

**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

(Type all entries - complete applicable sections)

STATE:	Rhode Island
COUNTY:	Providence
FOR NPS USE ONLY	
ENTRY DATE	MAY 2 1974

**1. NAME**

COMMON:  
Roger Williams Park Historic District

AND/OR HISTORIC:

**2. LOCATION**

STREET AND NUMBER:  
See Description (#7) *Roger Williams Park*

CITY OR TOWN: Providence CONGRESSIONAL DISTRICT: Tiernan (#2)

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

**3. CLASSIFICATION**

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Public <input type="checkbox"/> Private <input type="checkbox"/> Both	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input type="checkbox"/> Restricted <input checked="" type="checkbox"/> Unrestricted <input type="checkbox"/> No
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input checked="" type="checkbox"/> Park <input type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____ _____

**4. OWNER OF PROPERTY**

OWNER'S NAME: City of Providence

STREET AND NUMBER: City Hall, Dorrance Street

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

**5. LOCATION OF LEGAL DESCRIPTION**

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Registry of Deeds, Providence City Hall

STREET AND NUMBER: Dorrance Street

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

**6. REPRESENTATION IN EXISTING SURVEYS**

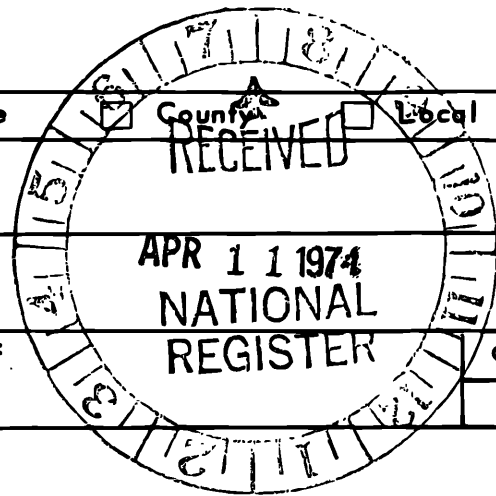
TITLE OF SURVEY:

DATE OF SURVEY:  Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE:



SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER

DATE

FOR NPS USE ONLY

**7. DESCRIPTION**

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

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

Roger Williams Park in Providence is presently 430.08 acres in size, including approximately 140 acres of water fed by the Pawtuxet River. The Historic District encompasses the entire 430.08 acres and its boundaries correspond to those given by the City of Providence for Roger Williams Park. The land is rolling and in sections heavily wooded. As of 1936 there were 163 species of trees and shrubs in the Park, the result of the City's program of preserving the native trees and shrubs and adding plantings from all over the world. Cunliffe's Lake, Elm Lake, Edgewood Lake, and Pleasure Lake were all known before they became part of the park as Cunliffe's Pond, a favorite fishing spot of the area, while Roosevelt Lake, Willow Lake, and Polo Lake were created from the swamplands surrounding Mashapaug Brook in the late 1870's. The only road in the Park in 1871 was a narrow lane leading to the Williams' farmhouse, but by 1882 the major roads of the Park as we know them today had been laid out. However, it was not until the 1920's that the drives, lakes, and islands were officially named. The main road in the Park, that which encircles the area, was named after a former Superintendent of Parks, Frederick C. Green.

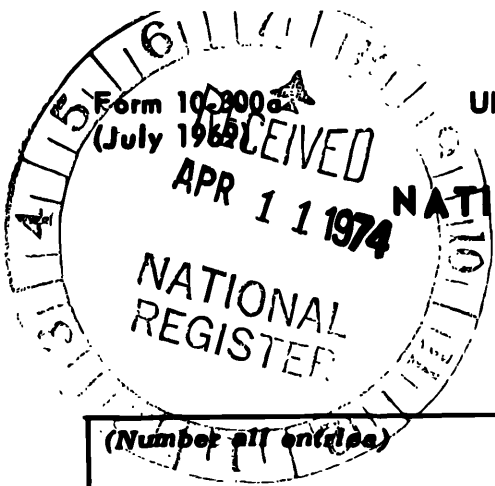
In 1871, Betsy Williams gave her family's 100-acre farm to the City, the only building on the property was the house where she had been born and had lived for most of her life. The Betsy Williams Cottage, as this historic house museum is now called, was built in 1773 by Nathaniel Williams for his son James, the father of Betsy. The one-and-a-half story, gambrel roofed cottage has undergone extensive repairs over the years. On the exterior the original clapboards have largely been replaced and the brick foundation is modern while inside the entry, stairs, and southwest room are now panelled in oak. However, the five-room plan remains intact as do the wide floorboards and pine mantels in the north and southeast rooms.

Of the buildings first erected in the Park only the Stable of 1891 and the Menagerie (1891-2) remain. The stable is a structure of shingle, stone, and half-timbering in the Queen Anne style while the menagerie is a functionally designed building with brick first story, clerestory, and monitor roof.

In the late 1890's as the Park increased in acreage the three major buildings in the Park were constructed. The Park Museum (1894-5 and 1916) was designed in the "French Chateau Style" by Martin & Hall at a cost of \$40,000. Both George F. Hall and Frank H. Martin were MIT graduates, worked briefly in New York, and then were employed by Stone, Carpenter, & Wilson of Providence. Their partnership began in 1893, continued until Martin's death in 1917, and produced a large number of public and private buildings in the Providence area. The Park Museum is of yellow brick with a combination of classical and Gothic detail. It was originally planned as an art museum but due to the nature of the public contributions and the building of an art museum in another part of the City, the building became a museum of natural history.

See Continuation Sheet 1

SEE INSTRUCTIONS



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet) - 1

STATE Rhode Island	
COUNTY Providence	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	MAY 2 1974

(Number all entries)

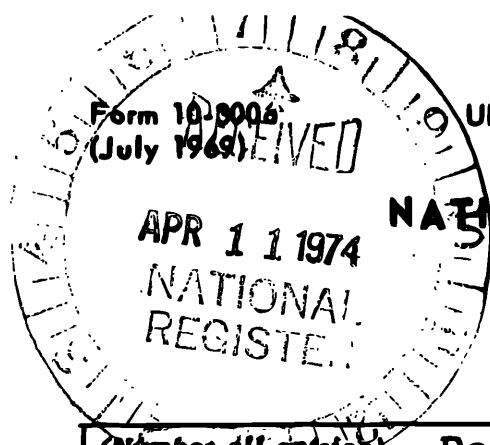
Description cont.

In the following year Martin & Hall designed the Dalrymple Boathouse in the Queen Anne style. This building is a highly successful synthesis of brick and wood, gable and turret, void and mass. The Boathouse and the playful wooden summerhouse, now located near the Betsy Williams Cottage, were made possible through funds from the estate of Clark Dalrymple. Near the Boathouse and also in 1896 a carrousel was erected by John H. Walker, the man who brought the merry-go-round to Rhode Island in the early 1880's. Over the years the "flying horses" housed in this steel frame remained one of the most popular attractions in the Park and earned significant receipts for the City.

The third of the major park buildings is the Casino (1896-7), built on the site of the What Cheer Cottage. The Casino was designed by the local architect, Edwin T. Banning, in the Colonial Revival style at a cost of \$30,000. It is composed of distinct geometric masses, is symmetrical on east-west and north-south axes, and contrasts wooden classical detail with brick. The wings are outlined with one-story Ionic colonnades and the central bays by columns extending the full two stories, but all are joined by balustrades capped with urn finials on the second-story porch and roof. On the interior the ballroom and parlors remain very much in their original state. A plaster frieze of urns, swags and leafy scrolls depicted in soft earth colors runs around the ballroom above the windows. On the ceiling the center circle and ovals are filled with plaster flowers and ribbons and at opposite ends of the room are oil paintings of cherubs in soft pinks and greens. The Ladies and Gentlemen's Parlors likewise retain their decorations of paint and plaster, still mostly in the original earth colors and pinks.

The two outdoor auditoriums for musical performances were built ~~some~~ twenty to thirty years later. In 1915 John Hutchins Cady, local architect for over fifty years, designed the just recently demolished Bandstand to replace the 1901 bandstand which had deteriorated beyond repair. It was a wooden pavilion supported by Corinthian columns and resting on a concrete foundation. The hillside behind the Casino and a concrete platform linking the bandstand to the shore serve as the auditorium. The acoustics of this arrangement were termed "very satisfactory." In 1924 William T. Aldrich of Bellows & Aldrich, Boston, designed the Temple of Music in a natural amphitheatre encircled by oaks on the shore of Cunliffe Lake. Its Vermont marble, Ionic columns and piers support a ceiling of gilded plaster and a roof of marble tiles. The classical design was chosen to illustrate the parallel origins of music and architecture in accordance with the wishes of its donor, William Curtis Benedict.

See continuation sheet 2



**NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM**

(Continuation Sheet) - 2

STATE	Rhode Island	
COUNTY	Providence	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE
		MAY 2 1974

(Number all entries) Description cont.

Sculpture and Monuments in Roger Williams Park

Statue of Roger Williams, 1877, Franklin Simmons, Given by City of Providence.

Ferdinand II, Italian, Given 1881 by Albert Daly.

The Falconer, 1889, H. H. Kitson, Given by Daniel Wanton Lyman in memory of Governor Elisha Dyer.

The Fighting Gladiator, 1894, Gorham, Given by George Wilkinson.

The Sentinel, 1851, Thomas Frederick Hoppin, Given 1896 by Hoppin family.

Union Soldier, 1898, F. Kohlhagen of Gorham, Given by Providence Association of Mechanics and Manufacturers.

The Pancratiast, Italian, Given 1900 by Paul Bajnotti.

Anna Hawke Man Memorial Gates, 1903, Gorham, Given by Anna Hawke Man.

Deming Memorial, 1904, William C. Codman of Gorham, Given by city of Providence.

Meyers Fountain, 1924, sculptor unknown, Given by Leo S. Meyers.

D. W. Reeves Fountain, 1926, William T. Aldrich, Given by City of Providence.

Rotary Club Fountain, 1926, John Cuddy, Given by Rotary Club of Providence.

Bowen R. Church, 1928, A. B. Cianfarani, Given by William G. James.

Marconi Memorial, 1953, Oresto Di Saia.

General Pulaski, 1953, Guido Nincheri, Given by Pulaski Centennial Committee of Rhode Island.

Japanese Lantern, c.1854, Japanese, Given 1954 by Japanese government.

Abraham Lincoln, 1958, Gilbert A. Franklin, Given in memory of Mrs. Georgianna V. Harvey by her husband.

Lions Memorial, 1960, Sculptor unknown, Given by Lions Club of Rhode Island.

**B. SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

<input type="checkbox"/> Pre-Columbian	<input type="checkbox"/> 16th Century	<input type="checkbox"/> 18th Century	<input checked="" type="checkbox"/> 20th Century
<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input checked="" type="checkbox"/> 19th Century	

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

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

*Box B.  
Mar Duigel  
09/14/83*

SEE INSTRUCTIONS

STATEMENT OF SIGNIFICANCE

The one hundred acres which originally comprised Roger Williams Park were given to the City of Providence by Betsy Williams, the great-great-great granddaughter of Roger Williams, at her death in 1871. This land was part of the territory allotted to Roger Williams by the Indians and then farmed for generations by the Williams Family. In her will Betsy stipulated that the property be used for a public purpose and bear the name Roger Williams. Betsy Williams is buried along with her immediate family and ancestors back through Joseph Williams, the son of Roger, in a small cemetery near the Elmwood entrance to the Park.

Before Betsy Williams made her gift to the City, Providence offered little recreational space to its citizens. The City was reluctant to accept this land as it was three miles from the center of the city and only a portion of it has ever been cultivated, but it did so in 1872 and the following year annexed the section of the farm which lay in Cranston. (A stone marker between the Park Museum and Pleasure Lake still defines the former boundary line between Providence and Cranston.) Even with the acquisition of so large a tract of land, Providence lagged far behind other American cities in the development of parks. Central Park in New York was begun in the 1850's and was soon followed by parks in Philadelphia and the New England cities. In 1887 the Public Park Association of Providence noted that Providence had a population of 121,000 and 121.5 acres of park land or 1 acre for every 1,000 people, while Boston had 1 acre for every 200 people, and New Haven 1 acre for every 208 people. In the later half of the nineteenth century a growing concern over the crowded conditions in the nation's cities nurtured a widespread movement for more and better parks. Although it was acknowledged that most of the people of Providence had not the leisure or means to get away from the congested city and that parks were essential to public health, prosperity, and the "stimulation of public spirit and ambition", Providence was slow to plan a metropolitan park system. Roger Williams Park was the first area developed by the City specifically for park purposes and has remained the largest and most popular park in Providence. The growth of Roger Williams Park reflects not only the influence of the Park Movement on Providence but the continuous desire of the people of Providence for a fine park in their city. Beginning with the original gift of Betsy Williams the develop-

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Annual Report of the Providence Park Commissioners, 1891 to date.  
 Cleveland, H.W.S., Landscape Architecture as Applied to the Wants of the West, 1873.  
 Cormack, Maribelle, Trees and Shrubs of Roger Williams Park, 1928.  
 Estey, Charlotte, The Picture Book of Roger Williams Park, 1950.  
 Joint Committee on Parks, "Report Upon the Improvement of Roger Williams Park", 1878.

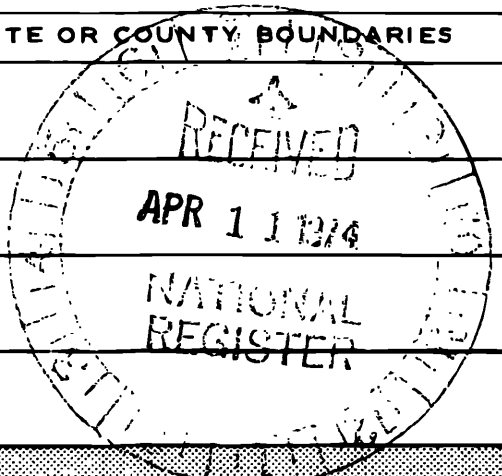
**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			OR	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
NW	Degrees Minutes Seconds 41 ° 47 '35.27" N	Degrees Minutes Seconds 71 ° 25 '13.24" W	Degrees Minutes Seconds ° ' "	Degrees Minutes Seconds ° ' "		
NE	41 ° 47 '35.27" N	71 ° 24 '15.00" W				
SE	41 ° 46 '20.11" N	71 ° 24 '15.00" W				
SW	41 ° 46 '20.11" N	71 ° 25 '13.24" W				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 430.08

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

STATE:	CODE	COUNTY	CODE



SEE INSTRUCTIONS  
 DWN 19/29/74  
 4609130  
 120/4627  
 120/4627  
 120/4627  
 120/4627

**11. FORM PREPARED BY**

NAME AND TITLE: Mrs. Richard P. Sullivan, Grants Administrator

ORGANIZATION: Rhode Island Historical Preservation Commission      DATE: March 20, 1974

STREET AND NUMBER: 52 Power Street

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

**12. STATE LIAISON OFFICER CERTIFICATION**

As the designated State Liaison Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service. The recommended level of significance of this nomination is:

National  State  Local

Name: Richard P. Williams  
 Title: State Historic Preservation Officer

Date: APR 1 1974

**NATIONAL REGISTER VERIFICATION**

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

A. P. Mortenson  
 Director, Office of Archeology and Historic Preservation

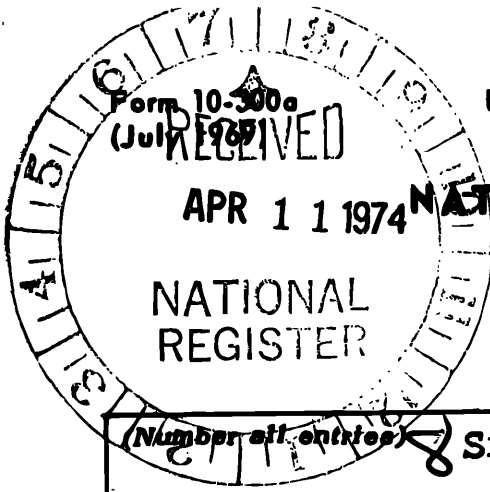
Date: 5/2/74

ATTEST:

Wm. Bennett  
 Keeper of The National Register

Date: 5.1.74





UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet) - 3

STATE Rhode Island	
COUNTY Providence	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
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(Number of entries) Significance cont.

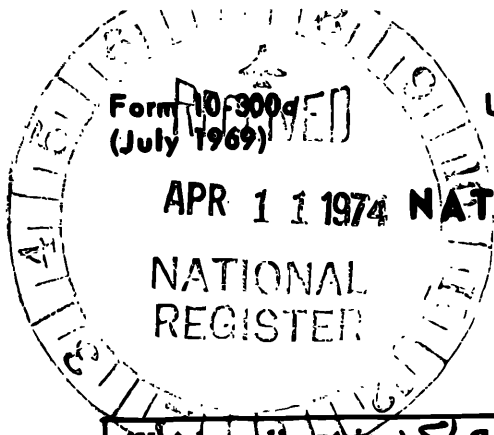
ment of this park has largely been accomplished by private donations of land, funds, animals, and materials by local citizens. By 1889 the Park which was initially viewed as geographically too distant and physically too swampy and sandy was very much a part of life in the city.

Horace William Shaler Cleveland of Chicago was selected by the Joint Committee on Parks to be the "landscape gardener" for the park owing to "his experience and love of nature", and in 1878 he produced his "Report upon the Improvement of Roger Williams Park." Cleveland (1814-1900) was quite familiar with the City of Providence as he was born and lived in Massachusetts until 1869. He was of the same generation as Olmsted, Copeland, and Eliot and well known for his landscaping of parks, cemeteries, private estates, suburbs, and the grounds of state capitols. Believing that there should be an organic unity between the man-made and natural environments and that the landscape designer had a responsibility for "the great mass of the laboring population" which could not escape from the city, Cleveland designed parks equally for the purposes of health, recreation, and beauty.

Cleveland's plan for the development of lakes, laying out of roads, and planting of trees and shrubbery was faithfully carried out by the Joint Committee and extended as additional land was acquired over the years. The swamp land in the southeast portion of the 100-acre tract was partially drained and excavated to form three lakes which took advantage of the adjacent wooded hills for picturesque shore scenery. Winding roads, which adapted to the irregular shape of the park and contours of the land, were laid out "to open a series of pretty vistas at the different turns". For contrast, a straight avenue to be ornamented with flowers and fountains in circular areas was proposed for the long narrow tract which had connected the Williams' farm with Broad Street. Cleveland advocated the thinning of trees and shrubbery where crowding occurred, the tasteful introduction of shrubbery in irregular groups throughout the park, and the planting of evergreens as screens on the edges of the park. Above all, Cleveland recommended that the natural beauty and picturesque features of the area be preserved rather than replaced with elaborate, artificial ornamentation. His designs not only conform to the rolling hills, wet lands, and existing shrubbery but use them to advantage.

Roger Williams Park quickly became the favorite place for family recreation in the City. The railroad and streetcar permitted people from all parts of the City and of all incomes to reach the park. Twenty years after the original gift was made the average daily attendance in the Park was 1500 and on Sundays in the warm months there were from 5,000 to 15,000. In winter they came to skate on Pleasure Lake and slide on the toboggan run behind the Casino, and in the summer they came for boating and picnicking. By 1901 the Park was doing a brisk rental business in row boats, canoes, pony teams, skates, chairs, bicycle locks, park carriages, baby carriages, and swings. Special events such as fireworks on the Fourth of

See continuation sheet 4



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

Form 10-300  
(July 1969)

APR 11 1974 NATIONAL REGISTER OF HISTORIC PLACES

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STATE Rhode Island	
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(Number all entries) 8 Significance cont.

July, a balloon ascension from the plateau north of the Casino, and a canoeing regatta became annual events. During the Depression of the 1930's the Park provided means of recreation for every age and interest. There were model sailboat regattas, field days, the first public fly casting pool in New England, pitching courts for horseshoes, 30 public tennis courts, a pony track, 150 rowboats for rent, the First Annual Rhode Island Outdoor Speed Skating Championships, and a tree-shaded, gravel bridge path running circuitously for seven miles.

In 1892 a menagerie was built and the Park gradually developed a sizable collection of wild animals. By 1900 Roger Williams Park exhibited 47 different types of birds and animals including Baby Roger, the elephant purchased by the pennies of 2300 local school children. Thirty-eight years later Works Progress Administration projects in the Park included the building of a monkey house, elephant house, and seal house.

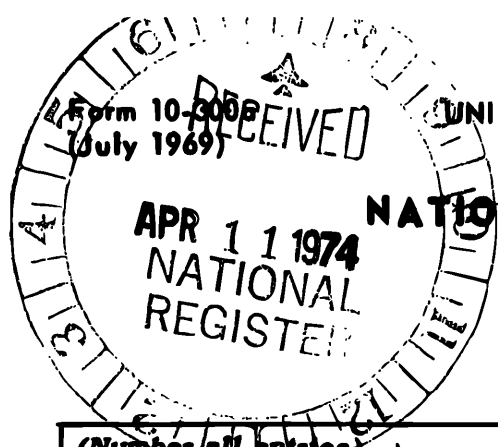
The city dwellers came to the Park for recreation and amusement. With the increasing congestion of the city they also came just to enjoy nature. In the fall there was the annual Chrysanthemum show begun in 1930, in early July the Rose Gardens known throughout New England, and during the summer the specially constructed beds for floral designs at the Farragut Avenue entrance. A WPA project in 1936 created a Japanese Garden from Monument Lake, and immediately it became the most popular spot in Providence for wedding pictures. Five rustic bridges connected small islands surrounded by water containing 300 goldfish and numerous lilies. Throughout the Park the common native trees and shrubs were preserved, and to them were added exotic plantings from all over the world.

Beginning in the 1890's music became one of the most popular of Park activities. Free open air concerts financed by the Union Railroad Company and Park concessionaires always attracted capacity attendance, during the 1899 season a total of nearly 750,000. These "People's Concerts" provided rest for the tired workingman, his wife, and children and an opportunity for all to enjoy the famous Reeves American Band.

David Wallis Reeves (1838-1900) assumed leadership in 1866 of what had begun over forty years earlier as the Providence Brass Band. As Reeves American Band it was one of the two brass bands to first achieve a national reputation owing to its artistic excellence and business-like organization. D. W. Reeves was also the "creator and first great master of the modern, contrapuntal military march" and composer of about 200 marches. For these accomplishments John Philip Sousa titled Reeves "The Father of Band Music in America". The free concerts in the Park continued into the twentieth century under different leadership. In 1901 the City Council for the first time appropriated funds expressly for the free concerts and erected a bandstand with a seating capacity of 1,600 on the same site as the present bandstand. One of the younger members of Reeves American Band, virtuoso cornetist Bowen R. Church, received wide acclaim

see continuation sheet 5





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STATE	Rhode Island	
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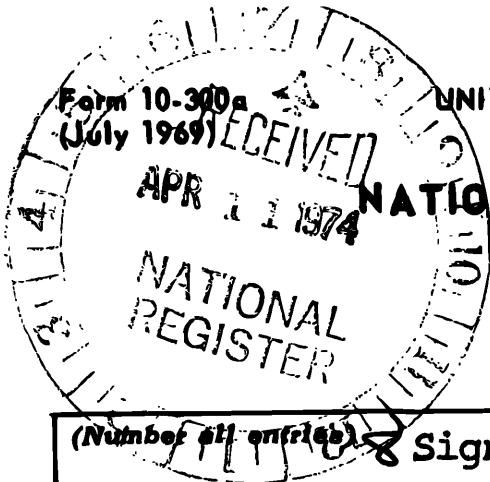
(Number all entries) 8 Significance cont.

for his duets with trombonist Claude Spary from this and the 1915 bandstand.

In 1924 a second and larger open auditorium was created in the park, The Temple of Music was built through the generosity of William Curtis Benedict, a prominent local businessman, who specified in his will that "a monument dedicated to and illustrative of music" be erected in Roger Williams Park. First to perform in the natural amphitheatre were the United States Marine Band, the Providence Festival Chorus, and Marie Sundelius, the prima donna of the Metropolitan Grand Opera Company. They were followed over the years by the reviver of Greek Drama, Margaret Anglin, in the first performance of "Electra" in New England, the Goldman Band of New York, leading vocal soloists, local talent, and annual musical festivals by Providence school bands. During World War II when gasoline and tire rationing kept the people of Providence at home, the Temple of Music was the setting for "Sundays in the Park", a series of concerts under the auspices of the Providence Citizens' Recreation Committee. Stars of stage and screen, popular bands, and fine local talent performed for thirteen programs a season from the summer of 1942 until 1945 and then in single shows for special events thereafter.

Throughout the history of the park music and a variety of other themes have served as inspiration for gifts of some truly fine sculpture. "The Falconer", erected as a memorial to Governor Elisha Dyer (1811-1890), was designed by Henry Hudson Kitson of Boston. The piece originally stood in a small pool in the park and rested on a fountain base decorated with the heads of four rugged old men. Kitson was well-known in New England for his portrait statues and won a medal at the Paris Exposition of 1889. Two other pieces of sculpture in Providence ~~executed during the same period~~ are attributed to him as well as "The Minute Man" at Lexington, Massachusetts. In 1896 the family of Thomas Frederick Hoppin (1816-1872) donated the statue for which he had received a gold medal from the New York Academy of Design. "The Sentinel", cast by Gorham in 1851, is believed to be the second such bronze casting made in the United States and depicts his wife's family dog, credited with arousing the family during the burning of their home on Benefit Street. Hoppin lived and worked in Providence for the greater part of his life, exhibited widely, and was well known as a painter, sculptor, and etcher.

At the turn of the century two tastefully ornamental and effectively placed memorials were created for the Park. The Anna Hawke Man Memorial Gates majestically enframe with seven tons of bronze the major entrance to Roger Williams Park on Elmwood Avenue. A medallion head of Miss Man, the donor of \$192,000 to the Park, decorates one of the posts, while on the main gates are depicted the head of Roger Williams and the head of an Indian, on the smaller gates the State seal and the City seal. The granite posts with their fluted ball finials and large globe lights were ordered from C. E. Tayntor & Company of New York and the bronze gates were cast by the Gorham Manufacturing Company in Providence. William C. Codman, see continuation sheet 6



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(Number all entries) 8 Significance cont.

art director at Gorham, designed the Man Gates and in the following year the Deming Memorial. Richard H. Deming was President of the Board of Park Commissioners from 1891 until his death in 1902. A bronze seat decorated with foliage and surmounted by a bust of Deming overlooks the lake east of the Casino from a small knoll. The Memorial is simple, useful, and in harmony with its setting.

In the 1920's tribute was paid to the famous musicians who had performed in Roger Williams Park. A white marble fountain in the "Classic Greek style" was designed by William T. Aldrich, the architect of the Temple of Music, to D. W. Reeves. Lettering on the basin reads "Cornetist, Composer, Bandmaster"; the shaft is ornamented with intertwining fruits and flowers and lyres; and the top is concave to serve also as a bird bath. Across from the bandstand where he often played is a life-like statue of Bowen R. Church. It was given by William G. James, a close friend of Church, and designed by Aristide B. Cianfarani (c.1900-1960), who worked in Providence independently and for Gorham for about forty years, Cianfarani was noted for his realism, won several prizes for his sculpture "Air Raid", and also designed the former Nock Fountain in Roger Williams Park.

In 1954 the centennial of Commodore Perry's mission to Japan was celebrated by a gift to the City of Providence from the Japanese government. The Japanese lantern, approximately one hundred years old and weighing five tons was placed in the Japanese Garden at Roger Williams Park. A similar gift was made to the City of Newport.

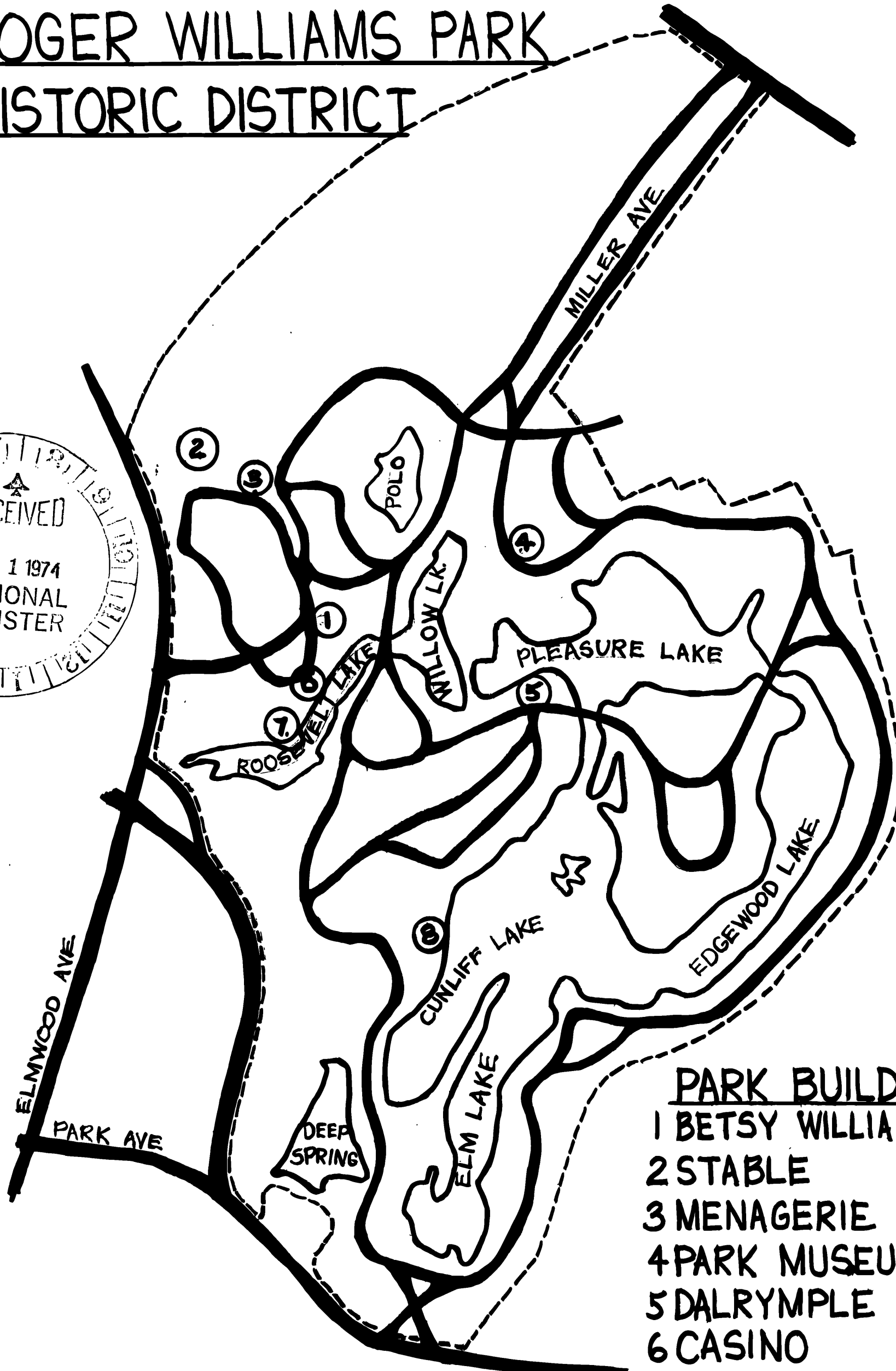
The significance of Roger Williams Park lies in its development by and for the people. From the original 100 acres through gifts of further land, art, and funds the growth of the Park has largely been a result of general public support and gifts of prominent citizens. Cleveland designed the landscape so that the masses might enjoy the beauty of nature, good health, and inspiration. The recreational facilities in the Park offered opportunities for family amusement within a reasonable distance and at little cost. The sculpture, Park Museum, and free concerts introduced culture to the laborer and his family in forms which they could understand. For one hundred years Roger Williams Park has been very much a part of life for the people of this city, who have themselves created its history.

9. Bibliographical References (cont.)

Providence Journal, 1900 to date (Park Scrapbooks).

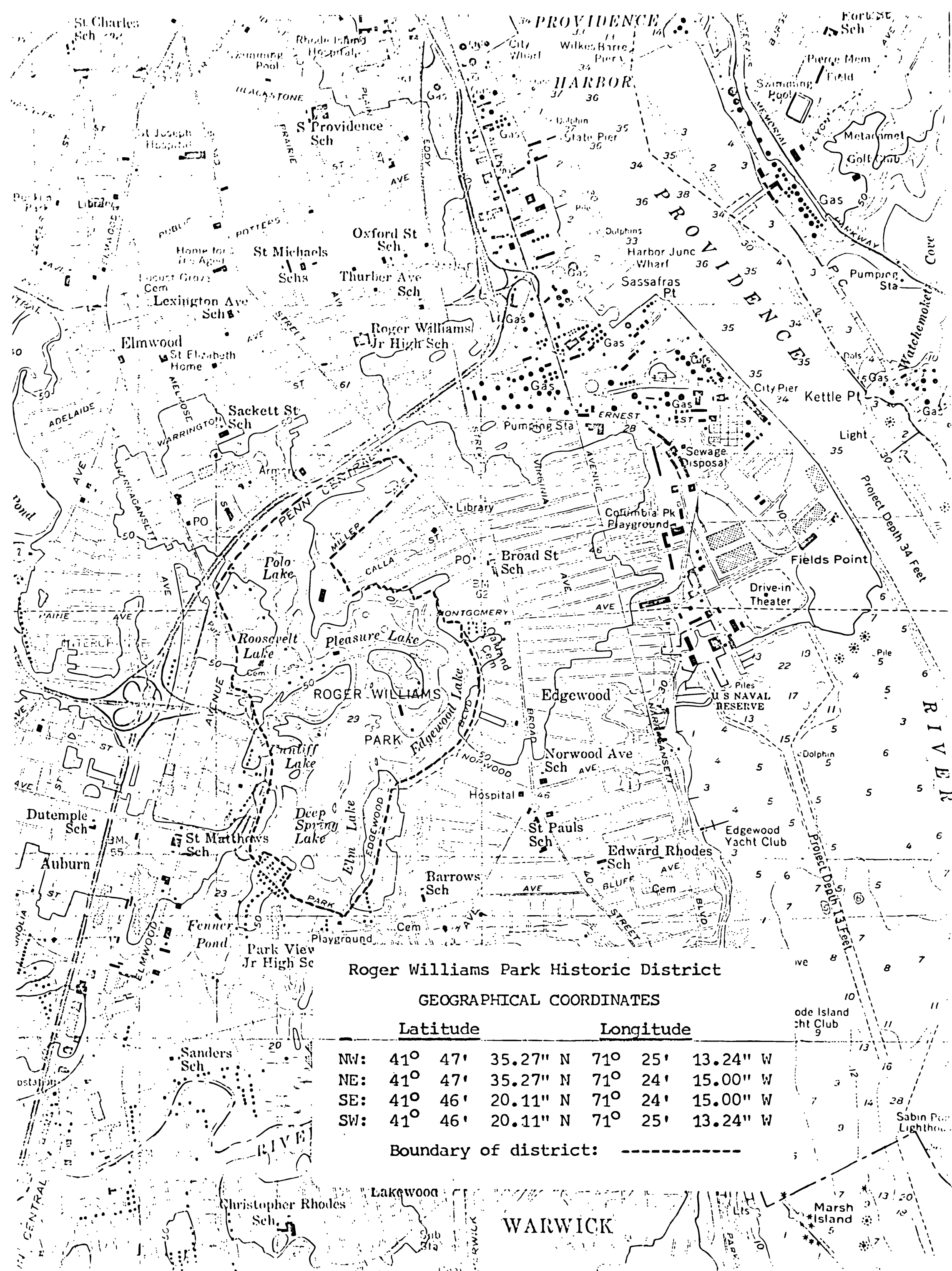
Stackhouse, David L., "D. W. Reeves and His Music", The Journal of Band Research, 1969.

# ROGER WILLIAMS PARK HISTORIC DISTRICT



--DENOTES BOUNDARY  
OF HISTORIC DISTRICT

- PARK BUILDINGS
- 1 BETSY WILLIAMS COTTAGE
  - 2 STABLE
  - 3 MENAGERIE
  - 4 PARK MUSEUM
  - 5 DALRYMPLE BOATHOUSE
  - 6 CASINO
  - 7 SITE OF BANDSTAND
  - 8 TEMPLE OF MUSIC



Roger Williams Park Historic District

GEOGRAPHICAL COORDINATES

	Latitude			Longitude		
NW:	41°	47'	35.27" N	71°	25'	13.24" W
NE:	41°	47'	35.27" N	71°	24'	15.00" W
SE:	41°	46'	20.11" N	71°	24'	15.00" W
SW:	41°	46'	20.11" N	71°	25'	13.24" W

Boundary of district: - - - - -

WARWICK