married just before, during, or after the war began to establish new households, which created a tremendous demand for new housing. New Deal policies and programs devised to broaden home ownership, modernize house design (in terms of efficiency and comfort if not in style), lower construction costs, improve community planning, and protect home-owners' and lenders' credit were pressed again into service.[42] "Through the development of standards, as well as review and approval of properties for mortgage insurance, the FHA institutionalized principles for both neighborhood planning and small house design."[43] These policies and programs joined with the strong anti-urban bias in American culture and consumer preference for detached, single-family homes. The federal government not only provided the means to build the postwar suburban landscape: it also played a significant role in determining what its physical form would be.[44]

As early as 1941 President Franklin D. Roosevelt, responding in part to the Bureau of Public Road's 1938 report *Toll Roads and Free Roads*, appointed an Interregional Highway Committee to work with the Public Roads administrator on recommendations for national highway planning following the war. The committee's recommendations for an extensive national network of expressways resulted in the Federal Aid Highway Act of 1944, which authorized a National System of Interstate Highways, including metropolitan expressways designed to relieve traffic congestion and shape urban redevelopment.[45] Factors other than metropolitan growth also came to bear. The Chinese revolution, American engagement in Korea, and hardening of relations with the Soviet bloc that constituted the "Cold War" caused a deterioration of international affairs. Political and military

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[42] Ames and McClelland, p. 30
[43] Ames and McClelland, p. 31
[44] Jones, Robert O., *Warwick, Rhode Island...*, ([Providence:] 1981), pp.44-45.
[45] Ames and McClelland, p. 24.

leaders realized that if the United States were attacked, the mobilization of defense would be seriously hindered by the outmoded system of overcrowded highways lacing the country. Passage of "the Federal Aid Highway Act of 1956 provided the massive funding for accelerated construction of a 41,000-mile national system of interstate and defense highways which included 5,000 miles of urban throughways."[46]

The Interstate System and Development of the Freeway Suburb

Locally,

> Providence…had acquired a reputation as one of the worst traffic bottlenecks anywhere [in the northeast]. A 1945…survey by the State Board of Public Roads in cooperation with the Federal Public Roads Administration provided the basis for the highway plans which followed. A 1947 consultant study, *Expressway System for Metropolitan Providence,* became a key document in dealing with traffic and parking problems in the metropolitan area.[47]

The system included a "North-South Freeway" from the Massachusetts line at Pawtucket to the Pawtuxet River border between Cranston and Warwick. Although intended to be a replacement of U.S.-1 as part of the national highway system proposed in 1944,

> almost 90 percent of the projected traffic [on metropolitan Providence's North-South Freeway] was expected to be local….Thus, the proposed road was to be predominantly an urban expressway, designed to facilitate the myriad movements of work, business, and recreational trips…[and] to provide the maximum feasible service to the central business districts of Providence and Pawtucket.[48]

This North-South Freeway essentially became part of I-95 as designated by the Federal Aid Highway Act of 1956.

The openings of the Blackstone River Bridge (Division Street Bypass) in Pawtucket in 1956 and the Providence River Bridge (Point Street Bypass) in Providence and Kent County Expressway through parts of East and West Greenwich in 1958 marked the beginning of the Interstate system in Rhode Island. By December 1965, the entire length of the North-South Freeway as proposed in 1947—through Pawtucket, Providence, and Cranston to the Warwick line—was open. The last section of I-195 was opened in December 1968, of I-95 in November 1969, and of I-295 in June 1975, completing the originally planned system in Rhode Island.[49]

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[46] Ibid.
[47] Hammerschlag, Dieter, Brian K. Barber, and J. Michael Everett, *The Interstate Highway System and Urban Structure: A Force for Change in Rhode Island* ([Providence:] 1976), p. 10.
[48] Ibid.
[49] Hammerschlag et al., p. 15.

Although I-95 and I-295 both traverse Cranston, the configuration of highway routes and municipal boundaries and the irregular relationship between the two has had a peculiar effect on development patterns in the city. The cities of Providence and Warwick, whose municipal buildings are about ten miles apart, are separated only by a narrow strip between one and two miles in width, which falls within the Cranston city limits. As I-95 passes through Cranston it parallels this strip, and the Edgewood neighborhood lies to the east of this, effectively bypassed by the interstate. Although there was originally no I-95 interchange projected within Cranston, plans were formulated to extend the Huntingdon Expressway (R.I.-10) as an "inner ring" running from I-95 in downtown Providence through that city's southwest quadrant to rejoin I-95 at the Providence-Cranston line. The latter intersection, known as the Friendly Community interchange, was eventually redesigned to provide connections between I-95 and Reservoir Avenue (R.I.-2), Pontiac Avenue, Elmwood Avenue (here part of U.S.-1), and Park Avenue (R.I.-12), all located at or near the Providence-Cranston line and providing indirect interstate access to both cities. The Park Avenue ramps are closest to Edgewood, though they are located outside the present study area. The lack of direct interstate access, coupled with the fact that Edgewood was largely built up before the inception of the expressway system, has greatly reduced the impact of the highway on Edgewood. The other means of interstate access for Cranston was a limited-access spur highway (R.I.-37) crossing the Cranston-Warwick line further west, and designed to link Post Road (at that point U.S.-1), I-95, Reservoir Avenue (R.I.-2), and I-295. The completion of another limited-access spur, R.I.-195, linking R.I.-10 in Providence and I-295 in Johnston (just north of the Cranston line), added another link to the system. I-295, intersecting I-95 in Warwick and in Attleboro, Mass., was planned as a bypass around the western rim of metropolitan Providence and intended to emulate Route 128 around Boston. While I-295's impact on Rhode Island's economy did not reach the level of Route 128's effect on Massachusetts, it did increase development west of Providence. Much of this activity was funnelled via R.I.-195 and R.I.-37 to I-295, and into western Cranston. For the first time, large-scale suburbanization, characterized primarily by the spread of extensive residential subdivisions, was diverted from eastern sections of the city such as Edgewood, Auburn, and Arlington to the western farms and woodlands.

Building Edgewood: Postwar Subdivisions

Even fewer new subdivisions were platted following World War II than there had been in the 1930–45 period. The acquisition and replatting of unbuilt sections of previously platted tracts became the primary trend. A venture by Kelly & Picerne, a large Cranston-based speculative building and development company that played a key role in reshaping metropolitan Providence during the 1950s and 1960s, will serve as illustration. The firm purchased the remaining empty house sites in the Amended Plat of the Lockwood Lot (1909) and reconfigured the lots twice: in 1954 and 1963.

Building Edgewood: Postwar Construction

Despite the fact that it was largely built up while other, more open areas attracted new development, Edgewood remained a stable and very popular residential quarter. This is indicated by the intensification of domestic use in the neighborhood through the construction of multi-unit apartment buildings during the postwar period. Between 1956 and 1972 six new apartment buildings were constructed in Edgewood, ranging in size from eight to thirty-nine units, and averaging twenty units. All are two-story structures of Modern design, their imagery largely derived from that of 1950s and 1960s motels. Contrasting with these is a six-story, seventy-nine unit tower of subsidized apartments for the elderly, erected in 1964 in conformance with the modern unornamented, vertical-slab type that became standard across Rhode Island, and the nation, during that period.

In sharp contrast to the rest of the neighborhood is the former Colonial Motor Inn (1959), later the Cranston Hilton. This Modern style structure comprising a five-story vertical slab hovering over low-spreading horizontal wings appears to be the result of development pressures from outside the neighborhood, constructed to take advantage of the views from its waterfront site. It is now a facility of Johnson & Wales University.

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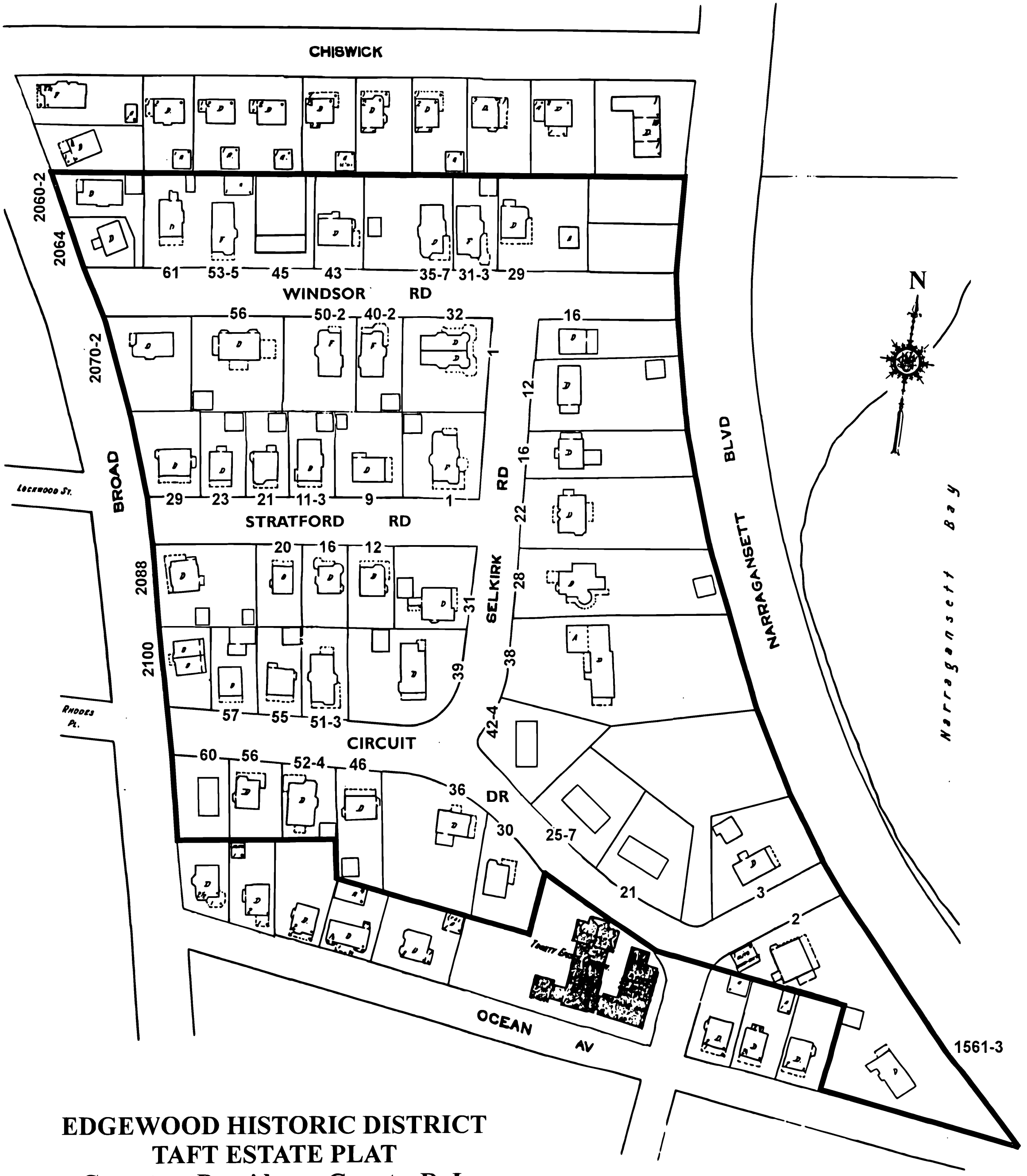
VERBAL BOUNDARY DESCRIPTION

Beginning at the northeast corner of Cranston Assessor's Plat 2-2, Lot 2413, at its intersection with the westerly line of Narragansett Boulevard, thence southerly following the westerly line of Narragansett Boulevard to its intersection with Ocean Avenue, thence easterly along the northerly line of Ocean Avenue to the southeastern corner of Plat 2-2, Lot 2456, thence northerly along the easterly line of Lot 2456 to its intersection with the southerly line of Plat 2-2, Lot 2459, thence westerly along the southern lot line of Lot 2459, continuing in a straight line across the intersection of Commercial Street and Circuit Drive to the southerly line of Circuit Drive, thence northwesterly along the southerly line of Circuit Drive, bounding on property of Trinity Episcopal Church, to the boundary between Plat 2-2, Lot 2451 and Lot 2450, thence south along the line between Lot 2451 and Lot 2450 to the southeastern corner of Lot 2450, thence westerly along the rear (south) lot lines of Lots 2450, 2449, and 2447 to the boundary of Lot 2446, thence northerly along the line between Lots 2447 and 2446 to the southeast corner of Plat 2-2, Lot 2443, thence westerly along the rear (south) lot lines of Lots 2443, 2442, and 2441 to the easterly line of Broad Street, thence northerly along the easterly line of Broad Street to the northwest corner of Plat 2-2, Lot 3591, thence easterly along the north line of Lot 3591, following the rear (north) lines of the house lots on the north side of Windsor Road, and the north line of Lot 2413, to the point of beginning at the northeast corner of Plat 2-2, 2413.



EDGEWOOD HISTORIC DISTRICT
TAFT ESTATE PLAT
Cranston, Providence County, R. I.

Sketch Map - - - Scale is approximate

0 100

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