

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

(Type all entries - complete applicable sections)

STATE: Rhode Island	
COUNTY: Providence	
FOR NPS USE ONLY	
ENTRY NUMBER 71.2.44.0002	DATE 2/12/71

1. NAME

COMMON: **Woods-Gerry House**

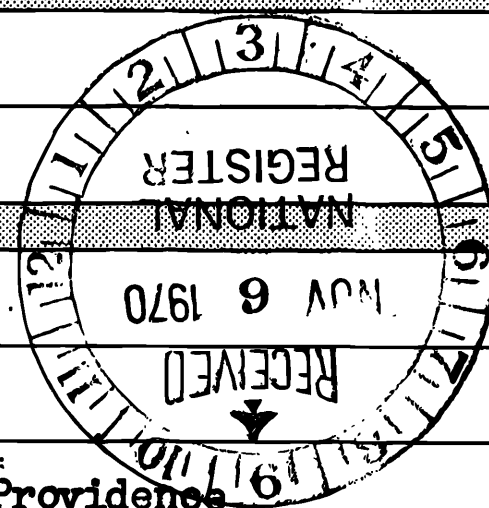
AND/OR HISTORIC: **Woods (Dr. Marshall) House**

2. LOCATION

STREET AND NUMBER: **62, Prospect Street**

CITY OR TOWN: **Providence**

STATE: **Rhode Island, 02906** CODE: **44** COUNTY: **Providence** CODE: **007**



3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
District <input type="checkbox"/> Building <input checked="" type="checkbox"/>	Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both <input type="checkbox"/>	Occupied <input checked="" type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress <input type="checkbox"/>	Yes: Restricted <input checked="" type="checkbox"/> Unrestricted <input type="checkbox"/> No: <input type="checkbox"/>
Site <input type="checkbox"/> Object <input type="checkbox"/>			

PRESENT USE (Check One or More as Appropriate)

Agricultural <input type="checkbox"/>	Government <input type="checkbox"/>	Park <input type="checkbox"/>	Transportation <input type="checkbox"/>	Comments <input type="checkbox"/>
Commercial <input type="checkbox"/>	Industrial <input type="checkbox"/>	Private Residence <input type="checkbox"/>	Other (Specify) <input type="checkbox"/>	
Educational <input checked="" type="checkbox"/>	Military <input type="checkbox"/>	Religious <input type="checkbox"/>		
Entertainment <input type="checkbox"/>	Museum <input checked="" type="checkbox"/>	Scientific <input type="checkbox"/>		

4. OWNER OF PROPERTY

OWNERS NAME: **Rhode Island School of Design**

STREET AND NUMBER: **2, College Street**

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

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: **City Hall**

STREET AND NUMBER: **Dorrance and Washington Streets**

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

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **2.1 acres**

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY: **Historic American Buildings Survey**

DATE OF SURVEY: **1962** Federal State County Local

DEPOSITORY FOR SURVEY RECORDS: **Library of Congress**

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

CITY OR TOWN: **Washington** STATE: **District of Columbia** CODE: **08**

SEE INSTRUCTIONS

STATE: COUNTY: ENTRY NUMBER: DATE: FOR NPS USE ONLY

7. DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

This house was built during the years 1860-1863 for Dr. and Mrs. Marshall Wood and was designed by the eminent architect Richard Upjohn, of New York. It is a free-standing rectangular town house (the largest in Providence) of brick with wood and sandstone trim and a slate roof. Its main block is 65 feet wide from north to south and 75 feet deep.

Inspired by Italian Renaissance design, as were other buildings being created by Upjohn at this time, it affords an interesting contrast with such irrefular, asymmetrical and heavily-trimmed buildings as his Edward King house built in Newport some twenty-two years earlier. The simplicity of detail, the continuing horizontal lines of belt-courses and the swell of the curving bay emphasise the mass of walls--executed in hard red Philadelphia brick, giving the dense surface wanted for simple monumentality. The severity of the building, essentially a smooth, almost square, form, is diminished in the east by the high curved bay, on the south by a porte-cochère and on the west by a one-storey Renaissance triple-arcaded porch or loggia extending almost the full width of the building. Subordinate to the main block, and not affecting its dominant mass, is a service wing of three reduced storeys, to the north.

The structure is covered by a low, hipped roof with a wide, shadowy overhang over simple, minimal brackets. The trim is of sandstone, and the flat belt-courses carry unbroken lines tightly around the building. The segmentally-arched French windows used throughout (which now have wrought-iron grilles) originally had generously projecting balconies of wooden fretwork carried on angular brackets, and a railing of similar fretwork design surmounted the west porch.

The main entrance was originally by way of the porte-cochère at the south. In 1931 access to this was closed off by a garden wall, and the dining-room in the ground floor of the eastern bay was altered to form a round, paved entrance lobby with cloakrooms, entered from a new doorway centred in the bay. Both the old porte-cochère entrance and the newer lobby open into a wide hall running from south to north through the house, with an open, three-storey stair-hall at its north-east end and the first-floor reception rooms grouped on either side--to east and west. This plan is repeated on the upper floors.

The interior finish is reserved, almost severe, with simple dado panelling and door architraves finished in walnut, except for one room in bird's-eye maple, on the first floor (where, however, some trim was painted in 1931); on upper floors the trim is similar, but has always been painted. An exception to this general simplicity is the richly carved wainscot of the stairwell. Throughout the house, mantelpieces are simply designed, generally of light-coloured marble, and without mounting elaboration.

SEE INSTRUCTIONS

Chambers

(See Continuation Sheet 6)



No:

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

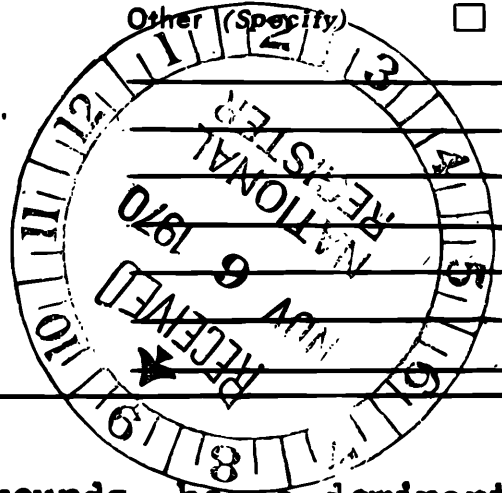
Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATE(S) (If Applicable and Known) **1860-1863**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

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

Handwritten notes: 8/83 STK, 8/83 STK



STATEMENT OF SIGNIFICANCE (Include Personages, Dates, Events, Etc.)

The Woods-Gerry House, together with its grounds, has a dominant and enhancing position in the hillside residential neighbourhood where it stands, much maintaining the unity of that neighbourhood. This it has done noticeably for more than a century and, under present ownership and plans, will do significantly in the future. (One regrets to state that "present ownership" had for some time contemplated demolition, which would have disintegrated a whole area, visually and in other ways.)

This house is a thing of pedigree, having been designed by the famous architect Richard Upjohn. It is one of four major commissions executed by him in Providence: two were churches (existing); two were large houses, of which this is the survivor. The Woods-Gerry House is of mid-XIX Century Italianate, rectangular, palazzo style and is to a degree concomitantly adorned; but it has distinction and sophistication beyond most examples of that style in its reticence of surface, its suavity of form and its adornment only "to a degree." Consequently it seems a more intellectual and considered design than many of its contemporaries and, in fact, many other residence designs by Upjohn himself. That much intellect and consideration were indeed involved has been found in the extensive correspondence between architect and client during the house's conception and construction. We have here a tangible piece of both local and national architectural history or development, an example of refinements in American architectural thought, taste and modelling.

Lately the house has provoked a warm interest and enthusiastic energies among a group of the--usually only avant-garde--faculty and students at the Rhode Island School of Design; through them it has been rescued from disuse and decay. This group initiated a program of repair and restoration, doing the labour themselves; and this progresses. The extent and results of their work and the intrinsic aesthetic and useful qualities of the house were demonstrated to the school's new administrators; interest was contagious; and the latter now intend to house

(See Continuation Sheet)

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

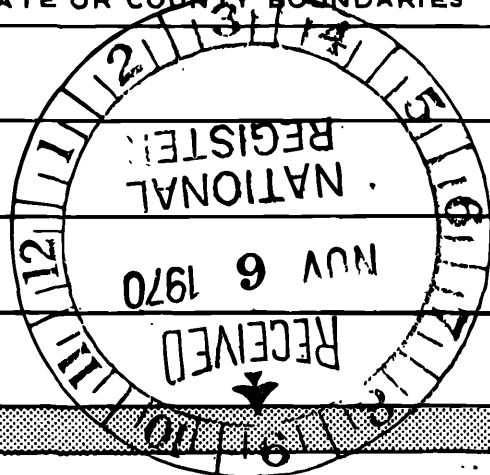
Cady, John Hutchins: The Civic and Architectural Development of Providence, 1636-1950 (Providence, 1957), p. 140.
 Upjohn, Everard M.: Richard Upjohn, Architect and Churchman (New York, 1939), p. 204.
 Providence Preservation Society: Second Street Festival (Guide) (Providence, 1960), pp. 28-29.
 Glass, Anita F.: Early Victorian Domestic Architecture on College Hill (Unpublished thesis for Department of Art, Brown University, Providence, 1960), pp. 27-33.

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 ONE ACRE		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
NW	Degrees Minutes Seconds 41° 49' 42"	Degrees Minutes Seconds 71° 24' 24"	Degrees Minutes Seconds ° ' "	Degrees Minutes Seconds ° ' "		
NE	41° 49' 42"	71° 24' 22"				
SE	41° 49' 40"	71° 24' 22"				
SW	41° 49' 40"	71° 24' 27"				

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

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE



11. FORM PREPARED BY

NAME AND TITLE:
Richard B. Harrington, Consultant

ORGANIZATION: **Rhode Island Historical Preservation Commission** DATE: **July 27, 1970**

STREET AND NUMBER:
State House, 90, Smith Street

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

12. STATE LIAISON OFFICER CERTIFICATION

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

National State Local

Name: *Frederick C. Williams*

Title: State Liaison Officer

Date: October 9, 1970

NATIONAL REGISTER VERIFICATION

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

Ann A. Connolly
 Chief, Office of Archeology and Historic Preservation

FEB 12 1971

Date _____

ATTEST:
William J. Swartz
 Keeper of The National Register

Date: **JAN 19 1971**

19/300200/4633300

SEE INSTRUCTIONS

OTM PCT
 1276 754 m

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE Rhode Island	
COUNTY Providence	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
91.2.44.0002	2/12/71

(Number all entries)

7. Description.

The house is situated close to the street on its east and north sides and is there protected by a wrought-iron fence between stone-capped piers. To the west, a long grass terrace or informal garden with trees and some green planting slopes down for a considerable distance. There are not now evidences of stables or other outbuildings, if such existed.

Following long occupancy by the Woods family, the house in 1931 became the property of Mr. and Mrs. Peter Goelet Gerry. They created the new east entrance and lobby, made two reception rooms at the west into one, changed the course of the driveway, installed some inner garden walls for privacy and substituted flat wrought-iron grilles at the windows in place of the former projecting balconies. During the Woods and Gerry ownerships the house and grounds were meticulously maintained.

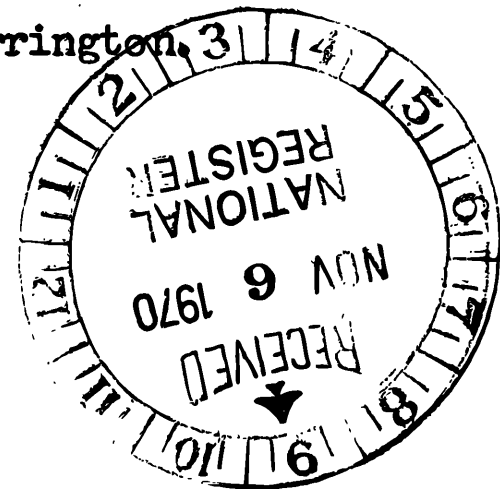
This property was acquired in 1959 by the Rhode Island School of Design, which then proposed to demolish the house--a move strenuously opposed locally and successfully obstructed over an eleven-year period. During this time the house was allowed to be constantly vandalised, although damage appears to have been confined mainly to broken glass, smashed locks, cracked panels, destroyed mantels and the disappearance of most of the inside window shutters. In 1970, after a change of mind partly persuaded by its own faculty and students, the School of Design has undertaken complete rehabilitation of this handsome house for exhibition-gallery use on the first floor, administrative and hospitable accommodations on the second and third floors.

Adapted from studies made by
Antoinette F. Downing, Anita F.
Glass, Osmund R. Overby.

8. Significance.

themselves in the Woods-Gerry House. This administration has promised to carry on the restoration and proper maintenance which this outstanding structure deserves. Thus saved, it can continue to be a building of use and one worthy of study and admiration, as it always has been.

Richard B. Harrington



PROVIDENCE QUADRANGLE
RHODE ISLAND
7.5 MINUTE SERIES (TOPOGRAPHIC)

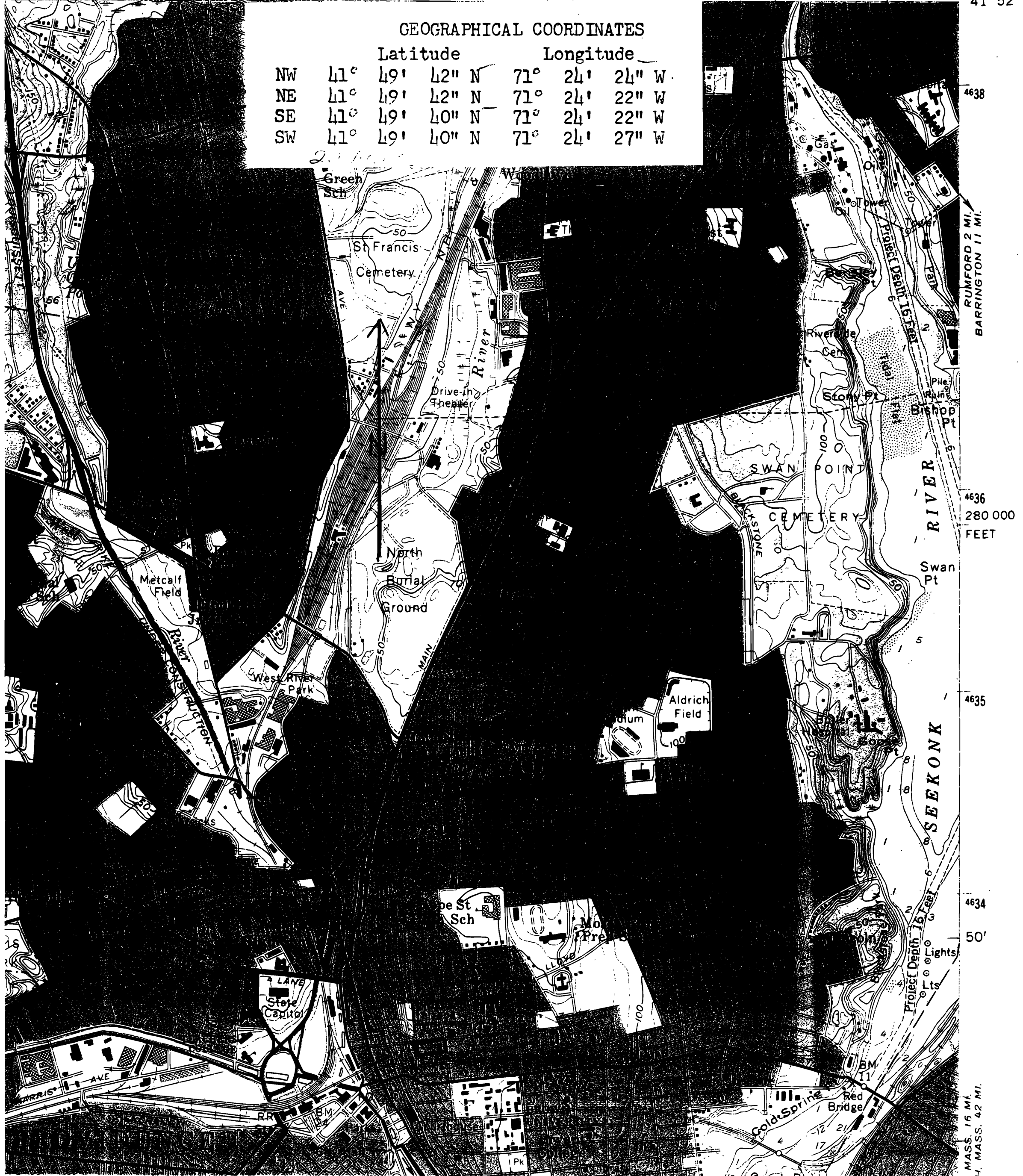
BOSTON, MASS. 40 MI.
SOUTH ATTLEBORO, MASS. 2.2 MI.
5300 FEET

71° 22' 30"
41° 52'

V NW 299 25' 300 WOONSOCKET 12 MI. LONSDALE 2.6 MI. 301

GEOGRAPHICAL COORDINATES

	Latitude			Longitude		
NW	41°	49'	42" N	71°	24'	24" W
NE	41°	49'	42" N	71°	24'	22" W
SE	41°	49'	40" N	71°	24'	22" W
SW	41°	49'	40" N	71°	24'	27" W



4638
RUMFORD 2 MI.
BARRINGTON 11 MI.
4636
280 000 FEET
4635
4634
50'
4633
MASS. 16 MI.
S. MASS. 42 MI.

6767
ATT