

United States Department of the Interior  
National Park Service

JUN 22 1989

National Register of Historic Places  
Registration Form

NATIONAL  
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Druidsdream

other names/site number \_\_\_\_\_

2. Location

street & number 144 Gibson Avenue

n/a not for publication

city, town Narragansett

n/a vicinity

state Rhode Island

code R.I.

county Washington

code 009

zip code 02882

3. Classification

Ownership of Property

- private
- public-local
- public-State
- public-Federal

Category of Property

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

Contributing	Noncontributing
<u>1</u>	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
<u>1</u>	_____ Total

Name of related multiple property listing: \_\_\_\_\_

Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  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  meets  does not meet the National Register criteria.  See continuation sheet.

Frank R. Williamson  
Signature of certifying official

13 June 1989  
Date

Rhode Island Historical Preservation Commission

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:

- entered in the National Register.
- See continuation sheet.
- determined eligible for the National Register.  See continuation sheet.
- determined not eligible for the National Register.

removed from the National Register.

other, (explain:) \_\_\_\_\_

Alaus Byer

7/20/89

Signature of the Keeper

Date of Action

**6. Function or Use**

Historic Functions (enter categories from instructions)  
 DOMESTIC/single dwelling

Current Functions (enter categories from instructions)  
 DOMESTIC/single dwelling  
 DOMESTIC/inn

**7. Description**

Architectural Classification  
 (enter categories from instructions)

Gothic Revival  
 Colonial Revival

Materials (enter categories from instructions)

foundation STONE/granite  
 walls STONE/granite  
 roof ASHALT  
 other

Describe present and historic physical appearance.

"Druidsdream," constructed in 1884 for Joseph Peace Hazard, is a two-and-one-half-story, random-coursed, rough-quarried-granite, gable-roofed house with a gabled rear ell (north) and a shallow front gabled pavilion (south) creating a cruciform plan. The house is simply detailed with proportions suggesting Gothic Revival stylistic influences. The interior plan is essentially unchanged and retains elements of original trim as well as later finishes in the restrained Colonial Revival style popular in the early twentieth century. The immediate setting of the house includes mature landscape plantings, and the house is in excellent condition. It is being carefully rehabilitated as a bed-and-breakfast inn.

The original appearance and setting of "Druidsdream" are recorded in a photograph published in J. R. Cole's History of Washington and Kent Counties, Rhode Island, 1889. Taken from Gibson Avenue and showing the west and south elevations, the photograph indicates that the exterior of "Druidsdream" has been little altered since its construction. A two-story, wood, shed-roofed porch attached to the south central pavilion and a pyramidal-hip-roofed cupola with double-hung-sash windows, probably also of wood, have been removed, but the remainder of the exterior is essentially unchanged. The house sat in a broad open field at the northeast corner of Gibson Avenue and Hazard Avenue, now unused, which connected to the principle Hazard House, "The Castle," at Sea Side Farm. Its immediate surroundings were defined by a stone wall on the south and west, a rail fence on the north and east, and softened by evergreen plantings. Some segments of the stone wall remain. The present setting combining dense vegetation and open lawn likely approximates Hazard's intent in feeling if not content; Hazard was noted for his extensive planting programs of the family property. Other aspects of the building's construction and history are documented in Joseph Peace Hazard's diary/ledger (1854-1890, Peace Dale Library Collection).

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"Druidsdream" today is set back from the east side of Gibson Avenue behind a circular drive. The main block is 50x38 feet; the ell 38.5x28.5 feet. The character of the house is primarily defined by its broad proportions, steeply pitched gable roof and rough-textured, pinkish-buff-colored granite walls. The walls, like the foundation, are built of random-course ashlar with tooled and scored joints. Evidence of repointing is apparent in several locations. Single, heavy, rectangular granite blocks form the lintels and sills of window and door openings. The cross-gable roof, with a simple and broad wood cornice, is sheathed in asphalt shingle. Windows throughout the house are six-over-six, double-hung, wood sash in the first and second stories and four-over-four sash in the attic story and the north side of the main block. Horizontal, three-light rectangular windows light the basement.

The building's principal, symmetrical three-bay facade faces south and overlooks a terrace and the garden area. The facade has a central shallow-projecting, gabled pavilion flanked by bays with one window on each story and one gable-roof dormer. The central pavilion has the main entrance with wooden French doors (perhaps a later addition) and "Druidsdream" carved in the lintel above. Smaller French doors, fronted with an iron grillwork railing, are located on the second story, and an attic window is in the steep gable. No visible evidence of the two-story wood porch remains, although the masonry terrace walls and steps appear to have constituted the porch's foundation.

The remaining elevations of the house repeat the essential elements of the facade, with two roof dormers on the rear of the main block and both sides of the rear ell and a generally regular fenestration pattern. The west elevations tend to have a more symmetrical arrangement and a greater number of windows than the east elevations.

In addition to the main (south) entrance, there are four secondary entrances, all in the rear service ell. On the east elevation, a door at the south end near the main block opens off the pantry and a door at the north end services the kitchen. The latter is sheltered by a one-story, frame, shed-roof porch wrapping around the northeast corner of the ell. On the west elevation, opposite the kitchen door is a door servicing the original laundry. The southern door of the west elevation facing Gibson Avenue was reconfigured as the primary entrance in the

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early twentieth century. A one-story porch with a bluestone floor and Adamesque open-work wood piers supporting a concave, pyramidal, standing-seam copper roof and a door transom date from that time. Above the porch, a rectangular stone inscribed "J.P.H. 1884" within a hammered border announces the original owner and construction date of the house.

Pairs of slender, brick interior end chimneys with corbelled caps dominate the house's roofline, rising from just below and on either side of the ridge pole of the three gable ends.

On the interior, the main block of "Druidsdream" has axial two-room-deep, center-hall plan with a three-story staircase at the northeast corner of the hall. The plan is repeated, with minor variations, on the three living floors. The rear service ell plan contains a series of smaller rooms arranged around a secondary staircase and hall located at the center of the ell. (See accompanying floor plans.)

Floors throughout the house are wood, walls are plaster, and windows are set at the outside of deep angled reveals encased in plain paneling with half-round corner beading. The original four-panel doors with glazed brown ceramic doorknobs and hardware also remain. Wood finishes are painted, with the exception of the stairs and pantry; walls are painted or wallpapered. The most notable alteration has been the replacement of original wood trim in the early twentieth century.

Treatment of the first floor hall includes delicate Colonial Revival wood molding applied over plaster to create a paneled wall effect. The two south parlors (west and east) are entered via folding, glazed french doors; the door to the dining room (northeast) is an original solid four-panel door. At the northwest corner of the hall, a small closeted alcove entering into what is now a laundry room and an entrance vestibule for the now-primary entrance have also been reworked in the Colonial Revival mode, with flattened, segmental arches; diamond molding patterns on the doors; and slender, boss-headed brass knobs. These knobs appear on the first floor and in the upper floor bathrooms and are fabricated in both brass and silvered brass.

The main staircase is a primary and original feature of the hall. It is composed of a straight run and upper landing, a configuration repeated on the upper floors. The newels are heavy

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square posts set on square plinths with chamfered and incised shafts and ball tops which are raised on a narrow neck resting in a low, octagonal molding. Square, plain balusters support a shaped handrail with grooved sides. The newels, handrails, and treads are stained and varnished; the balusters, risers, and simple stringers are painted. A small free-hanging elevator, added in the twentieth century, occupies the central stair well.

Of the two opposite parlors accessed through French doors at the south end of the hall, the west is the larger. Both rooms have protruding chimneys and neo-Federal style mantels with pilasters, fluting, and projecting capitals incorporated into the mantel shelf. Fireboxes are brick, painted flat black, and hearths are of brown glazed Trenton brick. This treatment is repeated throughout the house. Otherwise, the rooms are simply detailed with narrow crown molding and plain mop boards. Built in bookcases flanking the french doors and extending around each corner were added to the southeast parlor in the early twentieth century.

The dining room, entered through a door at the base of the staircase and a door connecting to a pantry (north) is similarly modest. The fireplace surround consists of an ovolo molding with no mantel shelf. Evidence of a doorway, now removed, into the southeast parlor is visible.

The rear service ell on the first floor contains (south to north) a pantry and kitchen (along the east side) and a sitting room and laundry room (along the west side) and a central enclosed stair. The pantry, accessed from the dining room, the hall, and an exterior doorway, retains varnished matchboard paneling and glass-fronted cabinetry. The massive kitchen chimney with an integral, brick cooking surface and the laundry fireplace remain in place at the north end wall of the ell. The laundry fireplace mantel, like those on the upper floors, preserves its original form, consisting of chamfered wood trim around the brick firebox and a simple shelf supported on two curved and chamfered brackets.

On the second floor of the main block, the floor plan and the hall and stair treatment are comparable to the first floor. The hall originally opened southward onto a two-story porch. In the early twentieth century the hall was shortened with the addition

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of a new south partition wall in order to create a bathroom, and storage cabinets were added to the south end of the hall.

The four bedrooms of varying size each contain a fireplace with an original bracketed mantel. The fireboxes are identical to the first floor; the brown-glazed hearth brick is laid in a basketweave pattern. The closets may be original; the southeast and southwest rooms contain bookcases added in the early twentieth century.

The bathroom located at the end of the hall and a bathroom between the southwest and northwest bedrooms retain a number of original plumbing fixtures including enameled castiron and porcelain clawfoot tubs and washstands.

The second floor of the service ell contains a bathroom at the south end with matchboard paneling, a secondary bathroom, and three bedrooms, two of which retain the typical original fireplaces mantels. Door surrounds in the ell have original molded casings and boss corner blocks.

The third floor hall and stair are similar to those below. The two east bedrooms have been combined into a single room; the two west bedrooms remain unchanged. A bathroom with distinctive original plumbing and original window trim is located at the south end of the hall. Deep dormer recesses, corner projections enclosing roof framing, and areas of sloping walls define the character of these rooms.

The service ell portion of the third floor is simple, containing two bedrooms, bath, hall, and storage closets in the roof eaves.

The basement of "Druidsdream" is a utilitarian space entered from the kitchen or a bulkhead at the east side of the service ell. Here, the granite block foundation walls and support piers are visible. The floor is poured concrete.

At present, "Druidsdream" functions as a bed-and-breakfast inn and as a residence. The first floor of the main block serves as public space; the service ell as kitchen, office (former laundry), and private sitting room. The second floor bedrooms of the main block are guestrooms; the service ell is unused with the exception of the south bathroom. The third floor of the main block is occupied by the owners; the service ell, with the

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exception of the south bathroom, is unused. The rehabilitation work being undertaken by the owners includes primarily stabilization of the building and cosmetic repairs (paint, wallpaper, etc.). Replacement of features, where necessary due to deterioration, has matched the original in materials and form. Both the original construction and later Colonial Revival modifications have been respected, resulting in preservation of "Druidsdream's" excellent integrity.

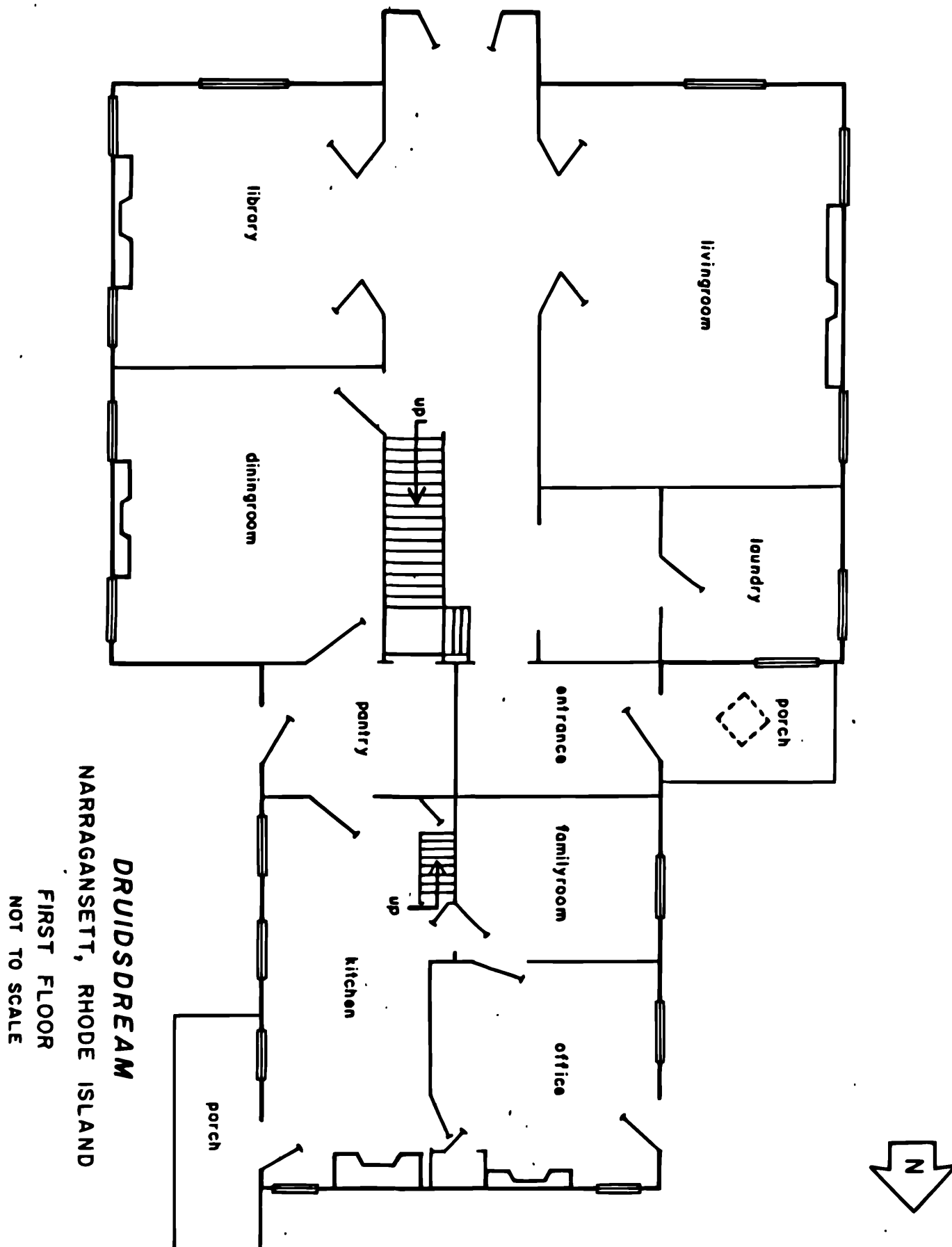




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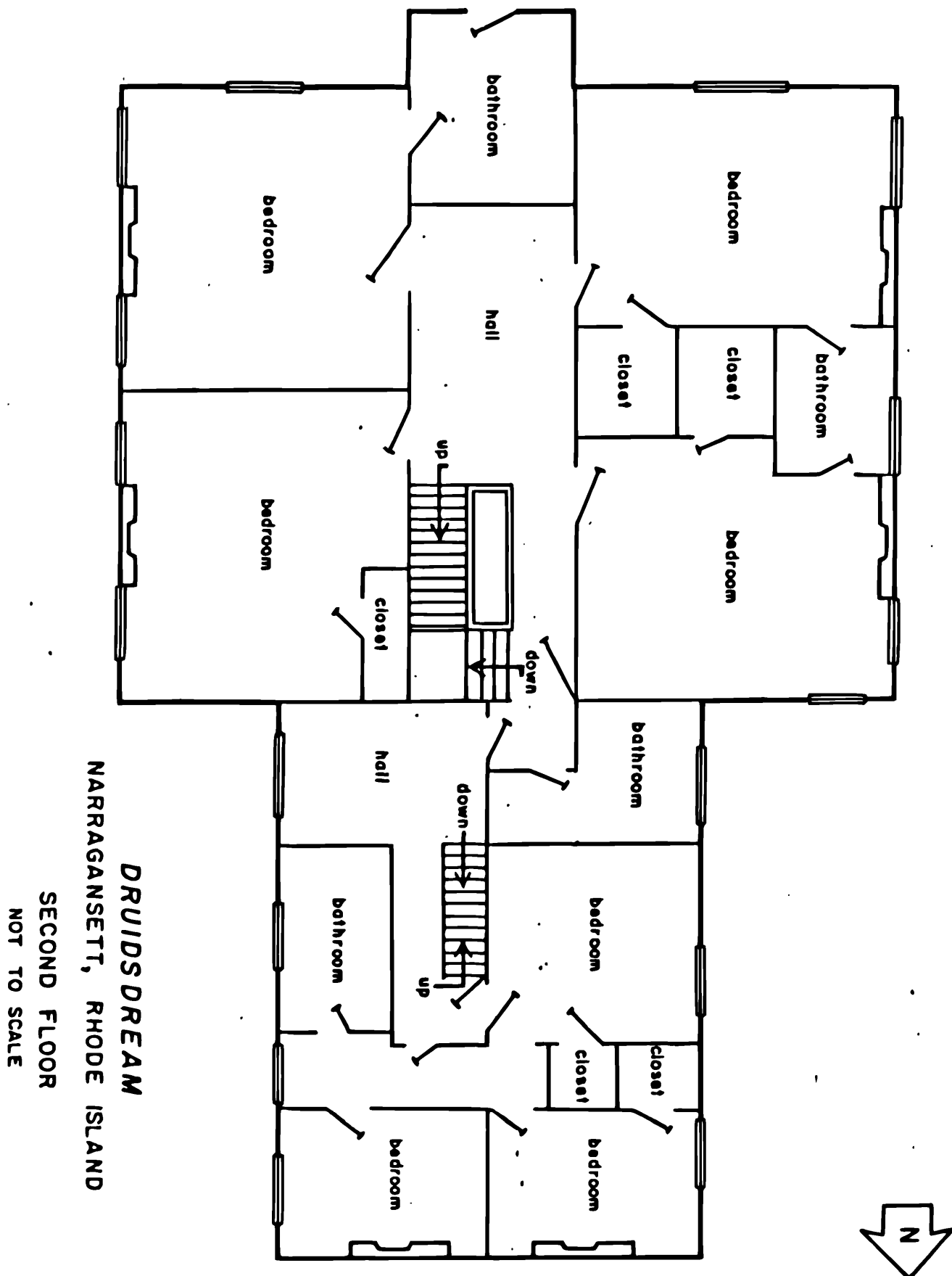
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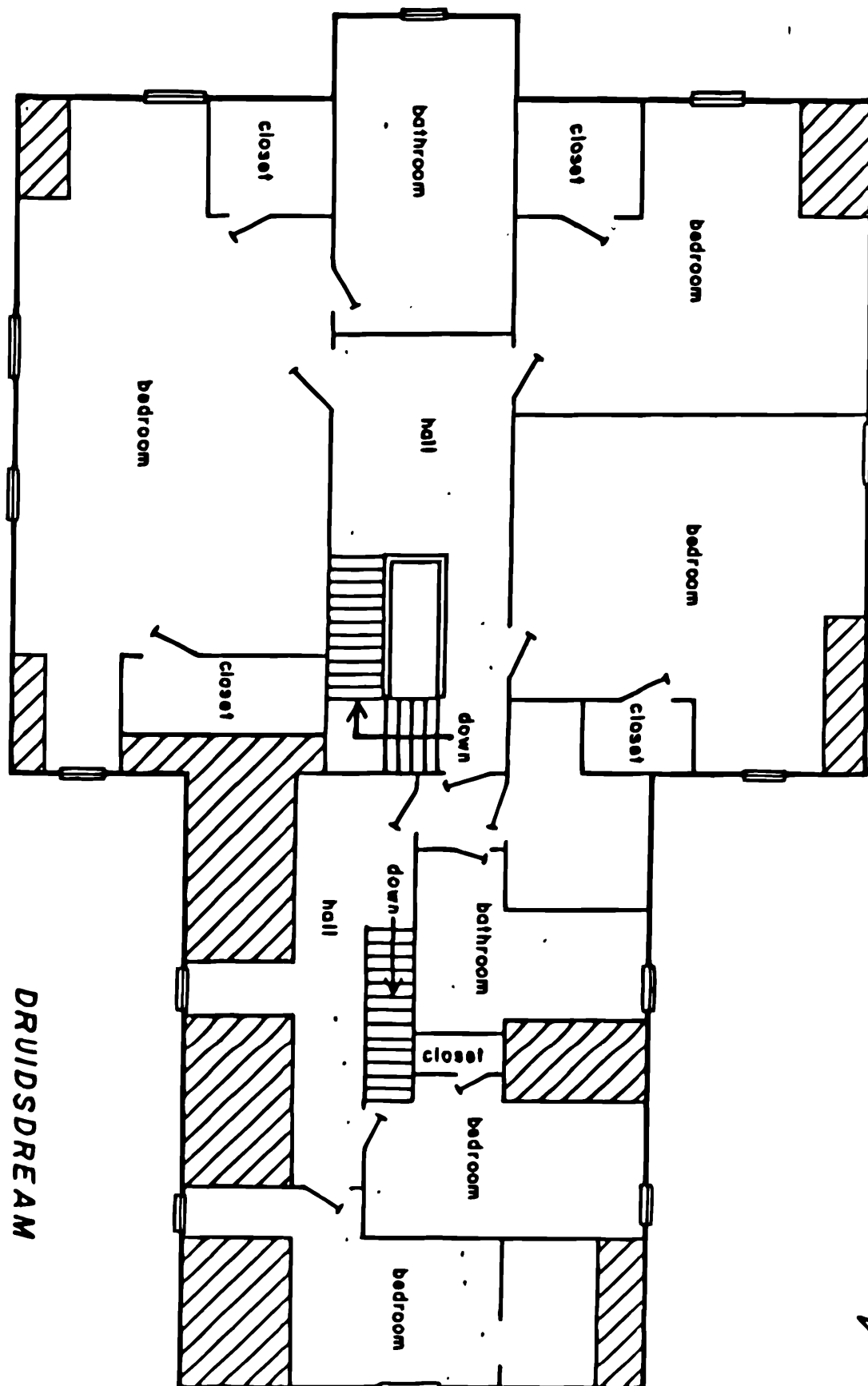
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**DRUIDSDREAM**  
NARRAGANSETT, RHODE ISLAND  
THIRD FLOOR  
NOT TO SCALE



**8. Statement of Significance**

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

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

ARCHITECTURE

PHILOSOPHY

Period of Significance

1884

Significant Dates

1884

Cultural Affiliation

N/A

Significant Person

Hazard, Joseph Peace

Architect/Builder

Champlin, Henry (masonry)

Congdon, Alfonso (joinery)

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

"Druidsdream" (1884) possesses significance as a well designed, well documented, and excellently preserved example of late nineteenth-century domestic architecture, and for its association with Joseph P. Hazard and the Hazard family. It is architecturally noteworthy within the context of substantial dwellings constructed in the Narragansett Pier resort area. In addition, it is one of a collection of important masonry residential and industrial buildings and engineering features built for the Hazard family by local craftsmen in Washington County during the nineteenth century. The immediate historical circumstances surrounding "Druidsdream"'s construction reflect Joseph Peace Hazard's interest in contemporary spiritual and transcendental theories and his somewhat eccentric nature. In a larger sense, the house contributes to the history of development at Narragansett Pier, in which Hazard was a pioneer, and to an extensive program of improvements at his Seaside Farm.

The Hazards, a powerful "Narragansett Plantation," Quaker family, initially settled in the Washington County area in the early eighteenth century. Joseph Peace Hazard (1807-92) was one of four sons of Mary Peace and Rowland Hazard I, who established a successful woolen textile manufacturing business and associated village at Peace Dale, South Kingstown, in the first quarter of the nineteenth century. The four generations of Hazards who oversaw and created Peace Dale into the early twentieth century were innovative industrialists and philanthropists. A New England textile mill village, typical in some ways, but also unique in its preservation, historic importance, and beauty, the Peace Dale Historic District (South Kingstown, Washington County, RI) has been listed in the National Register of Historic Places (1987).

See continuation sheet

**9. Major Bibliographical References**

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 # \_\_\_\_\_

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository:

Rhode Island Historical Preservation Commission

**10. Geographical Data**

Acreage of property approximately one acre

UTM References

A 19 294180 4587780  
 Zone Easting Northing

B           
 Zone Easting Northing

C         

D         

See continuation sheet

Verbal Boundary Description

The nominated property conforms to the bounds of Town of Narragansett Plat F, lot 2-7, comprising 43,563 square feet.

See continuation sheet

Boundary Justification

The boundary conforms to the present lot associated with the building and includes the house and a portion of historically associated land which now constitutes the immediate setting.

See continuation sheet

**11. Form Prepared By**

name/title Virginia A. Fitch, Architectural Historian  
 organization The Public Archaeology Lab., Inc. date April, 1989  
 street & number 387 Lonsdale Avenue telephone 401-728-8780  
 city or town Pawtucket state Rhode Island zip code 02860

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Joseph P. Hazard's brothers, Isaac Peace Hazard and Rowland Gibson Hazard, took over the Peace Dale mills in 1823. Joseph founded an axe factory near Peace Dale in 1835, but eventually abandoned manufacturing for his interests in travel and development of the Narragansett property at Seaside Farm. During these years he also participated in the early development of the Pier resort. His ledger/diary, kept from 1854 to 1890 and located at the Peace Dale Library, records aspects of his financial accounts, activities, and much of his philosophy.

In 1835, Joseph P. Hazard, who never married, inherited from his father the 200-acre farm at Point Judith in Narragansett. He resided in the farmhouse during the summer months and spent the winters travelling. Between 1846 and 1849, Hazard undertook a major building campaign to construct a new house at Seaside Farm on a site east of "Druidsdream" near the intersection of Hazard Avenue and Ocean Road. Known as "Hazard's Castle," the large, eclectic, stone-and-brick house incorporates a square, 105-foot-high memorial tower, completed in 1884 and dedicated to Hazard's ancestors. Hazard's Castle is listed in the National Register of Historic Places as part of the Ocean Road Historic District (Narragansett, Washington County, RI, listed 1982).

Beginning in the 1850s, and particularly in the 1880s and '90s, Narragansett Pier was transformed from a small, coastal agricultural village to an important seaside summer resort. Its attractions drew both Rhode Islanders and out-of-state families from places like Philadelphia and New York. The Hazard family participated in this growth by introducing business associates to the area as early as 1848. They also constructed the Narragansett Pier Railroad in 1876 to link the Peace Dale Mills to the Stonington Railroad and the wharf at Narragansett Pier; it greatly improved tourist access as well. Joseph Peace Hazard was instrumental in the laying out of several important streets through Seaside Farm, including all or portions of Ocean Road, Hazard Avenue, Gibson Avenue, Peace Street, Ambleside Street, and Wandsworth Street (J.P.H. Diary, pp.IJ).

In 1883, Hazard wrote, "I have given my life chiefly to Planting Trees and Travelling, at least such has been my taste and desire in a highly dominant degree" (Diary, p.2). Throughout the farm, he planted acres of native and imported trees, shrubs, and agricultural plants. One order included 1500 arborvitae, 1500 black spruce, 50 balsam, 50 white pine, 500 larch, 100 sugar

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maple, and 30 moonwood. Some of these trees survive today. It is not exactly clear why Hazard felt compelled to undertake such an ambitious planting campaign. However, the impetus likely lay in his position as a gentleman farmer combined with his naturalist spiritual beliefs.

His travels had taken him to numerous places in both the United States, Europe, Asia, the Middle East, and South America. In England, particularly, and in France he pursued his interests in the spiritual realm. He records that his first experience with spiritual manifestations occurred in Boston in 1854, and that "...I have ever entertained an ardent interest in all that relates to the mysterious side of the Druids...."

Joseph Peace Hazard's personal life, in so far as is known, seems to reflect several important aspects of late nineteenth-century social history. Travel was a favorite pastime of many individuals of the upper-class, intellectuals, and artists. The scale and form of his efforts to improve Seaside Farm suggest he found much to admire in the ancient ruins and buildings he saw abroad and attempted to create a similar feeling and to infuse it with a romantic sense of the past. His life of relative leisure contrasted strongly with the business orientation of other members of his immediate family, and he kept meticulous financial records and seems to have felt it necessary to justify his expenditures.

Through his avid study of mysticism and spiritualism Hazard participated in the non-conformist transcendentalist philosophies of Ralph Waldo Emerson and other nineteenth-century New Englanders. His written account of the construction of "Druidsdream" makes it clear that he firmly believed in the reality and power of spiritual intuition and thought. He also claims to have found evidence for the existence of spontaneous laws. As he recounts, the well and house came into his mind with an urgency and character of their own; spirits may have participated, but his role was simply to fulfill the message's requirements. Respect for and a sense of affinity with nature was also a trait Hazard shared with the transcendentalists.

In the early 1880s Hazard constructed for himself a tomb and monument at the northwest corner of Hazard Avenue and Gibson Avenue. He had named this area Kendal Green, after a location in England, and marked it with engraved stone piers. The tomb is

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composed of eight three-foot-tall, granite pillars arranged in a 27-foot diameter circle with a central monument. The monument is gone, although the base remains. The tops of the smooth pillars are alternately convex and concave; the latter being designed to catch rain water and attract birds. In his diary, Hazard remarked that only after completing the tomb did he realize that it formed a sort of Druid Circle. Other features at Kendal Green include a massive L-shaped rock relocated from the coast and dubbed by Hazard "Druid Chair" and two granite pier commemorative monuments. All are sited in an approximately 225-foot by 180-foot area enclosed by a drylaid stone wall.

Pages 317 through 322 of Hazard's Diary recount the "Commencement of Druidsdream at Seaside;" the following pages record the "Expenditures at "Druidsdream", Seaside". The account appears to have been written in 1884, recalling the events of the preceding year; he recorded costs throughout the construction period.

Upon completion of his memorial tomb, it "suddenly occurred" to Hazard in August 1883 "that sometime or other a well would be needed by somebody after I am dead in the lot that is at the northeast corner of Gibson Avenue and Hazard Avenue." The site was the highest elevation on Seaside Farm and know to be underlain by granite ledge. Having determined the well's location, Hazard employed Kneeland P. Partelaw to oversee the excavations. Partelaw, a Narragansett Indian, was currently building the memorial tower at the Castle, 500 yards to the east.

During the successful digging, it "suddenly" came to Hazard that he "had been used by spirits, as are no doubt the waterfinders of the west." It then occurred to him, "that this well must be dug for some explicit purpose though I could not then imagine what that might be, but ... I determined to build a stone house near the well, and to name it "Druidsdream" - but for what purpose I have never been able to determine to this day in June 1884 - excepting that 'Some one will need it' - but who, I have never yet been able to imagine." He felt that "...Spirits were probably instigating the building of the stone house I have determined to build .... and in building I had no motive nor could conceive of one." He goes on to say that the title "Druidsdream ... applies to the Locality [including his tomb], rather than to the new house...".



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A further comment records that, "it suddenly flashed upon my mind, that this house is to have a room in it, that shall be carefully adapted to spiritual seances - especially for materializations - with a proper closet, cabinet, for the purpose, and a comfortable one." Hazard did not specify its location; the "closet" may be located at the northwest corner of the main block on the first story.

Hazard's detailed record of accounts, kept throughout the construction of "Druidsdream", includes a range of information rarely available. Landscape plantings recorded included ten snowdrop trees, six flowering almond trees, and lilies of the valley. Each step of the construction, materials and their source, and the workmen are described. The mason was Henry Champlin of Westerly, Rhode Island, described by Hazard as a "Black Man, but of [the] Narragansett Tribe of Indians;" Hazard insisted that "every stone of the foundation of the building be laid by his colored men ... as a kind of memorial to that now nearly extinct, and uncommonly firm and industrious and capable Race of Indian." Champlin became ill half-way through the project; the masonry work was completed by Charles H. Fairwether and David Leonard.

The stone was quarried at a site west of the Bob O'Link Meadow and north of the barn at Seaside. Stone pillars to support the first story were taken from a site near Narragansett Pier. Alfonso Congdon was paid for hard brick and Trenton pressed brick for the chimneys and fireplaces.

James F. Cup of Narragansett Pier was initially engaged to make the window frames, sashes, and doors and to prepare working drawings of the building. Notes regarding an interchange between Hazard and Henry Champlin suggest that the drawings may never have been done. The woodworking items were actually supplied by Joshua C. Tucker of Narragansett Pier, who also did the framing.

The origin of building's plan is unclear, but seems to have been developed by Hazard and Champlin in discussions about its size and cost. They agreed that the main block was to be 50x38 feet and the ell, 38x28 feet. Hazard sketched the simple designs of the completed door lintel inscribed "Druidsdream" and the tablet inscribed "J.P.H. 1884" in his diary.

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"Druidsdream" was completed in the summer of 1884. Hazard had stated in his diary that he never intended to live there, nor is there any evidence that he did. He died eight years later in 1892 and was buried, not at his memorial tomb, but at a family burying ground at Vacluse Estate in Portsmouth, Rhode Island. In his will, he left all his property to his sister, Anna Hazard of Newport, and it remained in Hazard family ownership until the mid-twentieth century. "Druidsdream" was sold to the Wells of Philadelphia and used as a summer house until 1986 when it was purchased by the current owners. The memorial tomb lot is held in perpetual trust as a bird sanctuary, and the Castle is now owned by the Roman Catholic Bishop of Providence and used as a retreat.

"Druidsdream" was built during the period of intense development that characterized Narragansett Pier's rise to prominence as a summer resort between 1882 and 1891. It is similar in scale, but differs in materials and design from the majority of the large Late Victorian summer houses built in the Ocean Road area. These houses were typically wood-frame dwellings executed in the Queen Anne, Colonial Revival, or Shingle Styles. In its granite materials and vaguely Gothic design, "Druidsdream" has perhaps closest local affinity with Hazard's Castle on Ocean Road (1846-49, 1884), St. Peter's by the Sea Episcopal Church, 72 Central Street (1870, 1879, 1889; Edwin L. Howland, architect), and the U.S. Lifesaving Station, 40 Ocean Road (1888; McKim, Mead and White, architects).

In addition, "Druidsdream" relates to the collection of granite industrial and public buildings constructed by South County masons and carpenters for the Hazard family in Peace Dale. The Hazards tended to employ Narragansett Indians, whose high quality of masonry work was widely known. This group of buildings includes the Peace Dale Mills (1847 et seq.), Hazard Memorial Hall/Peace Dale Public Library (1891; Frank W. Angell, architect; Bullock and Partelow and Louis F. Bell, builders), and several houses -- all now demolished -- built by Joseph P. Hazard's nephew and great nephew.

"Druidsdream" is a spacious yet simple house, straightforward and handsome in its design and execution. Removal of the original two-story, frame, south porch has not detracted from the building's architectural character. New interior finishes, replacing much of the original trim, added by a member of the

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Hazard family in the early twentieth century reflect the simple Colonial Revival interior design made popular by the work of architect Ogden Codman and first introduced by Codman and Edith Wharton in The Decoration of Houses (1897). This approach to traditional interior decoration relied on simplicity, proportion and symmetry; consequently these changes had minimal effect on "Druidsdream's" plan and general restrained character. These changes also provide important evidence of the building's use and occupants, as its builder, Joseph Peace Hazard, had no particular inhabitants in mind. "Druidsdream" stands today as an important local building, both for its architectural quality and its unusual history.

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Cole, J.R.

History of Washington and Kent Counties, Rhode Island, New York, 1889.

Dressel, Matthew E. and Bethanne Dressel-Hostetter

"Joseph Peace Hazard" in Tidings, Sept/Oct 1987.

Hazard, Joseph Peace

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Hoxie, Louise M.

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