DRAFT

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Edgewood Historic District – Sally Greene Homestead Plats
Other names/site number: _____
Name of related multiple property listing:
Historic and Architectural Resources of the Edgewood Neighborhood, Cranston, RI
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: Fairview Avenue, Glen Avenue, Harbour Terrace, Hudson Place, Massasoit Avenue, and portions of Broad Street and Narragansett Boulevard
City or town: Cranston State: RI County: Providence
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant at the following level(s) of significance:

___national _x_ statewide ___local

Applicable National Register Criteria:

_x_ A ___ B _x_ C ___ D

Signature of certifying official/Title: **Date**

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	
District	X
Site	
Structure	
Object	

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
101	6	buildings
		sites
		structures
		objects
101	6	Total

Number of contributing resources previously listed in the National Register 0

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6. Function or Use
Historic Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling
DOMESTIC: multiple dwelling
COMMERCE/TRADE: specialty store

Current Functions
(Enter categories from instructions.)
DOMESTIC: single dwelling
DOMESTIC: multiple dwelling
COMMERCE/TRADE: specialty store

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE VICTORIAN/Queen Anne, Stick Style, Shingle Style
LATE 19th AND EARLY 20th CENTURY REVIVALS/Colonial Revival
LATE 19th AND EARLY 20th CENTURY AMERICAN MOVEMENT/Bungalow
MODERN MOVEMENT/Moderne

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Wood, brick, concrete, synthetic/vinyl, asphalt, and stone

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Edgewood Historic District – Sally Greene Homestead Plats (the District) encompasses about twenty-two acres in the Edgewood neighborhood of northeastern Cranston, Rhode Island. The district is bounded by Broad Street on the west and the Providence River on the east; the northern boundary runs along rear lot lines on the north sides of Glen Avenue and Harbour Terrace, while the southern boundary runs along rear lot lines on the south sides of Massasoit Avenue and Hudson Place. Interior streets within the district are Fairview Avenue and a short section of Narragansett Boulevard. This is a quiet suburban residential enclave of 107 properties, 101 of which are single-family dwellings, plus five that were originally built for two families, and one commercial building. The housing stock includes modest residences for middle-class families as well as imposing homes for well-to-do professionals and businessmen. Constructed between ca. 1900 and 1963, these houses exhibit the wide variety of architectural styles from that period, including Late Victorian, Colonial Revival, Dutch Colonial Revival, Bungalow, Four-Square, Ranch, and Moderne; as is common throughout Edgewood, elements of two or more styles were frequently mixed together. The district as a whole has excellent

integrity, as its street layout is intact and no buildings have been demolished since the end of the period of significance. Most buildings are well kept and in a good state of preservation, with 101 retaining sufficient integrity of location, setting, design, materials, workmanship, feeling and association to be considered contributing properties; the remaining six properties are non-contributing because of extensive alterations that have significantly diminished their integrity.

Narrative Description

The Historic District lies about four miles south of Downtown Providence; its two principal north-south streets, Broad Street and Narragansett Boulevard, are both well-traveled commuting routes between the Edgewood neighborhood and the capital city. Narragansett Boulevard is also an important landscape feature in Edgewood: a wide, tree-lined, 1.3-mile parkway extending from the Providence-Cranston city line southward to Ocean Avenue at Stillhouse Cove (a few blocks south of this district). Between these two main thoroughfares, the perpendicular cross streets are Glen Avenue and Massasoit Avenue; east of Narragansett Boulevard are three small cul-de-sacs, Harbour Terrace, Fairview Avenue, and Hudson Place.

The District's terrain is generally flat except for along its eastern edge, where a high bluff overlooking the Providence River slopes down to the water's edge. The entire district is within a 10 minute walk of the waterfront at scenic Stillhouse Cove, which likely contributed to its desirability for residential living. Sidewalks provide easy pedestrian access throughout, with tree belts between sidewalk and street.

Unlike some other historic districts in Edgewood, each individual street in the former Sally Greene Homestead was the subject of a separate residential subdivision plat:

Massasoit Avenue – Edward P. Taft Plat (1897); replatted as Narragansett Bay Plat (1900)
Hudson Place – Arthur T. Scattergood Plat (1905)
Fairview Avenue – not formally platted, but laid out ca. 1910
Glen Avenue – Hayward Plat (1912)
Harbour Terrace (1936)

Nonetheless, the overall street pattern follows an orthogonal grid, and most house lots have a rectangular configuration with their narrow ends toward the street; the typical lot had 40 to 60 feet of street frontage and about 4,000 to 6,000 square feet of land. Like most of Edgewood, the district assumed the form of a streetcar or early automobile suburb: mass transit, with direct service to Providence, had been available on Broad Street since the late 1860s, and the relatively generous lot sizes provided space for driveways and garages, which were increasingly demanded of new residential construction after about 1910, especially for middle-class and upper-middle-class homeowners. However, because the Broad Street (west) and southern boundaries of the district follow diagonal lines, and the river shoreline (east) is somewhat irregular, some house lots along the district edges have odd shapes or larger square footage. Most of the largest lots,

upwards of 10,000 or even 15,000 square feet, are located along the riverfront, where the unobstructed scenic views would have demanded a premium purchase price. Over time, various subdivisions, mergers, and property transfers between abutting owners produced today's wide variety of lot sizes ranging from about 3,300 to 25,000 square feet.[1]

All but one of the five different subdivision plats were recorded between 1897 and 1912, and the pace of development in the district was likewise very rapid: eighty percent (80%) of the Historic District's inventory (86 of 107 buildings) was constructed between ca. 1900 and 1920. Eight more houses were built in the 1930s, four in the 1940s, seven in the 1950s, and two in the 1960s, with full build-out achieved by 1963. No buildings have been demolished since then, although a few houses have been so substantially altered that they no longer contribute to the district's historic and architectural significance.

All residential and commercial buildings in the District are between 1 and 2-1/2 stories tall. The vast majority were constructed as single-family dwellings; only five were built as two-family houses (although, six single-family houses were later converted to two-family use, and three two-families now contain three dwelling units). Nearly all of the housing stock is wood-frame, typically clad in shingles or clapboards (some now covered in vinyl or aluminum siding), but there are a few examples of brick or stucco exterior walls. Foundations are mostly brick (some stuccoed), and typically raised a few feet above grade. Setbacks are generally moderate (typically, about 20 to 40 feet); each house has front, side, and rear yards.

Historic and Architectural Resources of the Edgewood Neighborhood, Cranston, Rhode Island (NR, 2009) contains an extensive discussion of the various housing types and architectural styles found in the neighborhood. The housing stock in this historic district is consistent with those findings, reflecting the wide variety of domestic architectural types and styles that were prevalent during the first half of the 20th century. The most common design influences were Late Victorian, Colonial Revival, and Prairie Style (mostly represented in very deep roof eaves), but examples of Bungalow, Four-Square, Cape Cod, Tudor Revival, English Cottage, Garrison Colonial, Ranch, and Moderne are also found here. As is the case in several other historic districts in Edgewood, design elements from two or more different styles were often mixed together in unique combinations reflecting the carpentry skills of the builder as well as the personal taste and finances of the homeowner.

All of the houses were constructed during a period when the automobile was becoming commonplace, so the District also contains 79 freestanding garages, most of which were built during the period of significance; moreover, approximately half a dozen houses built after 1930 have garages integrated within the massing of the house. Other outbuildings include a ca. 1882 barn (at 1952 Broad Street), which is the lone survivor of the few 19th-century structures that previously stood in this District.

[1] Today, the historic district has a total of 118 lots, 11 of which are side or rear yards or contain garages for adjacent houses.

The district's one commercial building at 1980 Broad Street (ca. 1918-1921) was occupied first by a small grocery store and later by the Edgewood Pharmacy, consistent with the type of neighborhood retail businesses that mixed in with housing on this primary thoroughfare.

INVENTORY

In this inventory, properties are listed alphabetically by street and in numerical order by address number. All houses were originally single-family dwellings unless otherwise noted. Buildings are considered contributing if they were constructed within the period of significance (1897-1963) and retain integrity (allowing for some degree of alteration). Buildings marked (NC) are designated non-contributing because they have been so altered that their integrity has been undermined.

A Note on Names, Dates, and Architects

Historic names for buildings and construction dates were primarily identified through research into four different types of records: city atlases and fire insurance maps dated 1851, 1870, 1882, 1895, 1917, 1921, and 1956; subdivision plats of various portions of the district dated between 1897 and 1936; city directories, first published in 1911, and often biannually after that; and property title cards. Limited deed research was also done, particularly for some of the District's earliest buildings; in some cases, deeds indicated that a lot had a building on it before city directories first listed the address, so the construction date in the inventory relates to the deed rather than the directory entry. Tax records and building permit records in Cranston dating before 1960 either are not available or not complete enough to be useful.

Buildings constructed by developers or contractors and then sold to owner/occupants are typically named for their first buyers (with the developer's or contractor's name noted elsewhere in the inventory). Rental properties are named for the property owner at the time of construction.

Research yielded few attributions to specific architects or building designers in the District (however, where the original owner of a building was identified in city directories as an architect or builder, it was presumed that he designed his own personal residence). District homeowners and builders had access to an extensive variety of house designs published in popular magazines and mail-order catalogues, but no documentation was found of specific designs being used in this District.

BROAD STREET

1952 WILLIAM H. CRANSTON HOUSE (1912-1913): Cape Cod with Colonial Revival details; west-facing; 1-1/2 stories; side-gable asphalt roof; vinyl siding and trim; brick foundation. Stands on a raised lot at the northeast corner of Broad Street and Glen Avenue. Three-bay façade with center entrance (flanked by wood multi-light sidelights) and paired windows. Secondary entrance in east end of south elevation. One-story, shed-

roof porch wraps around façade and the entire south elevation; the porch was present by 1921, but the concrete deck, wood railings and square posts are replacement elements. Large shed dormer on the front roof slope contains paired windows on either side of a single sash; similar dormer on rear roof slope. Two hip-roof bay windows on the north side, first floor. Most window sashes are vinyl, 6/1, double-hung replacements. The rear elevation, seen from Glen Avenue, features a large exterior brick chimney and a small, 1-story, hip-roofed secondary entrance enclosure. This house appears to have replaced an earlier dwelling, seen on historic maps of 1870, 1882, and 1895; an associated barn survives. William H. Cranston was a manager. *(Photo #7)*

Barn (ca. 1882): 1-1/2 stories, side-gable asphalt roof, clapboards; stands at the northeast corner of the lot; current function unknown.

Garage (ca. 1921): 1-story, hip roof, vinyl-sided; double-wide, single garage bay; stands behind/northeast of the house, between it and the barn.

1972 JOHN D. CRANSTON HOUSE (1917; altered): Dutch Colonial Revival and Bungalow elements; west-facing; 2 stories; cross-gable-and-gambrel asphalt roof; vinyl siding (vertical board on the first floor front) and trim; brick foundation. Two-bay façade with the main entrance set within a projecting enclosure sheltered under the front porch, which stretches across the entire façade and wraps around part of the north elevation. The porch has slightly tapered, short wood posts, grouped in pairs and triples, sitting atop brick plinths (wood railings between the plinths are not original). The unusual roof form (which does not appear to be original) combines a Bungalow-inspired gable roof that extends down to cover the front porch, with a tall front gambrel that overhangs the south elevation by several feet. Both first floor south windows are situated within wood "shadow boxes" (later alterations) tucked under the deep gambrel eaves. Two gabled dormers on the south. All windows are vinyl, 1/1, double-hung replacement sash. Brick chimney at the ridge of the gable roof. John D. Cranston was a grocer; in 1918 his store was located nearby at 1980 Broad St. (NC due to the extent of alterations.)

Garage (ca. 1921): 1 story, front-gable asphalt roof, wood novelty siding, one garage bay. Stands behind/southeast of the house.

1974 HELEN M. & CHARLES H. PAGE HOUSE (ca. 1911): Colonial Revival (altered); west-facing; 2-1/2 stories; side-gable asphalt roof; vinyl siding; brick foundation. Three-bay façade with entrance in the right-hand bay; the front door has sidelights with decorative muntins. One-story front porch, wrapping around the southwest corner, has a hip roof, Doric wood columns and wood railings. Two secondary entrances on the south elevation: the one at grade, underneath a small hip-roofed hood, appears to be original, while the other at the first-floor level (underneath the porch roof) probably replaced a window when the house was converted to two-family use. Windows are vinyl, 1/1, double-hung replacement sash. Most trim was removed or covered when the vinyl siding was installed. The attic level overhangs the second floor on all sides. Two pedimented,

gable-roofed dormers at the front. Brick chimney at the ridge. One-story projection at the rear, visible from Massasoit Ave. Now in two-family use. Charles H. Page was an undertaker, and worked in Providence.

Shed (ca. 1917): 1 story, front-gable asphalt roof, vertical board siding. Stands behind the house at the northeast corner of the lot, facing Massasoit Ave. An outbuilding appears in this location on 1917, 1921 and 1956 maps, suggesting it dates from ca. 1917.

1980 O'DONNELL BUILDING (ca. 1918; addition by 1921): Commercial building; west-facing; 1 story; flat roof with parapet; wood siding including panels, clapboards, and vertical boards; wood trim; concrete foundation. Sited at the southeast corner of Broad Street and Massasoit Avenue. Beveled northwest corner contains the entrance to one storefront, framed by wood, paneled pilasters; two additional entrances on the façade are similarly detailed. Entrance at south end of façade is recessed; the middle storefront entrance is not currently recessed, but may have been originally. All storefront doors have been replaced. Wood-framed picture windows of varying sizes have wood panels above and below; some of these elements may have been altered. Wood trim including bracketed cornice. One-story addition at the rear, built within a few years of the original construction, created an L-shaped footprint. Built by property owner Hugh V. O'Donnell to house three stores; its original tenants are unknown, but John D. Cranston (see 1972 Broad St.) had a grocery store here in 1918. The building presently contains two businesses.

FAIRVIEW AVENUE

3 RUSSELL T. & VIRGINIA K. McDOWELL HOUSE (1926-1927): Colonial Revival and Prairie Style elements; south-facing; 2 stories; hip asphalt roof with deep eaves; brick first floor, wood clapboards second floor; brick and wood trim; brick foundation. Standing at the northeast corner of Fairview Avenue and Narraganset Boulevard, the house has a massing consisting of a 2-story main block flanked by 1-story sunporches on both sides. The main block has a 3-bay façade with center entrance under a barrel-vaulted, bracketed hood, and triple windows containing 4/4-6/6-4/4 vinyl replacement double-hung sash. The sunporches contain groups of vinyl replacement multi-light casement windows; those on the west sunporch have heavier wood framing. The entire first floor, including both sunporches, is clad in brick veneer, which rises to small parapets at the front of each porch roof. A secondary entrance on the west elevation (facing Narragansett Blvd.) and sliding doors on the east elevation appear to be later alterations. Most second floor windows are paired vinyl 6/6. Exterior brick chimney on the west side. At the basement level of the façade, beneath the east sunporch, is a single-car garage (possibly original; seen on the 1956 map). Russell T. McDowell was a salesman.

7 SARAH H. & JAMES S. BARRY HOUSE (ca. 1910; altered after 1956), built by Annie Bel A. Barber: Dutch Colonial Revival; south-facing; 2-1/2 stories; front-gambrel asphalt roof with flared eaves; wood shingles and trim; brick foundation. A 1-story wrap-around porch with Doric wood columns and railings extends across the entire façade, beneath a hip roof, and along the east side, where it is tucked under the eaves of the gambrel roof. Two-bay façade, with paired windows at left on the first floor; the original main entrance may have been to the right, where a rounded bay window is now located (added after 1956). The present main entrance is located within a small, 1-story, hip-roofed addition on the west elevation, set well back from the façade. Shed dormers on both roof slopes. Windows are wood double-hung sash, in a mix of 9/1, 6/1, and 15/1 configurations. James S. Barry was a bottle manufacturer; his wife Sarah purchased this house from Annie Bel A. Barber, who evidently built it on speculation, in 1910.

Garage (by 1956): 1 story, front gable asphalt roof, wood frame, single garage bay facing east. Stands behind/northwest of the house, out of view from the street.

8 ANTHONY J. & STANISLAWA CWIEK HOUSE (ca. 1913-1917), built by Charles M. & Carrie S. Sisson: Colonial Revival elements; north-facing; 2 stories; side-gable (saltbox) asphalt roof; wood shingles and trim; brick foundation. Full-width, 1-story, integral porch on façade, with Doric wood columns and railings. Two-bay façade, with the main entrance at right (flanked by decorative sidelights), and a shallow bay window at left. Windows appear to be vinyl-clad, 6/1 double-hung replacement sash. Large hip-roofed dormer at front. Brick chimney at the ridge. Landscaping partly obscures views of the house from the street. This is one of six houses that the Sissons built speculatively on Fairview Avenue; it was sold in 1913 to Anthony J. Cwiek, a tailor, and his wife Stanislawa, who lived here until at least 1918.

Garage (by 1956): 1 story, front-gable asphalt roof, clapboards, double-width garage bay; stands behind/southwest of the house.

10 CHARLES M. & CARRIE S. SISSON HOUSE II (ca. 1917): Four Square; north-facing; 2 stories; hip asphalt roof; wood shingles and trim; brick foundation. Two-bay façade with main entrance at right (with sidelight on one side) and a first floor bay window at left. Full width, hip-roofed front porch wraps around part of the east elevation; its tapered square posts and railings are wood, but the railings are likely not original. Windows are mostly wood 1/1 double-hung sash (one second floor window on the east elevation has decorative muntins in its upper sash), and likely original. Hip-roofed dormers with paired windows on the east and west roof slopes. Brick chimney at the ridge. This is one of six houses that the Sissons built speculatively on Fairview Avenue; its original occupants are unknown, but it was sold in 1919 to Frank J. Dunn, a jeweler, and his wife Lillian, who lived here as of 1922. *(Photo #8)*

Garage (by 1956; altered after 1956): 1 story, hip asphalt roof, concrete block and wood shingles. Stands behind/southwest of the house at the end of the west driveway; no vehicular doors are visible from the street, so it may have been altered for some other use.

15 CHARLES M. & CARRIE S. SISSON HOUSE III (ca. 1917): Dutch Colonial Revival; south-facing; 2-1/2 stories; side-gambrel asphalt roof; wood shingles and trim; brick foundation. Two-bay façade, with the main entrance at left (flanked by sidelights with decorative muntins) and a wide bay window at right. A full-width, hip-roofed front porch wraps around the southeast corner; it has wood-shingled knee walls (instead of railings) topped by wood, Doric columns. Windows are wood, mostly 6/1 double-hung sash, although the bay window contains 8/1. Large shed-roofed dormer at front. Brick chimney at the ridge. This is one of six houses that the Sissons built speculatively on Fairview Avenue; its original occupants are unknown, but it was sold in 1920 to Charles Zickendrath, an office manager, and his wife Mabelle.

Garage (by 1956): 1 story, hip asphalt roof, wood shingles. Stands behind/northeast of the house, apparently oriented perpendicular to the house. No vehicular doors are visible from the street, but are presumably located on the west elevation, facing the driveway.

17 LOUISE R. & RUSSELL C. FALES HOUSE (ca. 1916), built by Charles M. & Carrie S. Sisson: Dutch Colonial Revival; south-facing; 2-1/2 stories; front-gambrel asphalt roof with deep eaves; wood shingles and trim; brick foundation. Two-bay façade, with the main entrance at left (flanked by sidelights with decorative muntins) and a wide bay window at right. A full-width, hip-roofed front porch wraps around the southeast corner; it has wood railings and groups of two and three wood Doric columns sitting atop brick plinths. Windows are vinyl replacement double-hung sash, 8/1 on the first floor, 6/1 and 1/1 on upper floors. Large shed-roofed dormers, topped by triangular dormers, on both the east and west roof slopes. Brick chimney at the ridge. This is one of six houses that the Sissons built speculatively on Fairview Avenue; it was sold in 1916 to Louise Rogers Fales and her husband Russell C. Fales.

Garage (by 1956): 1 story, jerkinhead asphalt roof, wood shingles, double-width garage door; stands behind/northeast of the house.

18 ADDIE P. BLODGETT HOUSE (ca. 1911), built by Charles M. & Carrie S. Sisson: Dutch Colonial Revival with Late Victorian elements; north-facing; 2-1/2 stories; front-gambrel asphalt roof; aluminum siding; brick foundation. Two-bay façade with the main entrance at right, flanked by wide single-light sidelights. A 1-story, hip-roofed porch (entered from the west) extends across the entire façade and wraps around the east elevation; it has decorative wood railings, and wood Doric columns grouped in twos and threes atop aluminum-sided plinths, and is partially screened in on the east elevation, near the rear of the house. Unusual for the Dutch Colonial Revival style, a small oriel window with a steep pyramidal roof projects from the second floor of the façade, supported by the

porch roof below and tucked under the eaves of the gambrel roof. Large shed wall dormer on the west elevation; two large gable-roofed dormers on the east roof slope. Windows are a mix of wood and vinyl replacement double-hung sash with varying muntin configurations. Much of the original wood trim was covered or removed when the aluminum siding was installed. Brick chimney at the ridge. This is one of six houses that the Sissons built speculatively on Fairview Avenue; it was sold in 1911 to Addie P. Blodgett, who subsequently recorded a 1912 plat map that shows this house.[2] Addie soon married Eugene P. Cardell, an inspector, and they lived here until 1930.

Garage (by 1921): 1 story, front-gable asphalt roof, vinyl siding, single garage bay; stands behind/southwest of the house.

19 CARRIE M. & CHARLES S. SISSON HOUSE I (ca. 1913): Two-family; Four Square; south-facing; 2-1/2 stories; hip asphalt roof with deep eaves; vinyl siding; brick foundation. Three bays on the first floor of the façade, with paired center entrances and a bay window at left. One-story, hip-roofed porch with wood Doric columns and turned-wood railings extends across the entire façade and east elevation. Two bays of windows at second floor front. Two-story bay window on the east elevation. Full-height, clipped-gable-roof ell centered on the west side contains a secondary entrance under a small hip-roofed hood. Hip-roofed dormers on the front, rear and east roof slopes. Most windows are vinyl replacement 1/1 double-hung sash. Two brick chimneys, one near the front and the other towards the rear of the house. Most trim was removed or covered when the vinyl siding was installed. Carrie M. Sisson and her husband Charles owned most of the land on both sides of Fairview Avenue in the early 20th century, and built six houses on the street, all eventually sold to other owners. The Sissons lived here only briefly, in 1913, then moved out of Cranston. They retained this house as a rental property until 1920. It currently has three dwelling units.

Garage (by 1917): 1-1/2 stories, hip asphalt roof, wood clapboards and shingles, off-center double width garage bay, hip-roofed wall dormer centered on the front roof slope contains a door that extends down below the roofline. May originally have been a carriage house. Stands behind/northwest of the house.

24 MYRON G. & ELIZABETH M. TUCKER HOUSE (1924-1925): Dutch Colonial Revival; north-facing; 2 stories; side-gambrel asphalt roof; wood shingles and trim; stuccoed foundation. Two-bay façade, with the main entrance at right. A 1-story, flat-roof, wood-shingled, enclosed porch stretches across the façade; originally open, the porch was enclosed sometime after 1956 and now has metal-framed storm windows and a metal storm door with sidelights and transom. Large shed dormer on the front and rear roof slopes. Rectangular oriel window on the east elevation, first floor. Windows are vinyl replacement 6/1 double-hung sash. Large stuccoed exterior chimney on the east

[2] Plat Card 199.

elevation; another small brick chimney at the ridge. Myron G. Tucker's business was cotton yarns.

Garage (by 1956): 1 story, front-gable asphalt roof, wood novelty siding, single garage bay; stands behind/southwest of the house.

26 CLARENCE A. & RHETTA J. GRIFFIN (1926-1927; altered by 1956?): Four Square; north-facing; 2 stories; hip asphalt roof with deep eaves and exposed rafter tails; wood shingles and trim; brick foundation. Two-bay façade, with the main entrance at right, and a triple window at left. A 1-story, hip-roofed projection extending off the northeast corner of the main block may be an addition (seen on the 1956 map); it has bands of vinyl replacement casement windows on both sides, while other windows are vinyl 1/1 double-hung replacement sash. Other more recent alterations include a 1-story, flat-roof porch on the façade and a 2-story porch on the east side, with a rooftop railing. A large hip-roofed, bracketed hood over the secondary entrance on the west side may also not be original. Exterior (painted) brick chimney on the east side. Hip-roofed dormer with exposed rafter tails on the west roof slope.

Garage (by 1956): 1 story, hip asphalt roof with deep eaves and exposed rafter tails, wood novelty siding, 2 garage bays; stands behind/southwest of the house.

30 HARRIET D. & ARTHUR J. LEVY HOUSE (1938-1939): Moderne; south-facing; 1 to 2 stories, flat roof, cast stone, minimal metal trim, concrete foundation. Consists of a 2-story central core with 1-story wings to the east and west, set back slightly from the plane of the façade. The main entrance is centered within the 1-bay-wide, 2-story core, underneath a semicircular, flat metal hood; a horizontal wood-frame picture window sits above the entryway on the second floor. The east wing has a group of four wood (possibly, casement) windows with horizontal muntins, topped by two transoms on the façade. At its rear, the east wing rises to two stories, with what appears to be a glass curtain wall overlooking a rooftop terrace. The west wing has a secondary entrance and a small group of three wood windows with horizontal muntins on the façade. A small 1-story, flat-roofed single-car garage is attached to and set slightly back from the west elevation and appears to be original. Arthur J. Levy was a lawyer. *(Photo #12)*

36 CLAUDE C. & ELSBETH B. BALL HOUSE (1938-1939): Colonial Revival; south-facing; 2 stories; hip asphalt roof; brick walls, trim, and foundation. Located on a waterfront lot beyond the east end of Fairview Ave., the house stands perpendicular to the street and is partially hidden behind extensive landscaping. Two-bay façade with the main entrance at left, within a flat-roofed projection that appears to have originally been a portico with fluted Doric columns and entablature, now enclosed with glass. A group of four vinyl-clad multi-light casements is to the right of the entryway; there are paired vinyl-clad 6/6 double-hung replacement sash on the second floor front. A 1-story hip-roofed sunporch (enclosed after 1956) is located on the east side. Eyebrow dormer

window on the front roof slope. Exterior brick chimney on the east side. Brick piers and wrought iron fencing stand along most of the west property line. Claude C. Ball was a judge of probate court, and a lawyer; he and his wife built this house after selling their previous home (demolished by 1938) and 3-acre estate at 1396 Narragansett Boulevard to I. Robert Hudson, the developer of Harbour Terrace. After she was widowed, Mrs. Ball built another house for herself at 25 Harbour Terrace.

Garage 1 (by 1956): 1 story, hip asphalt roof, brick, single garage bay; stands just west of the house, also facing south, and appears to be original.

Garage 2 (by 1956): 1 story, hip asphalt roof, brick, 2 garage bays; stands southwest of the house and across the street, facing north, on a separate lot (identified in city records as 31 Fairview Avenue, although it has no dwelling upon it).

GLEN AVENUE

12 J. MILTON & MILDRED E. LATHAM HOUSE (1930-1931; rehabbed ca. 2012): Colonial Revival; 2 stories; north-facing; side-gable asphalt roof (with saltbox profile on the west side); wood shingles and trim; brick foundation. The house stands at the southwest corner of Glen Avenue and Narragansett Boulevard. Five-bay façade on the first floor, with a center entrance framed by wood pilasters and topped with a leaded glass fanlight and pediment. Three bays on the second floor, with a Palladian window over the entryway containing vinyl replacement multi-light sash. Other windows are vinyl replacement double-hung sash, 6/9 on the first floor front and 6/6 elsewhere, except in the west bay window, which has vinyl multi-light casements and a triple window. One-story sunporch on the east side has vinyl replacement multi-light casement windows; flat, square pilasters; and a wood rooftop railing. Exterior brick chimney on the east. Former 1-story rear porch has been enclosed. During a recent renovation project, the wall materials and windows were replaced, and on the first floor of the façade, the height of window openings was increased. J. Milton Latham was a bond salesman.

Garage (by 1956): 1 story, front-gable asphalt roof, wood shingles, two garage bays; stands behind/southwest of the house, facing Glen Ave.

14 EDWIN & HANNAH SPEIDEL HOUSE (ca. 1918-1921): Dutch Colonial Revival with Shingle Style elements; 2-1/2 stories; north-facing; side-gambrel asphalt roof; vinyl siding and trim; brick foundation. Three-bay façade with a center entrance, framed with sidelights, and a 1-story bay window at left. A 1-story, integral porch with vinyl-sided knee walls topped with short wood Doric columns, grouped in pairs or triples, occupies the first and second bays of the facade. On the north roof slope are two dormers with steeply-pitched, flared gable roofs, flanking a 5-sided, flat-roofed oriel; a hip-roofed dormer sits above the oriel at the attic level. Windows are a mix of wood double-hung 8/8 and 6/6, and vinyl replacement 1/1 sash. One-story sunporch, set perpendicular to the

west side, has a rounded end, and vinyl replacement slider windows (not the original configuration) separated by wood pilasters. One-story addition at the rear. Two brick chimneys, one at the ridge and one behind it. Edwin Speidel, whose father had founded the Speidel Company in Germany, immigrated to Providence in 1904 with his brothers to establish Speidel USA, manufacturers of jewelry chains, watchbands, and other items. In 1937 (while still living in this house) Edwin succeeded his brother Albert as President of the Speidel Corporation. By the 1940s, Speidel was a national brand; two of its most famous products were the ID bracelet, introduced during the Korean War, and the Twist-O-Flex watchband, introduced in 1959. The company is still in business, now a division of Textron, Inc.[3]

Garage 1 (by 1921): small, 1 story, hip asphalt roof, wood shingles, single garage bay; stands behind/southeast of and close to the house.

Garage 2 (by 1921): 1 story, hip asphalt roof, wood clapboards, two garage bays; stands northeast of Garage 1.

15 MARY E. & THOMAS W. GILCHRIST HOUSE (ca. 1914-1916): Dutch Colonial Revival; 2-1/2 stories; south-facing; front-gambrel asphalt roof; wood shingles and trim; brick foundation. Two-bay façade with the main entrance at left, flanked by sidelights, and a bay window at right. One-story, hip-roofed porch extends across the façade and wraps around part of the east elevation; the porch (most of which is now screened in) has wood-shingled plinths separated by wood railings, with short Doric columns grouped atop the plinths in pairs or threes. Windows are vinyl replacement 8/1 and 6/1 double-hung sash. On the second floor of the east elevation, a tall projecting front-gabled wall dormer is flanked by two shed-roofed dormers; on the west side, a wall dormer is recessed between two shed dormers. Brick chimney at the ridge. Thomas W. Gilchrist was a lawyer.

Garage (by 1921): 1 story, hip asphalt roof, wood shingles, single off-center garage bay; stands behind/northeast of the house.

19 HAROLD H. & LENA W. REA HOUSE (1925-1926; altered after 1956): Dutch Colonial Revival; 2 stories; south-facing; side-gambrel asphalt roof; wood clapboards and trim; stuccoed (masonry) foundation. Two-bay façade with the main entrance at left, within a shallow shed-roofed projection; the door is framed with sidelights, pilasters and a leaded glass fanlight, and topped with a pediment. Triple window to the right of the entrance. Large shed dormer on the front roof slope with paired second floor windows; similar dormer at rear. One-story, shed-roofed rectangular bay window on the west side.

[3] Sources: http://www.speidel.com/magento/index.php/aboutus; https://en.wikipedia.org/wiki/Speidel. The Doran-Speidel Building (1912) at 70 Ship St. in Providence, is a contributing building within the Providence Jewelry Manufacturing Historic District (NR, 1985, amended 2008 and 2012).

Windows are mostly vinyl replacement 6/1 double-hung sash, but some wood 6/1 survive. One-story, flat-roofed porch on the east side was built after 1956. Brick chimney at the ridge. Harold H. Rea was an accountant.

21 MILDRED S. & WILLIAM J. KENT HOUSE (1917; altered after 1956): Late Victorian; 2-1/2 stories; south-facing; front-gable asphalt roof; vinyl siding and trim; brick foundation. This house may originally have been Shingle Style. Two-bay façade with the entrance at left and a bay window at right, both sheltered under a 1-story, hip-roofed front porch that wraps around most of the east side; the porch has vinyl-clad walls and thick vinyl-clad posts. Shallow rectangular oriel on the west side. Pedimented front gable at the attic level has a large, horizontal-rectangular recess with curved sides and two short columns in front of three windows. Gable-roofed dormers on the east and west roof slopes. Window sashes are all vinyl replacements, in a mix of 8/1 and 1/1 double-hung. Brick chimney at the ridge. William J. Kent was in the commercial travel business.

Garage (by 1921): 1 story, front-gable asphalt roof, vinyl siding, one garage bay and one pedestrian door (which may have replaced a second garage bay); stands behind/northwest of the house.

24 ARTHUR L. & GLENN E. NASON HOUSE (1922-1923): Four Square with Colonial Revival and Prairie Style elements; 2-1/2 stories; north-facing; hip asphalt roof with deep eaves, wide cornice and flat brackets; wood shingles and trim; brick foundation. Three bays across the first floor of the façade, with the entryway at right; two bays on the second floor. One-story, hip-roofed porch with wood Doric columns and railings extends across the façade and wraps around part of the east side, ending at a bay window. Shallow rectangular oriel on the first floor level, west side. Hip-roofed dormers on the north, east and west roof slopes. Windows are wood double-hung in a mix of 8/1, 6/1, and 4/1 configurations. Brick chimney on the rear of the roof. Very similar design to 32 Glen Ave., next door; this house is the better preserved of the two.

Garage (by 1956): 1 story, hip asphalt roof, wood shingles, two garage bays; stands behind/southwest of the house.

32 JOSEPHINE D. & ARTHUR W. MARTIN HOUSE (1912-1913; addition after 1956): Four Square with Prairie Style elements; 2-1/2 to 3 stories; north-facing; hip asphalt roof with deep eaves, wide cornice and flat brackets; wood shingles and trim; brick foundation. Three bays across the first floor of the façade, with the entryway at right, framed by sidelights; two bays on the second floor including an oriel at left. One-story, hip-roofed porch with wood-shingled walls and shingled square posts extends across the façade and wraps around part of the east side, ending at a bay window. Shallow rectangular oriel on the first floor level, west side. Hip-roofed dormers on the north and west roof slopes. Windows are vinyl replacement multi-light and 1/1 double-hung sash. Brick chimney on the rear of the roof. Originally a very similar design to 24 Glen Ave.,

next door. Sometime after 1956, a third story was added to the east side of the building, through the construction of a large hip-roofed, wood-shingled rooftop addition. The addition has vinyl multi-light casement windows, two of which are paired and topped by a fanlight window within a gabled wall dormer. The addition, while quite prominent when viewed from the east, is only minimally visible from the west, so the house's original architectural character is still discernible. Arthur W. Martin was a manager.

Garage (by 1956): 1 story, hip asphalt roof, wood shingles, two garage bays; stands behind/southwest of the house.

35 FLORENCE E. SCATTERGOOD HOUSE (ca. 1914-1917; addition before 1956): Four Square with Colonial Revival and Prairie Style elements; 2 stories; south-facing; hip asphalt roof with deep eaves; wood shingles and trim; brick foundation. Three-bay façade with the main entrance at left, under a full-width, flat-roofed porch with wood-shingled walls and slim colonettes, grouped in pairs or threes. Two bays on the second floor, with paired windows at right. Small triangular oriel with diamond-muntin casements on the west side, first floor. Hip-roofed dormer on the front roof slope has paired wood horizontal windows with diamond muntins. Other windows are a mix of wood and vinyl replacement 6/1 double-hung sash. Two-story hip-roofed addition on the east side (built before 1956) is slightly set back from the main façade, and has groups of three large vinyl fixed multi-light windows on the first floor, and triple windows (4/1-8/1-4/1) above. Brick chimney toward the rear of the house. Florence E. Scattergood constructed this house as rental property. The first tenants, Isaac W. Frankel, a manager in Providence, and his wife Jennie, bought the house in 1920 and lived here for several more years; they built the first of two garages.

Garage 1 (by 1921): small, 1-story, hip asphalt roof, wood novelty siding, single garage bay with paired hinged doors; stands behind/northwest of the house.

Garage 2 (by 1956): 1 story, hip asphalt roof, wood novelty siding, two garage bays; stands behind/northeast of the house.

37 ERNEST B. & GERTRUDE M. ARMSTRONG HOUSE (1932-1933; addition after 1956): Dutch Colonial Revival; 3 stories; south-facing; side-gambrel asphalt roof; brick at the first floor front, synthetic shingles elsewhere; brick and vinyl trim; brick foundation. Two-bay façade with the main entrance at right, under a gable-roofed, barrel-vaulted, Doric columned portico; the front door is surrounded by multi-light wood sidelights and a blind fanlight. To the left of the entryway is a wood picture window with narrow sidelights (possibly a later alteration). Large shed dormer across the front roof slope has paired vinyl replacement (fixed or casement) single light windows. Similar windows are found on both side elevations. An oriel is located on the east side, between the first and second floors. One-story, hip-roofed sunporch on the west side; all of its windows are vinyl single-light replacements, paired at the front, and a band of four small

horizontal sashes on the west. Exterior brick chimney on the west side; this was extended when the rooftop addition was built (after 1956). This addition raised the height of the house from 2 to 3 stories; occupying most of the main roof, it has a side-gable-roof, synthetic shingles, and a large picture window on its south face. Ernest B. Armstrong was a broker. (NC due to the extent of alterations.)

Garage (by 1921): 1 story, hip asphalt roof, vinyl siding, two garage bays; stands behind/northwest of the house. Originally built for the house next door at 41 Glen Ave.; ownership transferred at an unknown date.

40 EDITH H. & ARLNGTON G. POST HOUSE (1916-1917): Colonial Revival and Bungalow elements; 2-1/2 stories; north-facing; side-gable asphalt roof with exposed rafter tails; wood shingles and trim; brick foundation. Three-bay façade with center entrance, framed with sidelights; the doorway and one window are sheltered under a partially inset, shed-roofed porch with shingled walls and square posts (this porch appears to be original despite not being depicted on Sanborn maps). A triple window is situated to the right of the porch. On the second floor level, an oriel sits over the front door. Two front-gabled dormers with exposed rafter tails are located on the front roof slope. Windows are mostly wood 8/1 or 6/1 double-hung sash, although there are a few vinyl replacements. This house is taller than a typical bungalow, but elements of that form can be seen in the porch and in the deep eaves with exposed rafters on the main roof and dormers. Wood trim includes a belt course between the first and second floors. Chimney is not visible from the street. Arlington G. Post was a manufacturer of glazed papers.

Garage (by 1921): 1 story, hip asphalt roof, wood shingles, double-width garage bay; stands behind/southwest of the house.

41 EARLE & ELLEN M. ROTH HOUSE (1918; altered after 1956): Late Victorian and Colonial Revival elements; 2-1/2 stories; south-facing; side-gable asphalt roof; synthetic shingles; some wood trim; brick foundation. Three-bay façade with two-story bay windows in the first and third bays. Center entrance, framed by sidelights, set within a 1-story, flat-roofed porch that extends eastward from the west bay window and wraps around a portion of the east elevation. The eastern end of the porch has been enclosed with jalousie windows. Two pedimented-gable dormers on the front roof slope have paired windows. All the windows are vinyl 1/1 double-hung sash. Most trim was removed or covered when the synthetic shingles were installed, but the porch's wood, square Doric columns survive. Chimney is not visible from the street. (This house originally had a garage, which was later transferred to the ownership of the house at 37 Glen Ave., next door.) Earle M. Roth was in the real estate business.

44 EDITH L. & WILLIAM A. GILMAN HOUSE (1924-1925; altered after 1956): Bungalow; 1 story; north-facing; hip/jerkinhead asphalt roof with deep roof eaves; vinyl

siding and trim; concrete foundation. Three-bay façade with center entrance and a three-light picture window at left, both sheltered under a shallow-hip-roofed porch with triplets of square columns at each front corner, wrought iron railings, and a brick deck and steps. To the right of the porch is a triple window with vinyl replacement 1/1 double-hung sash; above this window, a large gable with a fanlight vent at the attic level sits on the front roof slope. Other windows are wood multi-light double-hung and casement sash. A 1-story, shed-roofed screen porch on the west side is a later alteration. Brick chimney toward the west end of the house. This house was designed as a mirror image of 48 Glen Ave., although some details vary. Mrs. Gilman owned both houses, and rented out the one next door. William A. Gilman was a corporate vice president in Providence.

Garage (by 1956): 1 story, jerkinhead asphalt roof, vinyl siding, single garage bay; stands behind/southeast of the house and appears to be original.

48 EDITH L. GILMAN HOUSE (1924-1925; porch addition after 1956): Bungalow; 1 story; north-facing; hip/jerkinhead asphalt roof with deep eaves; wood shingles and trim; stuccoed (probably concrete) foundation. Three-bay façade with center entrance and a triple multi-light casement window at right, both sheltered under a hip-roofed porch with large square brick columns at each front corner, and a brick deck and steps. To the left of the porch is a triple window with wood 6/1-8/1-6/1 double-hung sash. An eyebrow window with wood fanlight sash sits on the front roof slope. Large picture window on the west side elevation has wood multi-lights. Hip-roofed dormers on the east and west roof slopes. Other windows are wood multi-light double-hung sash. On the east side is a 1-story, gable-roofed porch with jalousie windows (added after 1956). Brick exterior chimney on the east side the house. This house was designed as a mirror image of 44 Glen Ave., although some details vary. Mrs. Gilman lived next door and rented out this house; its first tenants were Otto W. Munroe, a traffic manager, and his wife Almira.

Garage (by 1956): 1 story, front-gable asphalt roof, wood novelty siding, single garage bay; stands behind/southwest of the house and may be original.

51 ELSIE T. & ALBERT E. CROWELL HOUSE (ca. 1913-1917): Late Victorian and Colonial Revival elements; 2-1/2 stories; south-facing; front-gable asphalt roof; wood shingles and trim; brick foundation. Three-bay façade on the first floor (two bays on the second floor), with the main entrance at left, framed by single-light sidelights, and a secondary entrance in the third bay. One-story, hip-roofed porch with wood shingled walls and large square shingled posts extends across the façade and wraps around most of the east side; the porch is partly enclosed and also contains an entrance in its south front. Three-sided oriel window at the second floor front; hip-roofed rectangular oriel on the west side. Hip-roofed dormers on both side roof slopes. Windows are vinyl replacement 1/1 double-hung sash. Brick chimney at the ridge toward the rear of the house. Despite the multiple entrances on the façade, the house is still in single-family use. Albert E. Crowell was a salesman.

Garage (after 1956): 1 story, front-gable asphalt roof, wood novelty siding and vertical board siding, two garage bays; stands behind/northeast of the house.

55 OWEN J. & ETHEL M. WILLIAMS HOUSE (ca. 1919-1921; altered after 1956): Dutch Colonial Revival; 2 stories; side-gambrel asphalt roof; vinyl siding and trim; stuccoed (masonry) foundation. Three-bay façade with center entrance under a projecting, gable-roofed portico with tapered square wood columns; the front door is framed by wood sidelights. Windows on either side of the portico are paired. Large shed dormer on the front and rear roof slopes. One-story, hip-roofed sunporch on the east side (enclosed after 1956) has paired windows on its front and east elevations. Most windows are wood double-hung 6/1 sash. A rectangular oriel on the west side, first floor, contains a triple window with wood 6/1, flanked by wood 2/1 sashes with horizontal muntins. Exterior stuccoed (masonry) chimney on the east side. Sanborn maps indicate that the house was clad in stucco, originally. Owen J. Williams's profession was listed as "mantels" in the city directory.

Garage (by 1921): 1 story, hip asphalt roof, wood shingles (originally, stuccoed), two garage bays; stands behind/northeast of the house.

58 HOWARD L. & BERTHA C. STREETER HOUSE (1927); built by Edwin M. Caldwell: Dutch Colonial Revival; 2 stories; north-facing; clipped-side-gambrel asphalt roof; vinyl siding; stuccoed foundation. Two-bay façade with the main entrance at left under a slightly projecting, pedimented-gable portico with square wood columns; the door is framed with sidelights. To the right of the portico is a triple window. Large shed dormers on the front and rear roof slopes. Window sashes are vinyl replacement 6/1 double-hung sash. Most trim was removed or covered when the vinyl siding was installed. One-story, hip-roofed sunporch on the west side. Brick chimney at the ridge. This house is very similar to 60 Glen Ave., next door; both were built speculatively by Edwin M. Caldwell (see also 75 and 77 Glen Ave.).[4] Howard L. Streeter was in the insurance business.

Garage (by 1956): 1 story, hip asphalt roof, wood shingles, two garage bays; stands behind/southeast of the house.

60 EDWARD C. & MARTHA P. SOUTHWICK HOUSE (1927), built by Edwin M.Caldwell: Dutch Colonial Revival; 2 stories; north-facing; side-gambrel asphalt roof; vinyl siding; stuccoed foundation. Two-bay façade with the main entrance at left under a slightly projecting, hip-roofed portico with square wood columns; the door is framed with multi-light sidelights. To the right of the portico is a triple window. Large shed dormers on the front and rear roof slopes. Window sashes are vinyl replacement 6/6 double-hung sash. Most trim was removed or covered when the vinyl siding was installed. One-story,

[4] Edwin M. Caldwell also built several houses in the Aberdeen Plat Historic District.

hip-roofed sunporch on the west side. Brick chimney at the ridge. This house is very similar to 58 Glen Ave., next door; both were built speculatively by Edwin M. Caldwell (see also 75 and 77 Glen Ave.). Edward C. Southwick was a traffic manager.

Garage (by 1956): 1 story, hip asphalt roof, vinyl siding, two garage bays; stands behind/southeast of the house.

63 WALTER W. & ETHEL J. OSTERMAN HOUSE (1924-1925; altered after 1956): Four Square, with Colonial Revival and Prairie Style elements; 2 stories; north-facing; hip asphalt roof with deep eaves; wood clapboards and trim; stuccoed foundation. Two-bay façade, with the main entrance at left, framed by wood multi-light sidelights, and a bay window at right, all sheltered under a hip-roofed porch with wood Doric columns; the wood railings appear to be replacements. On the east elevation is a 1-story, hip-roofed sunporch; sometime after 1956, the front porch deck was extended across the front of the sunporch (using the same materials, including stone plinths under wood decking, and wood railings), and one of the sunporch's south-facing windows was converted to a doorway. Hip-roofed dormer on the front roof slope. Windows are vinyl replacement 6/1 double-hung sash; in the sunporch, these appear to have been installed over paired wood multi-light casements. Exterior brick chimney on the east. Walter W. Osterman was a lawyer.

Garage (by 1956): 1 story, hip asphalt roof, wood clapboards, two garage bays; stands behind/northeast of the house and appears to be original.

65 CORA B. & AUGUSTUS L. NEWMAN HOUSE (1926-1927; rear porch added after 1956): Dutch Colonial Revival; 2 stories; south-facing; side-gambrel asphalt roof; wood shingles and trim; stuccoed foundation. Standing at the northeast corner of Glen Ave. and Anstis St., the house has a two-bay façade with the main entrance at right, framed with multi-light sidelights and sheltered under a projecting, front-gabled portico with vertical board siding in the gable and decorative metal posts (likely not original). To the left of the entryway is a group of four windows, all vinyl replacement 1/1 double-hung sash. Large shed dormers across the front and rear roof slopes. Other windows are a mix of vinyl 1/1 and wood 6/1 (on the sides and rear); wood fanlight windows in the gambrel peaks. One-story, enclosed porch at the rear/northwest corner (built after 1956) protrudes slightly beyond the west elevation. Brick chimney at the ridge. Augustus L. Newman was a manufacturing jeweler.

Garage (by 1956): 1-story, hip asphalt roof, concrete block, single garage bay; stands behind/northeast of the house, facing west toward Anstis St.

66 ROGER F. & FLORENCE M. HORTON HOUSE (1926-1927): Colonial Revival; 2-1/2 stories; north-facing; side-gable asphalt roof; wood shingles and trim; concrete foundation. Three-bay façade with center entrance under a gable-roofed, barrel-vaulted

portico with Doric wood columns; the doorway is framed by wood multi-light sidelights, pilasters, and entablature. Windows are mostly wood 6/6 double-hung sash, but there is a group of wood multi-light casements windows on the west elevation, on the first floor toward the back of the house. Large, shed-roof dormer on rear roof slope, possibly a later alteration. Exterior brick chimney on the west elevation. One-story, shed-roofed addition at the rear (after 1956). Roger F. Horton was a salesman. *(Photo #9)*

Garage (by 1956): 1 story, side-gable asphalt roof; wood shingles; two garage bays; stands behind/southeast of the house, and appears to be original.

70 JAMES H. & ANNIE C. FERGUSON HOUSE (1930-1931): Dutch Colonial Revival; 2 stories; north-facing; side-gambrel asphalt roof; wood clapboards and trim; brick and concrete foundation. Three-bay façade with center entrance, framed by paneled sidelights, under a pedimented-gable portico with wood Doric columns. Triple windows on either side of the entryway. Large shed dormers across the front and rear roof slopes. One-story, side-gable-roofed sunporch on the west elevation. Exterior brick chimney on the west elevation; another brick chimney at the ridge near the east end of the house. Two-story, side-gambrel-roofed addition (built after 1956) on the east side is slightly shorter than, and slightly set back from, the main block, but otherwise was designed to match the house; it has a small pedimented-gable dormer with a 4-light single-sash window on its front roof slope. Other windows are vinyl-clad 6/1 sash. James H. Ferguson was a building contractor, and likely built his own residence.

Garage (by 1956): 1 story; side-gable asphalt roof; wood clapboards; double-width garage bay; stands behind/southeast of the house.

75 BENJAMIN E. & EVA M. COLLISON HOUSE (1926-1927), built by Edwin M. Caldwell: Dutch Colonial Revival; 2 stories; south-facing; clipped-side-gambrel asphalt roof; wood shingles and trim; stuccoed foundation. Standing at the northwest corner of Glen Avenue and Anstis Street, the house has a 2-bay façade with the main entrance at right, framed by paneled sidelights and set within a slightly projecting, gable-roofed, barrel-vaulted portico with wood Doric columns. To the left of the entryway is a triple window. Large shed dormers sit on the front and rear roof slopes. One-story, hip-roofed sunporch on the west side. Windows are vinyl replacement 6/1 double-hung sash. Brick chimney at the ridge. One of two houses next door to each other, and four total on this street, built speculatively by Edwin M. Caldwell and then sold to owner-occupants (see also 58, 60 and 77 Glen Ave.).

Garage (by 1956): 1 story; hip asphalt roof; wood shingles; two garage bays; stands behind/northwest of the house, facing east toward Anstis St.

76 DUNCAN L. & RUTH P. URQUHART HOUSE (1926-1927; altered after 1956): Colonial Revival and Prairie Style elements; north-facing; 2 stories; hip asphalt roof with

deep eaves; vinyl siding and trim; brick foundation. Two-bay façade with the main entrance at left within a flat-roofed projection that probably was originally an open portico (enclosed after 1956); the doorway is framed by pilasters which themselves are surrounded by vinyl siding. To the right of the entryway is a triple window with vinyl replacement 1/1 double-hung sash; similar windows are on the upper floor and sides. One-story, flat-roofed, square sunporch at the front northwest corner. Secondary entrance on the east elevation under a hip-roofed hood. Brick chimney at the ridge. Duncan L. Urquhart was an accountant.

Garage (by 1956): 1 story; hip asphalt roof; vinyl siding; two garage bays; stands behind/southeast of the house.

77 GRACE E. & INEZ F. ATKINS HOUSE (1928-1929), built by Edwin M. Caldwell: Colonial Revival; 2 stories; south-facing; side-gable asphalt roof; wood shingles and trim; stuccoed foundation. Three-bays on the first floor (two on the second), with centered main entrance framed by paneled sidelights and set within a slight projection, topped with a pedimented-gable-on-hip roof with decorative wood brackets. On either side of the entryway is a pair of windows. Large shed dormers sit on the front and rear roof slopes. Windows are mostly vinyl-clad replacement 6/1 double-hung sash; one horizontal single-light window on the east elevation has diamond muntins (this appears to be a replacement). One-story, hip-roofed sunporch on the west side. Brick chimney at the ridge. One of two houses next door to each other, and four total on this street, built speculatively by Edwin M. Caldwell and then sold to owner-occupants (see also 58, 60 and 75 Glen Ave.). Sisters Grace E. and Inez F. Atkins co-owned this property.[5]

Garage (after 1956): 1 story; front-gable asphalt roof; concrete and vertical board siding; off-center single garage bay; stands behind/northeast of the house.

80 E. GARDNER & EDNA K. JACOBS HOUSE (1926-1927): Colonial Revival elements; 2 stories; north-facing; side-gable asphalt roof with deep eaves; wood clapboards on the first floor and wood shingles on the second floor, wood trim; stuccoed foundation. Two-bay façade with the main entrance at left; the door is framed by multi-light wood sidelights and set within a shallow projection topped with a cantilevered pedimented gable. To the right of the entryway is a triple window with wood 4/1-6/1-4/1 double-hung sash. Second floor windows, with wood 6/1 sash, are paired on the façade. A pent roof with deep eaves sits between the first and second floors. One-story, hip-roofed sunporch on the west elevation, with narrow, 6/6 wood sash; an exterior brick chimney rises above the sunporch and penetrates the roofline. E. Gardner Jacobs was a corporate secretary.

Garage (by 1956): 1 story; hip asphalt roof; wood shingles; two garage bays; stands behind/southeast of the house.

[5] 1880 United States census.

83 JAMES W. & ADA A. COOPER HOUSE (1928-1929; altered after 1956): Bungalow with Colonial Revival elements; 1-1/2 stories; south-facing; side-jerkinhead asphalt roof; wood shingles and trim; brick foundation. Inset porch at west end of two-bay-wide façade, with brick walls and posts with concrete caps (likely a later alteration). Main entrance faces west into the porch. Groups of triple windows in both façade bays. Large shed dormer on the front roof slope contains two pairs of windows; similar dormer on rear. Shallow oriel on the west side, first floor. Windows mostly wood, 6/1 sash. Exterior brick chimney on the east side. James W. Cooper was a superintendent.

Garage (by 1956): 1 story; hip asphalt roof; concrete block; single garage bay; stands behind/northwest of the house.

84 EDWARD A. & VICTORIA T. HASKELL HOUSE (1928-1929): Dutch Colonial Revival; 2 stories; north-facing; side-gambrel asphalt roof; wood clapboards and trim; stuccoed foundation. Four-bay façade with the main entrance at right, sheltered under a gable roofed, barrel-vaulted hood. To the left of the doorway is a triple window with narrow, wood, 6/6, double-hung sashes; other first floor windows on the façade are wood 8/8. Large shed-roof dormers on front and rear slopes. Windows on the second-floor front and on the side elevations are typically wood 6/6. One-story, shed-roofed sunporch on the west side also has wood 6/6 windows. Brick chimney at the ridge near the west end of the roof. Edward A. Haskell was a dentist. *(Photo #10)*

Garage (by 1956): 1 story; hip asphalt roof; wood clapboards; two garage bays; stands behind/southeast of the house.

88 JEANETTE E. CARROLL HOUSE (1928-1929): Four Square with Colonial Revival elements; 2 stories; north-facing; hip asphalt roof with deep eaves; wood shingles and trim; stuccoed foundation. Two-bay façade with the main entrance at left, situated within a hip-roofed shallow projection; the front door has wood half-sidelights. To the right of the entryway is a triple window with vinyl replacement 4/1-6/1-4/1 double-hung sash. One-story, hip-roofed sunporch on the west elevation has narrow windows with vinyl 6/1 sash; other windows are likewise vinyl 6/1. Secondary entrance on the east elevation under a hip-roofed hood. Tall brick chimney on the west roof slope.

Garage (after 1956): 1 story; hip asphalt roof; wood clapboards; single garage bay; stands behind/southeast of the house.

91 DORIS F. & H. LEON LAYCOCK HOUSE (1928-1929): Dutch Colonial Revival; 2 stories; south-facing; side-gambrel asphalt roof with deep, flared eaves; wood clapboards at first floor, wood shingles above; wood trim; stuccoed foundation. Three-bay façade with center entrance under a gable-roofed, barrel-vaulted portico with wood Doric columns; the front door is framed with single-light sidelights. On either side of the

entryway, and on the second floor above it, are triple windows with vinyl replacement 1/1 double-hung sash (the side sashes are very narrow). Other windows are likewise vinyl 1/1. Large shed dormer on the front roof slope. One-story, flat-roofed (with skirt) sunporch on the west side has a similar triple window as seen on the façade; it also has a wood-shingled railing along the front roof edge. Exterior brick chimney on the west side. H. Leon Laycock was a salesman.

Garage (by 1956, change of use/altered late 20th c.): 1 story; hip asphalt roof; wood shingles (recently installed). Sliding glass doors in the single garage bay. Current function unknown. Stands behind/northeast of the house.

92 GEORGE C. & MARJORIE S. PLUMB HOUSE (1928-1929): Dutch Colonial Revival; 2 stories; north-facing; clipped-side-gambrel asphalt roof; wood shingles and trim; stuccoed foundation. Two-bay façade with the main entrance at left, within a shallow projection that has a gabled portico with square wood columns; the door is framed by multi-light sidelights. To the right of the entryway is a triple window. Large shed dormers on the front and rear roof slopes. One-story, flat-roofed (with skirt) sunporch on the west side. Windows are 1/1, double-hung, vinyl replacement sash. Brick chimney at the ridge. George C. Plumb was an engineer.

Garage (by 1956): 1 story; hip asphalt roof; wood shingles; 2 garage bays; stands behind/southeast of the house.

93 VICTOR & ALBERTINA C. ANDERSON HOUSE (1931-1932; altered after 1956): Four Square with Colonial Revival and Prairie Style elements; 2 stories; south-facing; hip asphalt roof with deep eaves; vinyl siding and trim; stuccoed foundation. Three-bay façade (two bays on the second floor) with center entrance set within a shallow projection that appears to have originally been an open portico, with a later, short wood railing on top of its flat roof; the modern replacement door is framed with single-light sidelights (alterations after 1956). Paired windows flank the entryway on first and second floors, with vinyl replacement 1/1 double-hung sash. Most other windows are likewise vinyl 1/1. One-story, flat-roofed sunporch on the west elevation has paired wood multi-light casement windows. Brick chimney at roof peak. Victor Anderson was a toolmaker.

Garage (by 1956): 1 story; hip asphalt roof; vinyl siding; single garage bay; stands behind/northeast of the house.

95 CLIFFORD G. & MARIAN C. PRIMEAU HOUSE (1928-1929; altered after 1956): Dutch Colonial Revival; 2 stories; south-facing; side-gambrel asphalt roof with deep eaves; vinyl siding and trim; brick foundation. Three-bay façade with center entrance under a front-gable-roofed, barrel-vaulted portico with wood Doric columns; the door is framed by wood paneled half-sidelights and topped by a broken pediment ornament. On either side of the entryway is a triple window, with vinyl replacement 4/4-6/6-4/4 double-hung sash. Large shed dormer on the front roof slope has a triple window in the center

(matching those on the first floor) with vinyl 6/6 sash to either side. One-story hip-roof sunporch on the east side has matching triple windows on its front and east elevations. A rooftop addition to the sunporch (after 1956) is slightly set back from but is the same height as the main block, mimics the profile and deep eaves of the original gambrel roofline, and features a triple window at the front. Another addition at the rear/northeast corner is 2 stories with a shed roof. Exterior chimney on the west side. Clifford G. Primeau was a manager. (NC due to the extent of alterations.)

Garage (by 1956): 1 story; hip asphalt roof; vinyl siding; 2 garage bays; stands behind/northwest of the house.

96 AUDREY FORREST HOUSE (1963): Ranch; two-family; 1 story; north-facing; cross-gable asphalt roof; wood clapboards and trim; concrete foundation. Stands at the southwest corner of Glen Avenue and Broad Street, with an L-shaped footprint and deep roof eaves. The section that parallels Glen Avenue faces north and has a four-bay-wide façade with a center entrance, paired windows to the right with vinyl replacement 8/8 double-hung sash, and a bow window to the left with wood multi-light casements; at far left is a single-bay garage integrated into the massing of the house. Other windows are vinyl 8/8, some paired. The section that parallels Broad Street (and with the address 1968 Broad) faces west, has a 3-bay façade with a center entrance, paired vinyl 8/8 windows to the right, and a bow window to the left with vinyl single-light casements. Other windows are vinyl 8/8. Brick chimney on the north roof slope. Audrey Forrest was a medical technician at Rhode Island Hospital. *(Photo #15)*

HARBOUR TERRACE

4 HOWARD S. & GRACE E. CONGDON HOUSE (1943): Colonial Revival; south-facing; 2 stories; side-gable asphalt roof; vinyl siding; wood and vinyl trim; brick foundation. Consists of a three-bay-wide main block with a one-bay-wide extension off its east end; though slightly shorter than and set back from the main block, this extension appears to be original. Main entrance is located in the easternmost bay of the main block, with paired windows to its left. The front door has a wood surround of pilasters and entablature; other trim is vinyl. Windows are wood double-hung 15/15 sash. The west elevation features a large exterior brick chimney and two bays of windows (paired on the first floor, left bay). One-bay-wide east elevation has paired windows on the first floor. Slight overhang at the attic level, and wood fanlights in the gable peaks. A short stone retaining wall runs along part of the front property line. Howard S. Congdon was a clerk at the General Fire Extinguisher Company.

Garage (by 1956; altered): 2 stories (the second floor is a later addition, set back from the edges of the original roof), side-gable asphalt roof, vinyl siding, two garage bays; vinyl-clad 8/8 windows on the second floor. The building has a posted address of 1398

Narragansett Blvd., so there may be living space on the second floor. Stands behind/northwest of the house, facing west.

7 I. ROBERT & ELSIE HUDSON HOUSE II (1938-1939): Tudor Revival; 2-1/2 stories; north-facing; front-gable asphalt roof; brick on the first floor, stucco with faux half-timbering and wood shingles on the upper floors; brick and wood trim; concrete foundation. Two-bay façade, with the main entrance at right, and a triple window at left; the second-floor level slightly overhangs the first. The west ell, 1-1/2 stories with side-gable roof, has a multi-light wood oriel window under a small hood on the first floor, and paired windows above; it also has a screened porch at the rear, tucked underneath the roofline. The east elevation features a secondary entrance under a shed-roofed hood, and three gabled wall dormers of varying size at the second floor level. Windows are mostly wood, 6/6, double-hung sash. A large ornamental brick exterior chimney stands in the recessed northwest corner between the main block and the ell. A 1-story, 1-bay, attached garage extends off the southeast corner of the house. It has a side-gable asphalt roof and brick and wood-shingled walls; it matches the house and appears to be original. I. Robert Hudson, a building contractor, was the developer of the Hudson Plat, which laid out Harbour Terrace. This is the second of three houses that contractor I. Robert Hudson built as his own residence over a 15 year period (see also 8 and 11 Harbour Terrace). It is also one of the most architecturally notable houses on this street. *(Photo #13)*

8 I. ROBERT & ELSIE HUDSON HOUSE III (1954): Cape Cod with Colonial Revival detailing; 1-1/2 stories; south-facing; side-gable asphalt roof; vinyl siding; concrete foundation. Three-bay façade with gable-roofed projecting center entrance; the front door is surrounded with wood pilasters and entablature. Wood 8/8 double-hung sash at the front, and 6/6 sash on the side elevations. Most trim was removed or covered when the vinyl siding was installed. Exterior brick chimney on the west elevation. A large shed dormer at the rear is likely a later addition. A former 1-story, side-gable-roofed attached garage extends off the northwest corner of the house and has been converted to living space; the original garage door was replaced with what appear to be vinyl, single-light casement windows above brick infill. This is the last of three houses that contractor I. Robert Hudson built for his own residence over a 15-year period (see also 7 and 11 Harbour Terrace).

11 I. ROBERT & ELSIE HUDSON HOUSE I (1938-1939): Colonial Revival elements; 2 stories; north-facing; hip asphalt roof; brick on the first floor façade and wood shingles elsewhere; brick and wood trim; brick foundation. Three-bay façade with recessed center bay; this is infilled at the first floor by a shed-roof, wood-and-glass vestibule containing a multi-light door with sidelights and decorative moldings. Bow windows, with wood 4/4 double-hung sash, flank the entrance bay. Other windows are vinyl replacement 6/6 and 8/8 sash. Exterior brick chimney on the east elevation. One-story addition at the rear protrudes beyond the southeast corner (this may be a former porch, enclosed after 1956). I. Robert Hudson, a building contractor, was the developer of the Hudson Plat, which laid

out Harbour Terrace. This is the first of three houses that he built for his own residence over a 15-year period (see also 7 and 8 Harbour Terrace).

Garage (by 1956): 1 story, hip asphalt roof, wood shingles, single off-center garage bay; stands behind/southwest of the house and appears to be original.

12 CHARLES H. & ELIZABETH A. MASON HOUSE (1959): Built by Elsie Hudson; Cape Cod-inspired; 2 stories; south-facing; cross-gable asphalt roof; wood shingles and trim; concrete foundation. Atypical of the Cape-Cod style, this house has a T-shaped footprint, with a 1-story, side-gable section facing Harbour Terrace and a 2-story, front-gable wing at its west end, with a second story that overhangs the first. Three-bay façade, with a single window in the west bay (in the 2-story wing); a projecting 1-story, center entrance enclosure, which is attached to the 2-story wing, with a flat, skirted roof with a rooftop railing of paneled wood and a single door flanked by wood pilasters; and a single window in the east bay. The main roofline descends to the first floor level east of the entryway; there is one front-gabled dormer on the front roof slope. Windows are wood double-hung sash, 8/8 at the first floor front, and 6/6 elsewhere. The east elevation has an exterior brick chimney and a first floor oriel window. A 1-story, front-gable-roofed, single-bay garage extends off the northeast corner. An extensive, 1-story rear addition is not clearly visible from the street. Elsie Hudson was the wife of I. Robert Hudson, the principal developer of the Hudson Plat (which laid out Harbour Terrace); she had this house built on speculation and then sold it to Charles H. and Elizabeth A. Mason.

15 MARY L. & JOHN R. MURPHY HOUSE (1950): Cape Cod; 1-1/2 stories; north-facing; side-gable asphalt roof; vinyl siding; brick foundation. Three-bay façade with center entrance, and an oriel window to the west of the door. The east bay is slightly shorter and set back from the main block. The oriel has wood double-hung sash, 8/8 flanked by 4/4; other windows are vinyl replacement 6/6 sash. Most trim was removed or covered when the vinyl siding was installed. Exterior brick chimney on the east side. Large shed dormer on the rear roof slope is a later alteration. One-story hyphen at the southwest corner (formerly an open porch; enclosed after 1956) contains a secondary entrance; attached to it is a 1-story, side-gable, single-bay garage. Mrs. Mary L. Murphy, widow of Thomas Murphy, co-owned this house with apprentice John R. Murphy, presumably her son.

16 LEWIS D. & BARBARA S. TYLER HOUSE (1938-1939; garage addition by 1956): Colonial Revival; 2 stories; south-facing; side-gable asphalt roof; wood clapboards and trim; brick foundation. Five-bay façade with center entrance under a flat-roofed portico with wood Doric columns; the front door has wood-paneled sidelights. Windows are vinyl-clad replacement 6/6 double-hung sash; a triple window centered at the second floor level has narrow 2/2 side sashes with horizontal muntins. Three gabled dormers on the front roof slope have 4/4 windows. Wood trim includes corner boards, fascia, and keystone lintels over the first floor windows and the second floor center window, on the facade. A flat-roof, 2-story addition extends off the west end of the rear elevation. A

former rear porch (enclosed after 1956) at the east end of the rear elevation now forms a 1-story hyphen connecting to a 1-story garage addition (built by 1956) which faces east and has a side-gable asphalt roof, wood-clapboard siding, and two garage bays framed by brick piers. Lewis D. Tyler was a salesman.

19 ANNA E. HOLMES HOUSE (1954): Garrison Colonial; 2 stories; north-facing; side-gable asphalt roof; synthetic shingles; wood trim; concrete foundation. Three-bay façade with center entrance consisting of a wood, paneled door with pilasters, flanked by oriel windows; the second floor level overhangs the first. Windows are vinyl replacement double-hung sash in a mix of 8/8, 6/6, and 4/4 configurations. Exterior brick chimney on the east elevation. One-story porch at the rear connects to the corner of the garage.

Garage (by 1956): 1 story, side-gable asphalt roof, synthetic shingles, single garage bay with hinged, paired doors; stands behind/southwest of the house.

24 G. WILLIAM & MYRTLE MAE SCHMIDT HOUSE (1941-1942): Tudor Revival; 2 stories; south-facing; side-gable asphalt roof; brick on the first floor; stucco with faux half-timbering and wood wavy-edged clapboards on the upper floors; wood and brick trim; brick foundation. Three-bay façade with full-height, front-gable, projecting center pavilion flanked by gabled wall dormers. Main entry located in center pavilion, and consists of a vertical-plank wood door set within a flattened-arch surround. Second floor level slightly overhangs the first floor, at the front. Windows on the façade, first floor are paired wood 8/8 double-hung sash; the upper floor windows are wood 6/6 sash. Oriel window on the west elevation, first floor. One-story, hip-roofed screened porch extends off the east elevation. Two-bay garage in the basement level, beneath the screened porch and the east bay of the main block. Chimney is not visible from the street. The house stands on a sloping, raised lot, a full story above street level at its east end; the west side of the driveway is lined with a brick retaining wall. G. William Schmidt was a salesman.

25 ELSBETH B. BALL HOUSE (1954): Ranch; 1-story; north-facing; front-gable asphalt roof with deep eaves; wood clapboards and trim; concrete foundation. Two-bay north façade featuring a group of three multi-light wood casement windows at right, and a vinyl replacement 1/1 double-hung sash at left. The main entrance, which faces west, is tucked inside a small, inset porch at the northwest corner, which has a modernist wood screen on its north side. Windows are mostly vinyl 1/1. Brick chimney at the ridge. The house stands on a sloping, raised lot, with a fully exposed basement on the east side containing a single-car garage; the garage door is sheltered under a shed roof. Elsbeth B. Ball was the widow of Claude C. Ball (see 36 Fairview Avenue); she bought this property as a vacant lot from Edward E. Ball, who lived next door and presumably was her relative (see 27 Harbour Terrace).

27 EDWARD E. & ANITA BALL HOUSE (1950; substantially altered after 2011): Prairie Style influences; 2 stories; north facing; cross-hip asphalt roof; wood clapboards and

trim; concrete foundation. The L-shaped footprint, roof form, deep eaves, and fenestration pattern on the façade, including the basement-level garage, are remnants of the original 1950s design, but numerous major alterations have undermined its historic character. The main entrance, roughly centered on the façade, was modified with a simple flat roof over the recessed doorway, and flush wood siding that contrasts with the surrounding clapboards. The former double-hung windows were replaced with fixed single-lights (in some cases, window openings were also resized). The previous double-width garage door (basement level, east end) was replaced with what appears to be a wood-mullioned glass curtain wall; the previous shed roof over the garage door was also replaced with a flat roof similar to that over the front main entry. A 1-story, flat-roofed addition was built on the west side. An entrance on the east side was set back from its original location and is now sheltered under flat-roofed portico that is integrated into an extensive terrace/deck. The stone material comprising the east foundation, the steps leading to the east entrance, and the terrace wall does not appear to be original, but was installed prior to 2011. Edward E. and Anita Ball bought this property as a vacant lot from Elsbeth B. Ball, to whom Edward was presumably related (see 25 Harbour Terrace); they lived here until 2011. (NC due to the extent of alterations)

28 WHEATON H. & MARIE M. HUTCHISON HOUSE (1941): Garrison Colonial; 2 stories; south-facing; side-gable asphalt roof; brick on the first floor front, vinyl siding elsewhere; brick foundation. Three-bay façade with recessed center entrance; the recess is lined with wood panels. Second floor level slightly overhangs the first. Oriel window on the west elevation. Windows are vinyl replacement 8/8 double-hung sash. One-story, hip-roofed screened porch extends off the east elevation and has wood posts and railings. The porch sits on top of a 1-story, brick, single-car garage at the basement level. Brick and wood trim on first floor front; most other trim was removed or covered when the vinyl siding was installed. Exterior brick chimney on the east elevation. Wheaton H. Hutchison was a salesman.

32 FRANCES G. & LAWRENCE W. BISHOP HOUSE (1941-42), built by I. Robert & Elsie Hudson: Tudor Revival elements; south-facing; 3 stories; side-gable asphalt roof; brick at first and second stories; third story displays a variety of patterned-brick panels divided by faux half-timbering, as well as a wood-shingled, projecting center bay with brackets on the facade; stucco with faux half-timbering in the east gable peak; wavy-edge, wood clapboard siding in the west gable peak; brick and wood trim; brick foundation. This is the tallest house on this street; the eastern one-third of its massing is slightly shorter and set back. Three-bay façade; the center entrance features a flattened-arch wood surround. An integral single-car garage is located to the left of the entryway. Most windows are wood double-hung 8/8 or 6/6 sash; oriels on both east and west elevations contain wood multi-light fixed or casement windows, respectively. Brick trim includes belt courses between floor levels, and (unusual for the Tudor Revival style) keystone lintels over the first and second floor windows as well as the garage door. Brick chimney on the rear roof slope. I. Robert Hudson was the developer of the Hudson Plat,

which laid out Harbour Terrace; he and his wife Elsie built this house and then sold it to Frances Gray Bishop, wife of Lawrence W. Bishop.

36 PAUL G. & PRISCILLA E. EVERSON HOUSE (1950; altered between 1956 and ca. 2014): No style; 2-1/2 stories; west-facing; side-gable asphalt roof; wood clapboards and stone veneer; foundation not visible. The house stands perpendicular to the cul-de-sac end of the street. Three-bay façade with the main entrance at the right, sheltered under a flat-roofed, columned portico, likely a later alteration. The roof of the original house appears to have been raised a full story, and now slightly overhangs the first floor; the original roofline still visible on the south side. Windows are a mix of wood 6/6 and 1/1 double-hung sash, along with some modern single-light windows on the south side, where a 1-story ell, which was previously living space, now holds a two-car garage. One-story addition and pergola on the east side are also later alterations. Ca. 2014, stone veneer was applied to the first floor of the façade as well as the entire garage, and a shed dormer was added to the east roof slope. (NC due to the extent of alterations.)

HUDSON PLACE

11 JOSEPH A. & GERTRUDE C. BULLARD HOUSE II (1939-1940): Garrison Colonial; 2 stories; north-facing; side-gable asphalt roof with gable-end cornice returns; rusticated brick on the first floor front (wrapping around the corners), wood shingles elsewhere; wood and brick trim; brick foundation. Three-bay façade with the entrance at left; entry consists of a single, wood door with a single, diamond-paned window and oversized hinges, set within a slightly recessed, wood surround. Second-floor level slightly overhangs the first. Windows are wood 8/8 and 6/6 double-hung sashes. Exterior brick chimney on the west elevation. Two-story addition at east end of rear elevation was originally 1-story; expanded sometime after 1956. The Bullards lived nearby at 18 Hudson Place, and rented this house to tenants; its first occupants were Perry W. & Gertrude C. MacDonald. *(Photo #14)*

Garage (by 1956): 1 story, front-gable asphalt roof, single garage bay; stands behind/southwest of the house.

14 FRANCIS & LILLIE P. WESTGATE HOUSE (ca. 1909; altered after 1956?); built by Charles S. & Carrie M. Sisson: Shingle Style with Colonial Revival elements; 2-1/2 stories; south-facing; broad massing; front-gambrel asphalt roof with flared eaves; wood shingle siding and trim; brick foundation. Two-bay façade with the main entrance in the west bay, under a gable-roofed, barrel-vaulted, Doric-columned portico. A 1-story, flat-roofed sunporch projects from the east end of the façade. Two triangular oriel windows at the second floor front. On the east and west elevations, large bay windows are tucked underneath the roof's very deep eaves. Large shed dormers with eyebrow windows on their roofs on both side roof slopes. Windows are wood 6/6 and 8/8 double-hung sash. Exterior brick chimney is centered on the façade. Open porch at the northeast corner of

the house, tucked under the roof eaves. The 1956 map shows a full-width front porch, which does not presently exist; and a bay window on just the east elevation. If the map is correct, then the entrance portico, front sunporch, and west elevation bay window are alterations, but still consistent with the overall Shingle/Colonial Revival style. *(Photo #5)*

Garage (by 1921): 1 story, side-jerkinhead asphalt roof, wood shingles, two garage bays; stands behind/northeast of the house.

15 MARY A. & CHARLES R. THURSTON HOUSE (ca. 1905-1911): Dutch Colonial Revival with Late Victorian elements; 2-1/2 stories; north-facing; front-gambrel asphalt roof with flared eaves; wood clapboards on the first floor, wood shingles on the upper floors; wood trim; brick foundation. Two-bay façade with the main entrance at right, consisting of double doors within a projecting enclosure. To the right of the entryway, the northwest corner of the house is beveled and contains a wood double-hung window with decorative muntins in its upper sash. A flat-roofed, full-width front porch with wood Doric columns and wood railings wraps around the east side elevation, sheltering a bay window there. Windows are wood double-hung, some with decorative muntins in the upper sashes, some 1/1 (which may be replacements). Shed dormers on both east and west roof slopes. Secondary entrance on the west elevation under a shed hood. Brick chimney on the west roof slope. Charles R. Thurston was the city editor for the *Providence Tribune* newspaper. In 1925, the Thurstons sold this house to their neighbors, the Bullards (see 18 Hudson Place), who then used it as rental property.

Garage (by 1956): 1 story, hip asphalt roof, wood clapboards, single garage bay; stands behind/southwest of the house.

16 SYDNEY L. TURNER HOUSE (ca. 1908), built by Arthur T. Scattergood: Dutch Colonial Revival with Late Victorian elements; 2-1/2 stories; south-facing; front-gambrel asphalt roof with flared eaves; wood clapbaords on the first floor, wood shingles on the upper floors; wood trim; brick foundation. Three-bay façade on the first floor, with the main entrance within a projecting bay at left; the doorway is flanked by decorative sidelights and the corners of the entry are beveled, each containing a wood double-hung window with decorative muntins in its upper sash. One-story, flat-roofed porch with wood Doric columns, railings, and cornice brackets extends across the entire façade and most of the east elevation. Triangular bay window on the first floor of the façade; an oriel window sits above it on the second floor. On the west elevation is a rectangular oriel on the first floor and a triangular oriel on the second floor. Window sashes are wood, double-hung, with either decorative muntins in the upper sashes or 1/1; there is a triple window on the east elevation, first floor. Shed-roofed dormers on both sides are topped with gabled dormers at the attic level, which feature a slight overhang at the peak of the gable; similar overhang in the peak of the front-gambrel roof. Chimney is not visible. Scattergood was the developer of Hudson Place; Sydney L. Turner was not listed in the

first city directory of 1911, but he sold the house that same year to Ernest L. Sprague, a corporate secretary.

18 JOSEPH A. & GERTRUDE J. BULLARD HOUSE I (1924-1925; south addition after 1956): Colonial Revival; 2 stories; west-facing; hip asphalt roof with deep eaves; wood shingles and trim; brick foundation. The house is set well back from the east end of Hudson Place. Three-bay façade with center entrance under a flat-roofed, Doric-columned portico; wood sidelights flank the front door. Wood shingles appear to have been installed fairly recently and may have replaced or covered original clapboards. Windows are vinyl replacement 8/1 double-hung sash. A 2-story wing on the south side is a later addition which enlarged an original 1-story section toward the rear of the house; this addition is slightly set back from the façade, and features a band of three small 4-light square (wood or vinyl-clad) windows on the first floor, and a 4/1 vinyl replacement window on the second floor. A porch, not visible from the street, is located on the rear elevation, overlooking the Providence River to the east. Hip-roofed dormer on the north roof slope; brick chimney on the south. Joseph A. Bullard was a manager; he and his wife also purchased the house next door in 1925 (see 15 Hudson Place) as rental property, and later built another rental house nearby (see 11 Hudson Place).

Garage (by 1921): 1 story, hip asphalt roof with cupola, wood shingles, double-width garage bay; small 1 story shed-roofed addition on its east side; stands in front of/south of the house, facing north. This garage was originally built for the house at 15 Hudson Pl by its then-owners, the Thurstons.

20 EDWARD A. & SYLVIA HEWITSON HOUSE (ca. 1906-1911): Dutch Colonial Revival with Shingle Style elements; 2-1/2 stories; side-gambrel asphalt roof; wood shingles and trim; brick foundation. Set well back from the east end of Hudson Place, the house is oriented toward the Providence River to the east, with a full-width porch, not visible from the street, on its east elevation. West elevation includes a large, full-height, central, cross-gambrel and a 2-story, shed-roof projection at the north end. An entry, consisting of a single door flanked by wood multi-light sidelights, is in the east end of the north elevation. The fenestration pattern on this elevation is irregular, and includes two pairs of narrow vinyl-clad 4/1 windows on the first and second floors, as well as 6/1 vinyl-clad double-hung replacement windows of varying sizes and proportions, some paired. Large, shed-roof dormer with a band of windows on east roof slope. Exterior brick chimney on the south side. Edward A. Hewitson was a brassfounder.

Garage (after 1956): 1 story, cross-gambrel asphalt roof, wood shingles, single garage bay. Stands in front of/west of the house, and matches its design details, but is not original.

22-24- CLARENCE B. & AGNES J. ROEHR HOUSE (1920-1921; altered after 1956):

26 Colonial Revival elements; 2-1/2 stories; hip asphalt roof with deep eaves and flat brackets; wood clapboards on the first floor and wood shingles on the upper floors; wood trim; brick foundation. Set well back from (and northeast of) the east end of Hudson Place, the house is oriented toward the Providence River to the east, with a full-width, 2-story, mostly open porch, not visible from the street, on its east elevation. The house was built as a 2-family, with entrances facing south (largely obscured from view from the street) and west. The south elevation has a 2-story bay window at left, an entryway under a flat-roofed portico with square wood columns and topped with a wood railing, and a 2-story projection at right. The existing porch on the east elevation originally wrapped around the south side of the house; the projection appears to be an alteration of this porch. The west elevation has an off-center entryway sheltered under a similar portico as on the south. A southeast corner tower shown on historic maps no longer exists. Windows are vinyl replacement 6/1 double-hung sash. Hip-roofed dormer on the west roof slope; gabled dormers on the north and south; 5-sided dormer on the east. Two brick chimneys on the south roof slope. The house now contains three dwelling units.

Garage (by 1921): 1 story, hip asphalt roof, two garage bays plus a pedestrian door; stands west of the house, facing south.

MASSASOIT AVENUE

59 CATHERINE MEYER HOUSE (ca. 1904-1911): Late Victorian and Colonial Revival elements; 2-1/2 stories; south-facing; side-gable asphalt roof; wood clapboards and trim; brick foundation. Two-bay façade with the main entrance at left and a bay window at right, both sheltered under a 1-story, shed-roofed, full-width front porch with Doric wood columns (the wood railings appear to be replacements). Shed dormer on the front roof slope interrupts the roofline and rests on the porch roof below. Wood 6/1 double-hung windows. Brick chimney at the ridge. Catherine Meyer, a widow, evidently built this house after her husband John had died.

Garage (by 1956): 1 story; front-gable asphalt roof; single garage bay with paired hinged doors; stands behind/northeast of the house.

60 HARRIET E. & RANDALL B. SWEET HOUSE (ca. 1903-1911): Late Victorian and Prairie Style elements; 2-1/2 stories; north-facing; hip slate roof with deep eaves and flat brackets; wood clapboards and trim; brick foundation. Three-bay façade on the first floor (two bays on the second floor) with center entrance, and a triangular bay window at right. A 1-story, flat-roofed wrap-around porch extending across the front and most of the east side has deep eaves with flat brackets, wood Doric columns and wood railings. Bay window at the first floor, east side (north of the porch); oriel windows at the second floor, above the doorway and on the west side. Five-sided dormer with conical roof, deep bracketed eaves on the front roof slope; pedimented-gable dormers with bracketed eaves on the east and west sides. Windows are mostly vinyl replacement 8/1 and 6/1 double-

hung sash, but some wood 6/1 still survive in the east bay window. Brick chimney on the west roof slope. Now in 2-family use. *(Photo #2)*

Garage (after 1956): 1 story; front-gable asphalt roof; wood clapboards; single garage bay with an elliptical-arched opening; stands directly west of the house next to a secondary entrance.

63 EMMA H. & ARNOLD A. TAFT HOUSE (ca. 1907-1911): Dutch Colonial Revival with Late Victorian elements; 2-1/2 stories; south-facing; cross-gambrel asphalt roof; wood shingles and trim; brick foundation. Three-bay façade on the first floor (two bays on the second floor), with off-center entrance and a bay window at right. An integral porch with square wood Doric columns and wood (replacement) railings extends across the entire façade and wraps around the southeast corner, where it terminates in a half-octagon. In the front gambrel is a pair of oriel windows at the second floor, with wood single-hung sash underneath single-light transoms (the center windows in each oriel have decorative muntins in their transoms); at the third floor front is a wood 1/1 double-hung sash. Shallow rectangular oriels on the west elevation, between the first and second floors, and on the east elevation, at the first-floor level. Three-sided oriel at the second floor level, east elevation. Palladian windows in the east and west gambrel peaks. Most windows are wood single-hung topped with transom lights with decorative muntins. Brick chimney on the rear roof slope. Arnold A. Taft was a carpenter.

Garage (by 1956): 1 story; side-gable asphalt roof; wood clapboards; two garage bays; stands behind/northeast of the house.

66-68-70 MARY A. LIVERMORE HOUSE (ca. 1901-1911; late 20th c. alterations): Two-family; Queen Anne and Stick Style elements; multi-family; 2-1/2 stories; north-facing; cross-gable asphalt roof; wood clapboards on the first floor, wood shingles above; wood trim; brick foundation. Two-bay façade with paired entrances at right, under a shed-roofed porch with square wood posts and wood railings (concrete front steps with wrought iron railings are later alterations). To the left of the porch is a 3-story octagonal tower with a conical roof topped with a metal finial. On the second floor level of the façade, roughly centered, is a rectangular projection entirely clad in wood shingles and trimmed with wood at its roofline; this appears to be either an oriel window (possibly original, then altered) or an addition. Two-story, shed-roofed porch near the rear southeast corner with turned wood posts and wood railings. Windows are vinyl replacement 1/1 double-hung sash. Trim includes a water table and Stick Style ornamentation in the roof gables. Chimney is not visible from the street. Mary A. Livermore built this house as rental property; its first known tenants, listed in the 1918 city directory, were George F. (Addie I.) Kraft, who worked at New England Supply Co. in Providence, at #66; and Samuel (Fannie) Shein, whose business was woolen goods, at #68. A third dwelling unit was added after 1956. *(Photo #1)*

Garage (by 1956): 1 story; hip asphalt roof; wood novelty siding; double-width garage bay with five wood-and-glass sliding garage doors; stands behind/southwest of the house.

67 MABEL S. & MYLES B. PRESTON HOUSE (1912-1913; converted to two-family by 1956; altered after 1956): Late Victorian; 2-1/2 stories; south-facing; gable-on-hip asphalt roof with very deep eaves and large, cross-gables on east and west slopes; wood shingles and trim; brick foundation. Two-bay façade with 1-story, flat-roof, full-width, wood-shingled, enclosed porch (originally open; enclosed after 1956). Porch is accessed via a door in its center bay, flanked by paired windows. Entry to house is located in the left bay. A two-story bay window is in the right bay. Shallow, rectangular oriels on the east elevation, first floor, and on the west elevation, between the first and second floors. Windows are vinyl replacement 1/1 double-hung sash; the porch has vinyl 4/4. Trim includes water table and belt courses. Brick chimney north of the west dormer. Myles B. Preston was a publisher.

Garage (by 1956): 1 story; hip asphalt roof; wood shingles; partly obscured by a fence across the driveway, but appears to have a single garage bay; stands behind/northeast of the house.

71 LEVI & ALICE JOHNSON HOUSE (ca. 1907-1911): Dutch Colonial Revival; 2-1/2 stories; south-facing; side-gambrel asphalt roof; wood shingles on the first floor front, aluminum siding elsewhere; wood trim; brick foundation. Three-bay façade (two bays on the second floor), with center entrance and a 1-story bay window at right, all sheltered under a 1-story, flat-roofed, full-width front porch with aluminum-sided knee walls (instead of railings) and wood Doric columns. (Wood railings on the front steps are a later alteration.) The gambrel roof descends to the first floor level at front, and has two gambrel-roofed dormers at the second floor level. The east elevation has a bay window at the first floor, an oriel window at the second floor, and paired windows in the attic. West elevation has a shallow rectangular oriel at the first floor level, a window between first and second floors, and paired windows in the attic. Windows are wood 1/1 double-hung sash, many with decorative muntins in the upper sash. Trim includes a belt course between first and second floors. Brick chimney behind the ridge. Wood deck across the rear elevation is a later alteration. Levi Johnson was a wool broker.

72 OMAR Z. & IDA F. PETERSON HOUSE (ca. 1900-1911; altered after 1956; rooftop addition 2014): Shingle Style; 2-1/2 stories; north-facing; front-gambrel asphalt roof with very deep eaves; wood shingles and trim; brick foundation. One-story, hip-roofed porch extends across the façade and wraps around part of the east side, where it runs underneath the main roof's eave. The porch was originally open, and remains so along the east elevation and the east end of the façade, with wood Doric columns and wood railings; sometime after 1956, the portion of the porch at the west half of the façade was enclosed and now includes the main entrance as well as wood multi-light casement windows. A second entryway is located on the east side of the enclosed porch. Rounded 2-story bay

window at the front northeast corner. Second floor window on the façade has a balcony with a wood railing framed by shingles. Recessed window at the attic level has two colonettes in the opening. The west elevation is dominated by a gambrel-roofed projection extending below the main roofline and sheltering a first-floor, side entrance. The projection includes two windows, stacked atop one another and separated by an ornamental wood panel. It is flanked by two shed-roofed dormers on the second floor. There is a small triangular oriel on the first floor. The east elevation has a bay window at the first-floor level near the southeast corner of the house, a shed-roofed dormer on the second floor, and a large, flat-roofed, semi-circular rooftop addition at the third-floor level. Windows are mostly vinyl replacement double-hung sash, some 1/1 and some with decorative diamond muntins in the upper sash. Brick chimney on the rear roof slope.

Garage (by 1956): 1 story; hip asphalt roof; concrete block with brick at front; single garage bay; stands just behind/southeast of the house.

75 SAMUEL & IDA F. BEEKMAN HOUSE (ca. 1905-1911; altered after 1956): Shingle Style; 2-1/2 stories; south-facing; front-gambrel slate roof with deep eaves; wood clapboards on the first floor, wood shingles above; wood trim; brick foundation. Three-bay façade on the first floor (two bays on the second), with an off-center entrance and a triangular bay window at right. A 1-story, flat-roofed porch with wood-clapboard walls topped with square columns extends across the façade; it has a 3-sided projection at its southwest corner, and rectangular brackets at the cornice. Oriel window at the second floor front with dentilled cornice; paired windows at the attic level. One-story, flat-roofed porch with square wood columns and wood railings and rectangular-bracketed cornice near the northeast corner. East elevation includes a gable-roofed, slate-clad projection in the center bay, extending below the main roofline and sheltering a side entrance. Projection is flanked by slate-clad dormers with gable-on-hip roofs with deep eaves and slender rectangular brackets. Similar dormers on the west elevation, on either side of a tall, gable-roofed, slate-clad dormer. Bay window with dentils in its cornice at first-floor level, below gabled dormer; paired French doors opening onto a wooden deck at north end of east elevation (alterations after 1956). Windows are mostly vinyl replacement 1/1 double-hung sash. Brick chimney at the ridge. Samuel Beekman was in the shoe business. *(Photo #3)*

Garage (by 1917): 1 story; hip asphalt roof with wood cupola; wood novelty siding; 1-story, flat-roofed extension on the west side; three wood 4-light windows on the south elevation facing the street (garage door(s) not visible); stands behind/northwest of the house, facing east.

76 MARTHA B. & FRANK H.N. LINDSLEY HOUSE (ca. 1903-1911): Dutch Colonial Revival; 2-1/2 stories; north-facing; front-gambrel asphalt roof with deep eaves; vinyl siding and trim; stuccoed foundation. Two-bay façade with the main entrance at right and a bay window at left, sheltered under a hip-roofed, full-width porch with metal-clad

columns and metal railings (later alterations). An oriel window sits at the second floor level above the front door. Rounded bay window on the first floor, east side. Large, 1-1/2 story gambrel dormers on east and west roof slopes. Windows are 1/1, double-hung, vinyl replacement sash. Brick chimney at the ridge. Frank H.N. Lindsley's business was automobiles.

Garage (by 1921): 1 story; flat roof; concrete; large opening on the north side (no garage door); stands behind/southwest of the house.

78-80 AMANDA J. & JAMES WELCH HOUSE (1912-1913; altered after 1956): Two-family; Late Victorian and Prairie Style elements; 2-1/2 stories; north-facing; gable-on-hip asphalt roof with deep eaves; asbestos shingles; no trim; brick foundation. Two-bay façade, with paired entrances at right and a 2-story bay window at left. An aluminum canopy over the doors, as well as the concrete front steps and wrought iron railings, were likely installed after the original front porch was removed (after 1956). Two-story bay window on the east side. Large triangular dormers on east and west roof slopes. Windows are a mix of wood and vinyl replacement 1/1 double-hung sash. Trim was either removed or covered when the asbestos shingles were installed. Brick chimney at the ridge. James Welch was a cabinetmaker.

Garage (by 1956): 1 story; hip asphalt roof; concrete block; two garage bays; stands behind/southeast of the house.

79 CLARA E. & CHARLES BALL HOUSE (ca. 1906-1911; altered after 1956): Dutch Colonial Revival; 2-1/2 stories; south-facing; front-gambrel asphalt roof with deep eaves; wood shingles and trim; brick foundation. Three-bay façade with center entrance and a bay window at right; a 1-story, hip-roofed porch extends across the façade, with wood-shingled kneewalls (instead of railings), shingled corner posts, and wood half-columns on either side of the front stairs. The porch was altered sometime after 1956; its eastern end, which extends under the eaves on the east elevation, now has a shed roof and slender Queen-Anne-style turned wood posts. Oriel window at second floor front over the entryway; recessed window at the attic level on the façade. Bay window on the first floor, west side, tucked under the eaves. Gabled dormers on east and west roof slopes; a shed-roofed extension on top of the east dormer may be a later addition. Windows are vinyl replacement 6/1 and 8/1 double-hung sash. One-story, shed-roof addition along rear elevation of main block. Brick chimney at the ridge appears to be a reconstruction. Charles Ball was an art metal maker.

84 FREDERICK L. & MARY S. BATES HOUSE (ca. 1901-1911): Late Victorian with Colonial Revival elements; 2 stories; north-facing; front-gable asphalt roof with gable-end cornice returns; wood clapbaords on the first floor, wood shingles above; wood trim; stuccoed foundation. Two-bay façade with the main entrance at right, under a gable-roofed, barrel-vaulted portico with wood Doric columns and pilasters; the front door is

framed with multi-light wood sidelights. Paired windows to the left of the entryway. Oval window with Colonial Revival style trim at the attic level in front; horizontally proportioned window on the west side between first and second floors. One-story bay window on the east side. Windows are mostly vinyl replacement 6/1 double-hung sash. Trim includes wide belt course between first and second floors, and slender rectangular brackets at the deep eaves and under the slightly projecting front gable. Brick chimney at the ridge. Frederick L. Bates worked as a photographer in Providence.

87 HERBERT D. & MABEL C. HOUGH HOUSE (ca. 1905-1911): Dutch Colonial Revival; 2-1/2 stories; south-facing; side-gambrel asphalt roof; wood clapbaords and trim; brick foundation. Three-bay façade (two bays on the second floor) with center entrance, sheltered under a 1-story, flat-roofed front porch with wood Doric columns sitting on wood piers and wood railings (handrails at the front stairs have been replaced). Two gable-roofed dormers in the front roof slope. Bay window on the west side. Windows are vinyl, 1/1, double-hung replacement sash (however, one first floor window on the west elevation is wood double-hung, with decorative muntins in its upper sash. Trim includes corner boards and a belt course between first and second floors. Brick chimney at the ridge. Herbert D. Hough was a manufacturing jeweler.

Garage (late 20th c.): 1 story; shallow-pitched, front-gable roof; wood novelty siding; off-center double-width garage bay; stands behind/northwest of the house.

88 FANNY B. & CHARLES A. WHIPPLE HOUSE (ca. 1903-1911; porch enclosed ca. 1921): Late Victorian; 2 stories; north-facing; front-gable asphalt roof with deep eaves; vinyl siding; brick foundation. Two-bay façade with 1-story, flat-roofed, full-width, enclosed front porch with an off-center entrance flanked by narrow, wood, 1/1, double-hung windows; other porch windows are wood 2/2. A door on the second floor front indicates that the porch formerly had a railing on its roof. The front gable has an oval window and a slight overhang above the second floor. One-story, flat-roofed, secondary entrance enclosure on the west side. One-story bay window on the east side has wood double-hung windows with decorative muntins in the upper sashes. Other windows are a mix of wood and vinyl replacement double-hung sash, with varying muntin configurations. Trim was removed or covered when the vinyl siding was installed. Brick chimney at the ridge. Charles A. Whipple was a superintendent.

92 BETSEY A. & THOMAS H. LEONARD HOUSE (ca. 1904-1911; altered before 1956): Late Victorian with Prairie Style elements; 2-1/2 stories; north-facing; front-gable asphalt roof with deep eaves and flat brackets; wood clapboards on the first floor, wood shingles above; wood trim; foundation not visible. Three-bay façade on the first floor (two bays on the second), with off-center entrance. Oriel window at the second floor front, left bay; recessed window in the attic level. One-story, flat-roofed porch with wood railings, square wood posts featuring recessed panels, and flat brackets at the cornice extends across the façade; sometime before 1956 the porch was extended to wrap around about

half of the west side. Bay windows on the east and west elevations. The west bay window has wood double-hung windows with diamond-muntins in the upper sashes; other windows are also wood double-hung, in a mix of 2/2 and 1/1. Gable-roofed dormer with deep eaves, and a stuccoed chimney with brick trim, sit on the east roof slope. Thomas H. Leonard was in real estate.

Garage (by 1921): 1 story; hip asphalt roof; stucco; single garage bay; stands next to/southwest of the house.

95 RUDOLPH & FLORENCE M. BERRY HOUSE (ca. 1914-1916; altered late 20th c.): Four Square with Late Victorian elements; 2-1/2 stories; south-facing; hip asphalt roof; vinyl siding on the first floor, synthetic shingles above; vinyl trim; brick foundation. Three-bay façade on the first floor (2 bays on the second), with off-center entrance between a triangular bay window at right and paired windows at left, all sheltered under a 1-story, flat-roofed, full-width front porch with square wood posts and wood railings. Oriel window at the second floor of the façade, right bay. Bay window on the west elevation, first floor. The east elevation features two small square windows on the first floor, at the south end, and a pair of sliding doors and a wood deck at the north end (all later alterations), as well as a window between the first and second floors, center bay. Gable-roofed dormers on the front and both side roof slopes; the front dormer has paired windows. Windows are vinyl replacement 1/1 double-hung sash. Trim includes a belt course between floor levels. Rudolph Berry was a manufacturer.

Garage (by 1921): 1 story; hip asphalt roof with wood cupola; wood novelty siding; double width garage bay in the east front; pedestrian door with half-sidelights centered between two 2/1 windows in the south side (facing the street); stands behind/northeast of the house.

99 LLEWELYN R. & HARRIET E.R. LAKE HOUSE (1912-1913): Late Victorian and Colonial Revival elements; 2-1/2 stories; south-facing; side-gable asphalt roof; vinyl siding and trim; brick foundation. Three-bay façade with off-center entrance between a triangular bay at right and paired windows at left, sheltered under a 1-story, flat-roofed front porch with flat brackets, wood railings, wood Doric columns on either side of the porch stairs, and wood colonettes at the corners, grouped in threes and standing on vinyl-sided plinths. The second floor level has a shed-roofed wall dormer, with flat brackets at the roofline and three windows; in front of the middle window is a small roof deck, with vinyl-sided walls and wood railings matching the porch below. Similar dormer on rear roof slope. Bay window on the west elevation, first floor. Windows are vinyl replacement 1/1 double-hung sash. Three flat skylights on the front roof slope are a later alteration. Two small square fixed-sash windows on the east elevation. The second-floor level slightly overhangs the first on both sides of the house. Brick chimney on rear roof slope. Llewelyn R. Lake's business was real estate.

Garage (by 1956): 1 story, front-gable asphalt roof, vinyl siding, two garage bays; stands behind/northwest of the house.

103 FRANK M. SURA HOUSE (ca. 1911-1917): Late Victorian and Prairie Style elements; 2-1/2 stories; south-facing; front-gable asphalt roof with deep eaves; vinyl siding; no trim; brick foundation (concrete block foundation for the porch). Three-bay façade with off-center entrance and a triangular bay window at right, sheltered under a 1-story, shed-roofed, full-width front porch with metal-clad columns and wood railings. Oriel window at the second floor front, right bay. Bay window on the west elevation, first floor. Pedimented-gable dormers on both side roof slopes. Windows are vinyl replacement double-hung sash, mostly 1/1 although there are also some 6/6. Trim was either removed or covered when the vinyl siding was installed. No visible chimney. Frank M. Sura was not listed in any city directories during the time he owned this property; the first known occupants (as of 1919) were Patrick C. Murtha, a steward, and his wife Hazel.

106 CLAIR AND CLAUS J. RYDEN HOUSE (1912-1913; altered ca. 2014): Late Victorian and Prairie Style elements; 2-1/2 stories; west-facing; hip asphalt roof with deep eaves and flat brackets; vinyl siding on the first floor, synthetic shingles elsewhere; vinyl trim; brick foundation. The house stands perpendicular to the street; the two-bay façade has the main entrance at right. A 1-story, hip-roof, full-width porch on the west façade appears to have been recently rebuilt, and extended to wrap around the north elevation; it now features square wood posts, wood railings along its western and eastern edges, and a new stairway facing Massasoit Avenue. (A section of the west porch deck extends slightly forward in front of the front door, with wood corner posts just slightly taller than the railing, possibly indicating the former presence of a stairway there.) Centered on the second floor of the west façade is an oriel with two windows. The north elevation has a bay window at the first floor. Hip-roofed dormers on the west and north roof slopes. Windows are vinyl replacement double-hung sash, mostly 2/1 although some have diamond-muntins in the upper sashes. No visible chimney. Claus J. Ryden was an inventor. (NC, due to extent of alterations)

Garage (by 1956): 1 story, side-jerkinhead asphalt roof, aluminum siding, two garage bays; stands west of the house and is in poor condition.

107 FRANK A. MAYER HOUSE (ca. 1904-1911): Dutch Colonial Revival; 2-1/2 stories; south-facing; front-gambrel asphalt roof with deep eaves; wood shingles and trim; brick foundation. Two-bay façade with the main entrance at right, framed by wood 1/1 double-hung sash windows; bay window at left. One-story, flat-roofed, full-width front porch with wood-shingled closed rails and corner posts, wood Doric columns and wood railings (concrete front steps and metal handrails are a later alteration.) Oriel window at second floor front, right bay; recessed window in the attic level. First-floor, three-sided bay window on east elevation, first-floor, rounded bay window on west elevation, both tucked underneath the eaves. Two-story, gable-roofed dormer on the west roof slope; 1-1/2

story dormer (with no attic window) on east roof slope. Windows are mostly wood double-hung sash, mostly 9/1, or 8/1, but there are a few vinyl, 1/1, replacements. Brick chimney on the east roof slope. Frank A. Mayer was a silversmith.

111 AMY W. TANNER ESTATE HOUSE (1910-1911; altered after 1956?): Late Victorian and Prairie Style elements; 2-1/2 stories; south-facing; hip asphalt roof with very deep eaves; aluminum siding and trim; brick foundation. Three-bay façade with center entrance, sheltered under a 1-story, flat-roofed, full-width front porch with wood Doric columns and wood railings at both first and second floor levels (railings appear to be replacements). Fenestration at the second floor front, which does not align with the windows below, includes an oriel window that appears to be original, as well as a door opening onto the porch deck and a square window which may be later alterations. Bay window at the first floor level on the west side. One-story, flat-roofed dormer on the front roof slope, and 1-1/2 story, pedimented-gable-roofed dormers (with slight overhang below the gables) on east and west roof slopes, all featuring wood 8/1 double-hung windows. The second floor slightly overhangs the first on both sides. Other windows are 1/1, double-hung, vinyl replacement sash. Brick chimney on the ridge of the east dormer. One-story projection at the rear. The 1911 directory lists Charles M. Tanner, a clerk, living here.

Garage (by 1956): 1 story, pyramidal hip asphalt roof, brick, double-width garage bay; stands behind/northwest of the house.

115 SARAH E. & FREDERICK L. CAPRON HOUSE (ca. 1905-1911): Early 20th century; 2-1/2 stories; south-facing; side-gable asphalt roof; wood shingles and trim; brick foundation. Three-bay façade on the first floor, with center entrance and a bay window at right, sheltered under a 1-story, full-width front porch with square wood posts and wood railings. The steeply pitched main roofline descends to the first floor level and has very deep eaves; a bay window is tucked under the eaves on the east and west elevations. The brick of the foundation extends upward to the first floor window sills on both sides of the house. Large, 1-1/2 story gabled dormer with flared eaves on the front roof slope has a row of five narrow windows at the second floor level, and one window in the gable. Windows on the side elevations, second and third floors, are tucked under slightly bowed, shingled overhangs. Windows are mostly vinyl replacement 9/1 and 12/1 double-hung sash. Brick chimney on the rear roof slope.

119 SARAH M. & MENDELL W. CRANE HOUSE (ca. 1905-1911): Four Square with Late Victorian and Prairie style elements; 2 stories; south-facing; hip asphalt roof with deep eaves; wood shingles and trim; brick foundation. Three-bay façade on the first floor (2 bays on the second floor), with off-center entrance between two triangular bays, all sheltered under a 1-story, flat-roofed front porch with wood Doric columns and railings. Bay window on the west elevation has a wood rooftop railing (probably a later

alteration). Hip-roofed dormer sits on the front roof slope. Windows are wood 1/1 double-hung sash. Brick chimney at roof peak. Mendell W. Crane was a lawyer.

123 HENRY C. SAMUELS HOUSE (ca. 1905-1911): Late Victorian with Colonial Revival and Prairie Style elements; 2-1/2 stories; south-facing; front-gable asphalt roof with deep eaves and slender brackets; wood clapboards at first and second floors, wood shingles in the gable peak; wood trim; brick foundation. Two-bay facade with 1-story, full-width, hip-roofed front porch with square wood posts with tall paneled bases, wood railings, swag ornamentation on its cornice, and a central gable on its roof with carved wood or plaster ornamentation featuring a lion's head. Main entrance located beneath the porch, within a projecting bay at right. Front gable projects over the stories below. A recessed porch set within a semi-circular, arched opening is located in the front gable peak; it has a Palladian window and projecting balcony with curved wood railings. Bay window on the west elevation, first floor; oriel window on the east elevation, first floor. Windows are wood double-hung sash, 1/1 on the first floor and 6/6 on the second floor; the east elevation also has two Queen-Anne style horizontal wood windows at the second floor, one above the other with wood paneling between them, above a secondary entrance. Brick chimney at the ridge. Trim includes cornerboards and belt coursing. Secondary entrance on the east elevation under a bracketed, hip-roofed hood. Henry C. Samuels had a millinery business in Providence. *(Photo #4)*

Garage (by 1917): 1-1/2 stories, pyramidal hip asphalt roof, wood clapboards, two garage bays, gabled dormer with a wood 1/1 window in the front roof slope; stands behind/northeast of the house and appears to be original.

127 GEORGE L. & ELIZABETH M.B. PAINE HOUSE (ca. 1904-1911): Dutch Colonial Revival with Late Victorian elements; 2-1/2 stories; south-facing; front-gambrel asphalt roof with deep eaves; vinyl siding; wood trim; brick foundation. Two-bay façade with the main entrance at right and a bay window at left, sheltered under a 1-story, hip-roofed, full-width front porch with vinyl sided walls and wood posts; concrete front steps and metal handrails are a later alteration. Oriel window at the second floor front, right bay. Rounded bay window on the west elevation (clad in vertical vinyl siding) and a small triangular oriel with leaded glass casements on the east elevation, tucked under the roof eaves. Large, 1-1/2 story gambrel-roofed dormers on east and west roof slopes. Windows are mix of wood 2/1 and vinyl replacement 6/6 double-hung sash. Brick chimney at the ridge. Now in 2-family use. George L. Paine was a salesman.

Garage (by 1956): 1 story, front-gable asphalt roof, wood clapboards and concrete; formerly two garage bays, one of which has been infilled with concrete; stands behind/northeast of the house.

131 FLORENCE B. & GEORGE W. PROWSE HOUSE (1912-1913): Late Victorian and Prairie Style elements; 2 stories; south-facing; hip asphalt roof with deep eaves; vinyl siding; no trim; brick foundation. Three-bay façade with center entrance; a shallow

projection at left contains a horizontal wood Queen Anne style widow. A 1-story, flat-roofed, full-width front porch has square wood posts and wood railings (not original). Projecting center bay of second story, front, contains two windows. Bay window on the east elevation, first floor. Hip-roofed dormers on the front and west roof slopes. Trim was covered or removed when the vinyl siding was installed. Brick chimney at roof peak. George W. Prowse was an electrician.

Garage (by 1921): 1 story, hip asphalt roof, vinyl and wood siding, two garage bays; stands behind/northwest of the house.

135 WILLIAM H. & MAUDE E. CONDON HOUSE (1910-1911): Dutch Colonial Revival; 2 stories; south-facing; side-gambrel asphalt roof; synthetic shingles and trim; brick foundation. A 1-story, hip-roofed porch extends across the four-bay-wide façade, with synthetic-shingled knee walls topped with square wood posts, some grouped in twos and threes; concrete steps and metal handrail are later alterations. Main entrance is sheltered under the porch, located in the third bay with a small triangular oriel window that has vinyl replacement sashes with diamond-muntins to its right. Two pedimented-gable dormers sit on the front roof slope. Bay window on the west elevation, first floor. Windows are typically vinyl replacement 6/1 double-hung sash. Brick chimney at the ridge. William H. Condon was a salesman.

NARRAGANSETT BOULEVARD

1391 DORA & GEORGE COBY HOUSE (1924-1925; altered after 1956): Colonial Revival with Prairie Style elements; 2 stories; east-facing; hip asphalt roof with visible rafter tails; vinyl siding; no trim; brick foundation. Stands at the northwest corner of Narragansett Boulevard and Glen Avenue. Three-bay façade with center entrance under a 1-story, Doric-columned portico with an ogee-curve, copper-clad roof; the door is framed with pilasters and wood multi-light sidelights. On the façade, first floor windows are triples (4/1-6/1-4/1 vinyl replacement double-hung sash), and second floor windows, first and third bays, may have been paired originally but are now separated by a thin area of vinyl siding instead of trim. Other windows are also vinyl, 8/1 or 6/1. A 1-story, flat-roofed sunporch (enclosed after 1956) with wood rooftop railing extends off the south elevation; a small bump-out on the second floor level may be a later alteration. A 1-story hip-roofed porch with wood, Doric columns stretches along the north elevation; the rear portion was partly enclosed sometime after 1956. It shelters a three-sided bay window with double doors. Hip-roofed dormer with visible rafter tails on the front roof slope; shed-roofed wall dormer at the rear. Trim was removed or covered when the vinyl siding was installed. Brick chimney on the north roof slope. George Coby's business was electric lamps.

Garage (by 1956): 1 story, pyramidal hip asphalt roof, wood clapboards, deep eaves, two garage bays; a 1-story shed-roofed addition with pedestrian door (after 1956) on its west

side; stands behind/west of the house, facing south toward Glen Avenue, and appears to be original.

1398 [See 4 Harbour Terrace.]

1404 CHARLES M. & BESSIE H. YARLAS HOUSE (1962-1963): Ranch; 1 story; west-facing; cross-gable asphalt roof; brick veneer and wood vertical board on the façade, wood shingles elsewhere; wood trim; concrete foundation. Standing at the southeast corner of Narragansett Boulevard and Harbour Terrace, the house has an L-shaped footprint, with the short leg projecting forward from the north end of the main block. The main entrance lies within an inset corner porch with wrought iron railings and posts at the southwest corner of the ell. The west façade of the main block contains three bays of irregularly spaced windows (including 2 pairs); the west front of the ell features a wood multi-light bow window tucked under the slightly projecting roof gable. Windows are mostly vinyl 1/1 replacement double-hung sash. Brick chimney on the ridge of the ell. On the north side of the ell is a small projection containing a single garage bay, facing north toward Harbour Terrace. Charles Yarlas's profession was not noted in the city directory, but Bessie and their daughter Esta (who also lived here) both worked at Gladdings department store in downtown Providence.

1406 MICHAEL M. & PHANUEL E. GARDNER HOUSE (ca. 1905-1917; altered after 1956): Colonial Revival elements; 2 stories; west-facing; steeply-pitched, side-gable asphalt roof; wood shingles and trim; brick foundation. The façade composition on the first floor is divided into three sections. In the center is a projecting, front-gable-roofed enclosed porch (which originally was open), with center entrance, 1/1 storm windows, deep eaves, and a fanlight in the gable. The porch partly obscures a three-sided bay window in the left bay; there is a rounded-bay window in the right bay. Both are tucked under the deep eaves of the main roof, which overhangs the first floor on all four sides. Large shed dormer on the front roof slope has three windows and is topped with an eyebrow window. Similar dormer at rear roof slope. Window sashes are wood 9/1 and 12/1 double-hung sash. Brick chimney at the ridge.

Garage (by 1956): 1 story, hip asphalt roof, concrete block, single garage bay; stands behind/southeast of the house.

1411 VIRGINIO P. & MINNIE W. DAVIS HOUSE (c. 1913; altered after 1956): Late Victorian and Colonial Revival elements; 2-1/2 stories; east-facing; hip asphalt roof with deep eaves; wood clapboards and trim; brick foundation. Three-bay façade with off-center entrance, flanked by single-light (likely, replacement) sidelights; a bay window sits to the right of the door, and a rounded bay window to the left. A flat-roofed porch with square wood posts and wood railings, open to the north side (facing the driveway) covers part of the right-hand bay window and extends south across the façade, wrapping around the entire south elevation, where it is inset under the second-floor level.

Originally open, the portion of the porch on the south elevation was enclosed sometime after 1956. Hip-roofed dormers on the front, north and south roof slopes; the front dormer has a wood 8/1 window. Other windows are replacement vinyl-clad double-hung sash with decorative muntins in the upper sash. Brick chimney on the north roof slope. Virginio P. Davis was a manager.

1413 DANIEL & DANIEL F. HOLMES HOUSE (1912-1913; altered after 1956): Late Victorian, Colonial Revival and Prairie Style elements; 2-1/2 stories; east-facing; hip asphalt roof with deep eaves and flat brackets; wood clapboards and trim; brick foundation. The house stands at the northwest corner of Narragansett Boulevard and Massasoit Avenue. Three-bay façade with center entrance underneath a hip-roofed portico with square posts and wrought-iron railings; this appears to be a remnant of the original wrap-around porch which extended across the façade and south elevation (removed after 1956). An oriel on the second floor front, left bay, may originally have been a 2-story bay window (altered after 1956). Bay window on the first floor, south side, has a wood rooftop railing. Windows are mostly vinyl 1/1 replacement double-hung sash. Hip-roofed dormers on the front, south, and west roof slopes have vinyl 8/1 sash. Trim includes cornerboards and a belt course between first and second floors. Brick chimneys on the south and west roof slopes. Now in 2-family use. Daniel and Daniel F. Holmes co-owned the house and were father and son.[6] Daniel's profession was not noted in the city directory, but Daniel F. was a plumber.

Garage (by 1921): 1 story, front-gable asphalt roof, wood novelty siding, 2 garage bays; stands behind/northwest of the house, facing Massasoit Avenue.

1414 JOSIE & EDWARD V. BOWEN, JR. HOUSE (1912-1913): Bungalow; 1-1/2 stories; cross-gable asphalt roof with deep eaves and triangular knee braces; wood clapboards, panels and trim; brick foundation. The house stands at the southeast corner of Narragansett Boulevard and Fairview Avenue, facing north toward Fairview. A front-gable-roofed projection at the northwest corner has two bays, with a recessed entrance at left, with ornamental wood brackets at the front corners of the recess, and a triple window featuring wood double-hung 5/1 sash with vertical muntins; a similar triple window is found on the west face of this projection. The gable end has wood panels with applied decorative trim and a decorative truss at the peak of the gable. To the left of the entry projection is a bay window tucked under the eaves of the main roof. Windows in this bay and on the east elevation are wood 5/1 sash with vertical muntins. The west elevation, facing Narragansett Boulevard, features two bay windows (one three-sided and one rectangular), both tucked under a shed roof with triangular knee braces, situated immediately behind the northwest corner projection; windows on this side are a mix of wood 5/1 sash with vertical muntins, 4/1 sash with vertical muntins, and 1/1 sash, some in pairs. Gable-roofed dormer on the south roof slope. Brick chimney at the ridge of the main roof. Edward V. Bowen, Jr. was a bookkeeper. *(Photo #6)*

[6] 1920 United States Census.

1417 EDWIN O. & VIVIAN LUNDIN HOUSE (1926-1927): Dutch Colonial Revival; 2 stories; east-facing; side-gambrel asphalt roof with flared eaves; wood clapboards and trim; brick foundation. The house stands at the southwest corner of Narragansett Boulevard and Massasoit Avenue. Three-bay façade with center entrance under a gable-roofed, barrel-vaulted portico with Doric columns; the door has multi-light sidelights. Triple windows on the first floor, on either side of the entry, and on second floor, over the entry. Large shed dormers on the front and rear roof slopes. One-story, flat-roofed sunporch extends off the south elevation. Windows are mostly vinyl replacement 6/1 double-hung sash; the side windows in the triples are wood 2/1 with horizontal muntins; the sunporch has wood multi-light casements. Exterior brick chimney on the south elevation. Edwin O. Lundin was a salesman.

Garage (by 1956): 1 story, front-gable asphalt roof, two garage bays, and a small shed-roofed addition with pedestrian door on its west side; stands behind/southwest of the house, facing north toward Massasoit Avenue.

1420 SARAH L. CARPENTER HOUSE (ca. 1908-1911; altered after 1956): Dutch Colonial Revival; 2-1/2 stories; front-gambrel asphalt roof; wood shingles and trim; brick foundation. House stands at the northeast corner of Narragansett Boulevard and Hudson Place, facing south toward Hudson. A one-story, shed-roofed, open porch once wrapped around much of the façade and the entire west elevation. This was altered sometime after 1956. On the west elevation, the porch was removed. On the façade, the porch was enclosed and a gable-roofed, barrel-vaulted, wood-columned portico was added to it, projecting forward over the main entrance. The enclosed porch has narrow, wood, 6/6 double-hung windows installed within wood frames. Bay windows on the south and west elevations, first floor (tucked underneath extraordinarily deep eaves). One-story, shed-roofed screened porch on east elevation, added after 1956. Shed dormers on both east and west roof slopes; the east dormer has had a band of 4 small, square windows added under the cornice. Otherwise, windows are double-hung sashes, in a mix of wood 6/6 and 4/4, and vinyl 6/1. Brick chimney at the ridge. Sarah L. Carpenter lived here with other family members (possibly, her sons), Clarence H. Carpenter and Sturgis Carpenter, both salesmen.

Garage (by 1921): 1-1/2 stories; front-gambrel asphalt roof, wood shingles, single garage bay plus pedestrian door; hayloft door at the second floor level. Stands behind/northeast of the house, facing Hudson Place; resembles a barn, and appears to be original.

1421 GEORGE W. & ELSA V. CONLEY HOUSE (1930-1931): English Cottage with Colonial Revival elements; 2 stories; east-facing; cross-gable and gable-on-hip asphalt roof; wood shingles, brick at the entryway, wood trim; brick foundation. Two-bay façade, with characteristic English Cottage nested gable entrance enclosure at left, clad in brick with a steeply pitched gable roof; the front door has a Colonial Revival style surround,

with pilasters, entablature, and broken pediment. Steeply pitched main roof descends to the first floor level on both sides, and extends past the north wall to cover an arched open pedestrian doorway leading to the side yard. Large shed dormer at the second floor level on the north roof slope; partial dormer on the south intersects with a gable-on-hip roof over a 1-story sunporch that extends off the south elevation of the main block. Windows are mostly wood 6/1 double-hung sash; sunporch windows are vinyl 4/1 replacements. Exterior brick chimney is centered on the façade. George W. Conley was a refiner. *(Photo #11)*

Garage (by 1956): 1 story, front-gable asphalt roof, wood shingles, 2 garage bays; stands behind/southwest of the house.

1424-1426 VERENA B. & GEORGE F. WILLIAMS HOUSE (1916; converted to 2-family use in 1924-1925): Late Victorian and Prairie Style elements; 2-1/2 stories; west-facing; cross-gable-on-hip-asphalt roof; wood shingles and trim; brick foundation. The house stands at the southeast corner of Narragansett Boulevard and Hudson Place. Three-bay façade contains the entrance to #1426 (featuring double doors) in its center bay, situated within a large flat-roofed portico with wood Doric square columns, wood railings, and decorative rooftop railings. A second, matching entrance porch (with simpler wood rooftop railing) is sited within the recessed northwest corner of the building; the porch opens to the north but the doorway for #1424 faces west. Very shallow, 2-story, three-sided bay windows, with narrow side sashes in left bay of façade and center bay of north elevation. Full-height, gabled pavilion in center bay of south elevation. Large cross-gables on north and east roof slopes; small gabled dormers on the north and south roof slopes. Brick chimney on the east roof slope of the north cross-gable. Verena B. & George F. Williams, who worked at W.E. Barrett & Co. in Providence, lived at #1426 for the first decade, then began renting out a second dwelling unit (later numbered 1424) to tenants. The house remains in 2-family use today.

Garage (after 1956): 1 story, pyramidal hip asphalt roof, concrete block, double-width garage door; stands behind/northeast of the house, facing Hudson Place.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [x] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [ ] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [ ] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)
COMMUNITY PLANNING AND DEVELOPMENT
ARCHITECTURE

Period of Significance
1897-1963

Significant Dates
1897
1900
1905
ca. 1910
1912
1936

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder
I. Robert & Elsie Hudson
Charles M. & Carrie S. Sisson
Edwin M. Caldwell
Arthur T. Scattergood & family

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Edgewood Historic District – Sally Greene Homestead Plats meets National Register Criteria A and C at the statewide level of significance. It meets Criterion A in the area of Community Planning and Development for its ability to illustrate the development of the Edgewood neighborhood in northeastern Cranston into one of metropolitan Providence's most desirable suburbs. The district evolved from farmland in the mid-19th century, when Sally Greene died, to a series of residential subdivisions recorded between 1897 and 1936, all of which were fully built out by 1963. Following a pattern established by other Edgewood subdivisions, the district developed on the model of streetcar or early automobile suburb, with a regular grid of streets and relatively generous lots, upon which predominantly single-family dwellings were constructed for occupancy by mostly middle-class and upper-middle-class residents. The Sally Greene Homestead Plats Historic District also meets Criterion C in the area of Architecture; the district contains a wide range of late 19th and early 20th century types and styles, often mixed together in unique interpretations (also a common trend in Edgewood). The period of significance is 1897, when the first development plat was recorded, to 1963, when the last two contributing buildings were constructed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The Edgewood Historic District – Sally Greene Homestead Plats is included within the Multiple Property Documentation, *Historic and Architectural Resources of the Edgewood Neighborhood, Cranston, Rhode Island* (NR, 2009). It was one of many residential subdivisions recorded in Edgewood in the late 19th and early 20th centuries, as the neighborhood evolved from a sparsely settled rural area into a suburb of metropolitan Providence, facilitated by the availability of mass transit and public utilities as well as proximity to several recreational amenities, including Roger Williams Park, Stillhouse Cove, and several marinas and yacht clubs. Seven other National Register-listed historic districts either directly abut or lie within a half-mile radius:

Pawtuxet Village Historic District, Cranston and Warwick (NR, 1973)
Roger Williams Park Historic District, Providence (NR, 1974)
Norwood Avenue Historic District, Cranston (NR, 2002)
Edgewood Historic District – Taft Estate Plat, Cranston (NR, 2003; boundary increase, 2014)
Edgewood Historic District – Arnold Farm, Cranston (NR, 2010)
Edgewood Historic District – Shaw Plat, Cranston (NR, 2013)
Edgewood Historic District – Anstis Greene Estate Plats, Cranston (NR, 2015)

A nomination for the Edgewood Historic District – Aberdeen Plat, which abuts the Sally Greene Homestead on the south, is pending in 2016.

The historic context of the Edgewood neighborhood as a whole is discussed at length in the Multiple Property Documentation. Moreover, the Taft Estate Plat, Shaw Plat, Anstis Greene Plats, and Aberdeen Plat all share common historic roots with the Sally Greene Homestead Plats. A brief summary of this larger context prefaces a discussion of the 20th century development of this historic district.

Early History: The Sally Greene Homestead (1802-1897)

Before 1850, the area that is now the Edgewood neighborhood held only a few dwellings scattered amidst large tracts of agricultural land. Most of these early houses were located along the "road to Pawtuxet" (later, Broad Street), which since the 1630s had connected the colonial settlement at Providence Plantations, about four miles to the north of Edgewood, with Pawtuxet Village, about half a mile south. To the east, where the Providence River flowed into upper Narragansett Bay,[7] high bluffs rose along the shoreline and framed the curve of Stillhouse Cove. Most of the land here was still owned by descendants of some of Pawtuxet's founding families.

One of those founders was Zachariah Rhodes, whose great-great granddaughter was Sally Rhodes Remington Greene (ca. 1765-1854). Along with her two sisters and brother, Sally inherited a large amount of real estate upon the death of her father, Captain Nehemiah Rhodes, in 1801. The following year, the Rhodes siblings recorded an Indenture of Partion for their inheritance (at the time, Sally was married to Jonathan Remington):

> We have assigned and set off to the said Jonathan and Sally in her right, and to her heirs and assigns, one tract of land situate in said Cranston and containing 20-1/2 acres, bounded on the south by land of John and Jeremiah Randall, on which it measures 103-1/2 rods; on the east by the Salt [Providence] River, on the north by land set off to said Arthur and Anstis [Greene] in this division, and on the west by a road leading from Providence to Pawtuxet, and is situated about half a mile from Pawtuxet …."[8]

An accompanying plat map shows an approximately 78-acre waterfront parcel of land, east of what is now Broad Street, divided into three roughly equivalent portions. Sally's was the southernmost; Anstis Rhodes Greene received the middle portion, and Abby Rhodes Thornton, the northernmost, on which stood their father's dwelling house (no longer extant). All three sisters, and their brother William N. Rhodes, also received some acreage west of Pawtuxet Village.[9]

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[7] These two names have long been used interchangeably, both in historic documents (such as deeds) as well as in common parlance, to refer to the body of salt water abutting Edgewood.
[8] Deed Book 6/pp. 266-270. The "Plat of Capt. Nehemiah Rhodes, dec'd Homestead Farm whereon he last dwelt, surveyed and platted by Daniel Anthony, 20th [April], 1802" is on p. 270. While this document states that Sally Greene's property measured 20-1/2 acres, subsequent deeds and transfers indicate it was 22 acres; the reason for the discrepancy is not known.
[9] See the Anstis Greene Plats and Shaw Plat historic district nominations.

Jonathan Remington died in 1808, and in 1811 Sally married Edward Greene. (Any familial relationship between Sally's second husband and her sister Anstis's spouse is unknown.) In 1830, after Edward too had died, the widowed Sally Greene signed a Deed of Trust giving her brother William N. Rhodes power of attorney as trustee of "all my right, title and interest in and to a certain lot of land with buildings and improvements," being the same approximately 20-acre tract "set off to me in the division of my father Nehemiah Rhodes, deceased, estate."[10] Although this Deed of Trust refers to buildings, the earliest available atlas, dated 1851 *(Figure 1)*, shows neither buildings nor Sally's ownership of her land: the name "Greene" appears just east of the intersection of today's Broad Street and Park Avenue, which was adjacent to Anstis Greene's property.

The second half of the 19th century saw the transformation of northeast Cranston from a sparsely settled rural area into a residential neighborhood, triggered by Providence's booming manufacturing economy and its resulting growth from a small city into a major metropolitan area. As was true for many American industrial cities, the areas on the fringes of Providence's urban center became sought-after living environments: still accessible to the city, but closer to nature, more spacious, and considered cleaner, healthier, quieter, and safer. Those who could afford it began to build second homes, and later primary residences, in suburban areas. Real estate speculators also began buying up farmland outside of the growing city in anticipation of future housing demand.

As the late 19th century progressed, Edgewood's attractive proximity to the capital city and to the Providence River and Narragansett Bay was enhanced by a number of other desirable improvements. A municipal water system and gas and electrical services were installed. The Broad Street streetcar line, with direct service between Pawtuxet Village and Downtown Providence, provided a quick and inexpensive commute to work, as well as to shopping, entertainment, and other destinations. Roger Williams Park, on the west side of Broad Street near the Providence-Cranston city line (less than a mile north of the former Sally Greene Homestead), gave Edgewood its name, as well as a major recreational amenity: at 432 acres, it was the crown jewel of Providence's public parks system. The Rhode Island Yacht Club and the Edgewood Yacht Club, both located on the Providence River, offered recreational and social activities that drew middle-class and upper-middle-class residents to Edgewood. Finally, by the end of the 19th century, planning had begun to extend Allens Avenue from the Providence-Cranston city line all the way through Edgewood, running atop the riverfront bluffs and then dropping down to curve around Stillhouse Cove before ending at Ocean Avenue. It took the Town of Cranston nearly two decades to acquire the right of way for this new roadway from multiple property owners; but over time, the road evolved into a wide, tree-lined parkway called Narragansett Boulevard, completed by 1906.

All of this activity prompted the planning of multiple residential subdivisions on the hundreds of acres of available open land in Edgewood. Most of the plats were laid out with a rectangular

[10] DB 12/77-78.

grid of new streets and blocks of house lots, following the model of the "streetcar suburb" (although because each plat was recorded by an individual property owner, sometimes they failed to consider how adjacent plats might intersect with each other, resulting in some anomalies in the neighborhood's overall street pattern). Some plats were recorded as early as the 1860s and 1870s, but these saw little development until public utilities had become widely available and the demand for new housing caught up with the amount of land available. Residential construction started to accelerate by the 1890s, remained in full swing into the 1930s, and was largely completed by the end of the 1950s. Over time, the early plats were often replatted, either in whole or in part – some of them, multiple times. The Sally Greene Homestead Plats Historic District exemplifies these development trends in Edgewood.

After Sally Greene died in 1854, her estate went to her son Edward S.R. Remington with a life interest; after his death, it was to go to his children, Richard T. Remington and Sarah R. Johnson. But instead, six years later, all of these heirs conveyed their interest in this approximately 22 acre parcel, with buildings and improvements, to Joseph S. Winsor of Providence. Over the next decade, ownership of the former Sally Greene Homestead (as it was called in the deeds) transferred several more times, until finally it was purchased in 1869 by textile manufacturer Edward P. Taft (1835-1899), who owned a large country estate immediately to the south, also known as the Brattle Farm, which extended from Broad Street eastward to the water and from Ocean Avenue northward to today's Massasoit Avenue. [11]

Taft's purchase of the Sally Greene Homestead brought all of the land within this historic district under his ownership, but only for a brief moment, for on the very same day, he sold most of the Sally Greene Homestead to Fitz James Rice and William S. Hayward, business partners known as Rice & Hayward, of Providence. (Taft retained ownership of land on either side of present-day Massasoit Avenue, from Broad Street on the west to the water on the east, as well as additional, abutting property to the south, outside of this District.) The deed describes the property as "a lot of land with dwelling houses, barns, and all other improvements," bounded by the Road from Providence to Pawtuxet (on which it measured 230 feet) on the west, land of Edward P. Taft on the south, the Providence River on the east, and land formerly of Arthur Greene on the north. [12]

The 1870 map of Edgewood *(Figure 2)* shows two small black dots, representing buildings, next to the name "Rice & Hayward;" one just east of Broad Street, and the other a short distance inland from the river (partly hidden under the "d" of "Hayward"). Either or both of these buildings may be those referenced in the earlier deeds; the one near Broad Street may have been the residence of Edward S.R. Remington, if not of his mother Sally Greene in her last years;

[11] The June 5, 1860 deeds: DB 38/203 (grantors: Richard T. Remington and Sarah R. Johnson); DB39/364 (grantor: Daniel A. Smith, guardian of the estate of Edward S.R. Remington); and DB 39/366 (grantor, Edward S.R. Remington). Later deeds: DB 46/381 (Joseph S. Winsor to Daniel A. Smith, August 21, 1865); DB 51/336 (Ferdinand Smith, administrator of the estate of Daniel A. Smith, to Edward P. Taft; September 10, 1869). See also the Aberdeen Plat and Taft Estate Plat historic district nominations.
[12] DB 51/338, September 10, 1869.

while the other may have been built by Joseph S. Winsor after 1860. The 1882 and 1895 maps (*Figures 3 and 4*) depict houses and outbuildings in approximately the same locations. The lone survivor of these various structures appears to be a barn that now stands behind the ca. 1911 William H. Cranston House at 1952 Broad Street (corner of Glen Avenue).

Rice & Hayward's joint ownership of the Sally Greene Homestead only lasted a few years. In 1873, William S. Hayward sold his half interest in the 22 acres of land, including dwelling house, barns and other improvements, to Fitz James Rice; and eight days later, Rice sold the entire property to Lucy Maria Hayward, wife of William S. Hayward.[13] Mrs. Hayward held on to this land for about 40 years before finally recording a development plat on it.

The 1882 atlas shows several new streets laid out on land that was owned either by Lucy M. Hayward (mistakenly attributed to Rice & Hayward on the map) or by Edward P. Taft, indicating the early stages of planning for residential development on the former Sally Greene Homestead. Near the north boundary of the Taft Estate, "Taft Street" (most of which is now Massasoit Avenue) ran eastward from Broad Street to the river. A small section of "Allens Avenue" (now Narragansett Boulevard) ran though both properties, from Taft Street north to the northern boundary of Rice & Hayward (Lucy Hayward)'s land. "Pawtuxet Avenue," extending from Broad Street northward through the northwest part of the Taft Estate, was not built as depicted; now called Anstis Street, it only extends for one block between Glen Avenue and Bluff Avenue (mostly outside of this historic district). The 1895 atlas shows Glen Avenue, as well as the further extension of the future Narragansett Boulevard through the Taft Estate and around Stillhouse Cove. No house lots appear on either of these maps, and all of the new streets were apparently still "paper streets" as of 1895, but planning for future residential development on the former Sally Greene Homestead had begun.

In 1896, Edward P. Taft deeded to the Town of Cranston, "for highway purposes," a strip of land along the eastern edge of his property, 80 feet wide by about half a mile long.[14] The right-of-way sloped gently down in front of the bluffs at Stillhouse Cove, and curved around the shoreline to Ocean Avenue. This became the southern end of Narragansett Boulevard, where the change of grade, the curve, and the sweeping views across Stillhouse Cove are all unique and character-defining topographical and visual features. Shortly thereafter, Edward P. Taft recorded the first residential subdivision on the former Sally Greene Homestead.

Planning a Residential Neighborhood: 1897-1936

Over a period of four decades, each street within the former Sally Greene Homestead was individually platted. In chronological order, these plats are discussed below.

[13] DB 56/89, October 22, 1873; and DB 56/91, October 30, 1873. The Edgewood Multiple Property Submission refers to the "Rice & Hayward Plat of 1875," but no plat of that name was found in Cranston's Land Evidence Records.
[14] Deed Book 85, Page 331.

Massasoit Avenue – Edward P. Taft Plat (1897) and Narragansett Bay Plat (1900)

In 1897, the Edward P. Taft Plat (*Figure 5*) laid out 45 house lots (most of them a generous 12,500 square feet), on two new streets: Massasoit Avenue and "Canonicus Avenue" (now Sefton Drive; see the Aberdeen Plat Historic District), between Broad Street and "Allens Avenue." Taft had sold only a few of these lots to individual buyers by the time he died in 1899.

Shortly before his death, Taft had defaulted on a promissory note, and in January 1900 the bank took title to the remaining unsold land in the Taft Plat, and divided into three large parcels to be auctioned off to the highest bidder. Emma L. Flint, wife of George H. Flint of Cranston, purchased all three parcels six months later: Parcel 1 held 123,951 square feet on the north side of Massasoit Avenue between Broad Street and Narragansett Boulevard; Parcel 2 held 75,455 square feet on the south side of Massasoit; and Parcel 3 held 84,887 square feet on the east side of Narragansett Boulevard, bounded by Lucy Hayward's land on the north, the river on the east, and Taft's land on the south.[15] A month later, Mrs. Flint recorded the Narragansett Bay Plat (*Figure 6*) on Parcels 1 and 2, with 25 total house lots laid out on both sides of Massasoit Avenue, ranging from about 4,200 square feet to 6,250 square feet in size. The plat map shows Lucy M. Hayward as the abutting property owner to the north, and the Estate of E.P. Taft on the south; the diagonal south boundary line was identified as the "old division line between land formerly of Sarah Green [*sic*] and Orray Taft [Edward's father]."

As real estate developers, Emma and George Flint did not build houses themselves, but they successfully marketed every single lot on Massasoit Avenue within a relatively short period: the 1917 map shows the street fully built out, with only two lots on Narragansett Boulevard remaining available. *(See Photos #1, #2, #3, #4, and #7.)*

The third parcel that Emma Flint had purchased, on the east side of Narragansett Boulevard, eventually was incorporated into the A.T. Scattergood Plat.

Hudson Place – A.T. Scattergood Plat (1905)

In 1901 the administrators of the Edward P. Taft estate sold to Edward Scattergood of Providence, about an acre of land "in 'Edgewood'" located on the river and abutting the south line and east end of an unnamed 25-foot street [later, Hudson Place].[16] The following year, Jabez T. and Ruth B. Richardson sold to Arthur T. Scattergood (presumably a relative of Edward's), a parcel of land on the east side of Narragansett Boulevard, located about 200 feet south of land belonging to Lucy M. Hayward; the deed noted that the Richardsons had purchased this land from Emma L. Flint.[17]

[15] DB 95/30, People's Savings Bank Mortgagee's Sale, January 18, 1900. DB 95/95, Emma L. Flint purchase of 3 parcels, June 15, 900. The Flints also recorded plats and owned property in the Shaw Plat Historic District.
[16] DB 95/259, April 11, 1901.
[17] DB 98/144, February 15, 1902.

The Arthur T. Scattergood Plat, recorded in 1905 (*Figure 7*), shows a 25-foot-wide street called Hudson Place, extending eastward about 210 feet from Narragansett Boulevard. Arrayed around this little cul-de-sac were ten house lots of varying sizes: the six lots north and south of the street ranged from approximately 4,800 to 6,300 square feet, while the four linear lots at the east end of the street, overlooking the river, were easily twice that big, ranging from about 9,300 to 14,650 square feet.

Arthur T. Scattergood was president of the A.T. Scattergood Company, purveyors of home furnishings, in Providence; he was also a real estate developer of some note in Edgewood. In addition to selling house lots in the Scattergood Plat, he built two houses on speculation at 14 Hudson Place *(*ca. 1908, *Photo #5)* and 16 Hudson Place (1909), which were swiftly sold to other owners. He also purchased (between 1898 and 1911) eight lots on or near Bluff Avenue east of Narragansett Boulevard (just north of the former Sally Greene Homestead), where he constructed his own waterfront home at the corner of Bluff Avenue and Kensington Road (no longer extant); and he recorded the Shaw Avenue Plat (1910), and built at least two rental houses there.[18] After Arthur Scattergood died in 1914, his wife Margaret and several of their adult children continued to own and develop extensive property in the neighborhood.

The 1917 map shows four houses standing on Hudson Place *(see Photo #5)*; three more were built between 1920 and 1940 *(see Photo #14).*

Fairview Avenue - ca. 1910

Also in 1901, the administrators of the Edward P. Taft estate sold to Carrie M. Sisson, wife of Charles S. Sisson, a parcel of land located on the river, east of Narragansett Boulevard and bounded on the north by land owned by Lucy M. Hayward.[19] If Mrs. Sisson ever recorded a formal plat of this land, it was not found in the city's land evidence records; however, by 1910 she and her husband Charles S. Sisson had laid out Fairview Avenue.

Between 1911 and 1917 the Sissons constructed at least six houses on Fairview Avenue *(see Photo #8)*, including one that they briefly lived in at number 19 (built as a 2-family, later rented out). The earliest of the speculative houses, at 18 Fairview Avenue, was sold in 1911 to Addie P. Blodgett, who subsequently recorded a 1912 plat map (*Figure 8*) showing her own house, standing on a 6,400 square feet lot. This map also shows seven other lots arrayed on either side of the street, owned by the Sissons or others, mostly of similar size except for a waterfront lot on the north side of the street, which appears to be considerably larger (its dimensions were not indicated). No other houses are shown, but other records indicate that one other house had already been built (not by the Sissons), at 8 Fairview Avenue, ca. 1910.[20]

[18] See the Anstis Greene Plats Historic District and the Shaw Plat Historic District NR nominations.
[19] DB 95/205, January 16, 1901. See also the Brattle Farm Plat of 1901, which shows Jabez T. Richardson as the owner of land later occupied by Hudson Place (Plat Card 105).
[20] Plat Card 199.

As was true for Hudson Place, about half of the houses on Fairview Avenue were standing by 1917 *(see Photo #6)*; the rest were built between 1924-25 and 1938-39 *(see Photo #12)*.

Glen Avenue – Hayward Plat, 1912

In 1912 Lucy M. Hayward Smith (who had remarried) recorded the Hayward Plat (*Figure 9*), with 47 house lots on both sides of Glen Avenue between Broad Street and Narragansett Boulevard. The lots on the north side of the street were typically about 4,500 square feet; on the south side of the street, they were a bit larger, typically about 5,700 square feet.

By 1914 much of the Hayward Plat had evidently been acquired by the Scattergood family because Margaret Scattergood, wife of Arthur, transferred title of 40 lots in the Hayward Plat to her children, Florence E. Scattergood, Harvey B. Scattergood, Alice D. Scattergood, and Ernest T. Scattergood.[21] This deed mentions buildings and improvements, but it is not clear which, if any, of these 40 lots had houses built upon them by 1914. The 1917 atlas depicts seven houses on Glen Avenue: one at the corner of Broad Street, the rest toward the eastern end of the street near Narragansett Boulevard; all seven lots had been sold to other owners prior to 1914.

Most new housing construction on Glen Avenue occurred between 1920 and 1940 *(see Photos #9 and #10)*. The Dutch Colonial Revival style houses at 58, 60, 75, and 77 Glen were all built speculatively by developer Edwin M. Caldwell, who also built multiple houses in the Aberdeen Plat.

One of the last houses built within this Historic District was a two-family ranch at 98 Glen Avenue/1968 Broad Street (1962).

Harbour Terrace - Hudson Plat (1936)

The 1917 map (*Figure 10*) shows a sizeable estate of nearly 3 acres, with a large house and several other buildings on it, on the east side of Narragansett Boulevard just north of Fairview Avenue. The address is not noted on the map, but it was 1396 Narragansett Boulevard, and at that time, it belonged to Claude C. Ball, an attorney and Probate Court Judge.[22] Ball and his wife

[21] DB 85/215, March 21, 1914. It is not known how Margaret Scattergood came to be in possession of this real estate: the grantor/grantee indexes for 1900-1915 contain no record of transfer of any property in the Hayward Plat from Lucy M. Hayward Smith (or either of her husbands, or her heirs) to any member of the Scattergood family. Lucy herself is listed as a grantor only 4 times during that period, three of which related to a mortage, to Lucy H.M. Smith Plat of 1912 in Plat Book 8, Page 11 (plat card not found), and to her 1906 will, which was probated in 1925 and only mentions real estate that she owned in Providence. Additional research would be needed to clarify this matter.

[22] Maps as early as 1870 show one or more buildings in this location; as speculated above, this may have been the residence of Joseph S. Winsor, built between 1860-1870. The 1921 Sanborn map shows a 3-story, mansard-roofed dwelling at 1396 Narragansett Boulevard with a complex footprint and a wrap-around porch across the east and south sides. Set well back from the street, it stood roughly where the house at 11 Harbour Terrace is today, with a 2-story garage on the site of 12 Harbour Terrace. The map also identifies a 1-1/2 story storehouse, a pool room, and a boat house on the property.

Elsbeth lived there until 1936, when they sold most of this estate to developer I. Robert Hudson, reserving for themselves a portion of waterfront land at the southeast corner of the estate (where they soon built a new brick house for themselves at 36 Fairview Avenue).

Hudson quickly tore down all but one of the existing buildings on the Ball estate (the lone survivor, a garage, can be seen on the 1956 Sanborn map but was demolished by 1958), and recorded a plat of 17 house lots arrayed around a new suburban-style cul-de-sac, called Harbour Terrace, extending eastward from Narragansett Boulevard and ending in a small circle (*Figure 11*). Most of these lots were approx. 5,700 square feet, but two at the waterfront end of the street were significantly larger: over 14,000 square feet and 30,000 square feet.

Development Completed – 1937 to 1963

Robert Hudson was a contractor, and in quick succession he built two residences for himself and his wife Elsie, both in 1938-39: first a Colonial Revival style at 11 Harbour Terrace, and then a far grander Tudor Revival brick house with attached garage, standing on a double lot at 7 Harbour Terrace, at the corner of Narragansett Boulevard. *(Photo #13)* This house may have inspired two other sizeable Tudor Revival houses located at 24 and 32 Harbour Terrace; these three are the only examples of this particular style in the entire Historic District. Nearly two decades later, the Hudsons built their third home at 8 Harbour Terrace (1954), in a more modest Cape Cod style.

Harbour Terrace holds 14 of the 21 houses in the Historic District that were built between 1930 and 1963; the rest were built as infill on other streets. These later houses typically were Cape Cod, Colonial Revival, or Garrison Colonial in style; there is also one Ranch house at 25 Harbour Terrace, built in 1954 by Elsbeth B. Ball after her husband had died. In about 1962, the lot at 7 Harbour Terrace was subdivided, and the last house in the district, a Ranch, was constructed at 1404 Narragansett Boulevard.

Deed Restrictions

Within each of the major plats, some (but not all) houses lots were sold with one or more deed restrictions. Commonly, new construction was only allowed to be a single family house, and set back a minimum distance from the street (typically, 20, 25, or 30 feet). Other restrictions prohibited multi-family housing (3 units or more) or imposed other land use controls: the Flints also banned "the manufacture or sale of intoxicating liquors" on lots in the Narragansett Bay Plat; while Claude Ball sold his land to Robert Hudson on the condition that "said premises shall be used for high class residential purposes only."[23]

The Sally Greene Homestead Plats Today

[23] DB 95/296, Flints to Mary A.B. Livermore, May 15, 1901; DB 203/75, Ball to Hudson, May 29, 1936.

The various Sally Greene Homestead Plats remain remarkably intact: while some individual lots in the plats were later reconfigured, this did not significantly alter the overall character of the original subdivisions. No houses have been demolished and no additional infill new construction has been built since 1963. Most houses have seen some degree of alteration over the years: typically, in the replacement of windows, but also in some cases vinyl siding has been installed, porches have been altered or enclosed, or additions have been built. Yet overall, the district retains its integrity, and the housing stock is readily identifiable as representing the first half of the 20th century, when Edgewood came into its own as a stable, middle-class and upper-middle-class neighborhood.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

MAPS

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Everts and Richards. New Topographical Atlas of Surveys, Providence County, Rhode Island. Philadelphia, 1895.

Hopkins, G.M. Atlas of the City of Providence and Environs. Philadelphia, 1882.

Richard's Map Company. Richard's Standard Atlas of the Providence Metropolitan District, Vol. 2. Springfield, Mass., 1917.

Sanborn Insurance Company. Map of Cranston, Providence Co., Rhode Island, Vol. 5 (pages 97, 98, 99, and 100). New York, 1921. Online at http://sanborn/umi.com

Sanborn Insurance Company. Map of Cranston, Providence Co., Rhode Island, Vol. 1 (pages 97, 98, 99, 100). New York, 1956. Online at http://sanborn/umi.com

Walling, H.F. Map of the Providence, Rhode Island, with Some of the Adjacent Towns. Providence, 1851.

PUBLIC RECORDS

City of Cranston. City Clerk. Land Evidence Records, 1802 to present.

Plat Card 105: "Plat of the Northerly Portion of Land Known as the "Brattle Farm," Pawtuxet, R.I., Belonging to the Estate of Edward P. Taft, Deceased," by J.A. Latham, February 1901.

Plat Card 108: "Plat of Land in Cranston, R.I. belonging to Edward P. Taft," by J.A. Latham, January 1897. [Shows numbered house lots on Massasoit Avenue and "Canonicus Avenue (now Sefton Drive, which is in the Aberdeen Plat Historic District) between Broad Street on the west and "Allens Avenue" (now Narragansett Boulevard) on the east.]

Plat Card 132: "Narragansett Bay Plat, Cranston, R.I." by J.A. Latham, July 1900. [Shows 25 house lots on the north side and part of the south side of Massasoit Avenue.]

Plat Card 164: "Plat of Land in Edgewood, R.I. Belonging to A.T. Scattergood," by Frank E. Waterman, April 1905. [Shows 10 house lots arrayed around Hudson Place.]

Plat Card 198: "Hayward Plat, Glen Ave., Edgewood, R.I." by J.A. Latham, July 1912. [Shows 47 house lots on both sides of Glen Ave. between Broad St. and Narragansett Blvd.]

Plat Card 199: "Plan of Land Belonging to Addie P. Blodgett," by W.I. Anthony, March 1912. [Shows Fairview Avenue with 8 house lots; only one, with a house (18 Fairview) already on it, belonged to Miss Blodgett.]

Plat Card 326C: "Hudson Plat in Cranston, R.I.," by J.A. Latham & Son, 1936. [Shows 17 house lots on both sides of Harbour Terrace.]

_____. Tax Assessor. Chain of Title Cards, ca. 1892 to present; Property Cards, ca. 2015.

United States Census, 1880, 1920.

PUBLICATIONS

Rhode Island Historical Preservation Commission.

Cranston, Rhode Island, by Robert E. Freeman. Statewide Historical Preservation Report P-C-1. Providence, 1980.

Pawtuxet Village: Cranston and Warwick, Rhode Island, by Elizabeth S. Warren and Russell Wright. Statewide Historical Preservation Report PK-P-1. Providence, 1973.

National Register Nominations:
Multiple Property Documentation: Historic and Architectural Resources of the Edgewood Neighborhood, Cranston, R.I. (2009)
Edgewood Historic District – Taft Estate Plat (NR, 2003; boundary amendment, 2014)
Edgewood Historic District – Arnold Farm (NR, 2010).
Edgewood Historic District – Shaw Plat (NR, 2013).
Edgewood Historic District – Anstis Greene Estate Plats (NR, 2015)
Edgewood Historic District - Aberdeen Plat (pending, 2016).

WEBSITES

Google Maps: www.googlemaps.com.

Sally Rhodes Genealogy: http://www.thesorensens.net/FamilyTree/gp1500.htm#head0

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 # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
____ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property approximately 22 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1.	Latitude: 41.772575°	Longitude: -71.396056°
2.	Latitude: 41.774078°	Longitude: -71.388525°
3.	Latitude: 41.772201°	Longitude: -71.388796°
4.	Latitude: 41.772063°	Longitude: -71.390534°
5.	Latitude: 41.772180°	Longitude: -71.390562°
6.	Latitude: 41.771829°	Longitude: -71.393569°
7.	Latitude: 41.772026°	Longitude: -71.393596°
8.	Latitude: 41.771864°	Longitude: -71.394407°
9.	Latitude: 41.771598°	Longitude: -71.394330°
10.	Latitude: 41.771505°	Longitude: -71.394724°

Or

UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone: Easting: Northing:

2. Zone: Easting: Northing:

3. Zone: Easting: Northing:

4. Zone: Easting : Northing:

Verbal Boundary Description (Describe the boundaries of the property.)

The bounds of the Edgewood Historic District – Sally Greene Homestead Plats are as shown on the scaled district map submitted with this nomination.

Boundary Justification (Explain why the boundaries were selected.)

The Historic District boundaries conform to the historic boundaries of the Sally Greene Homestead as delineated in Cranston Land Evidence Records, Deed Book 6, p 270: the "Plat of Capt. Nehemiah Rhodes, dec'd Homestead Farm whereon he last dwelt, surveyed and platted by Daniel Anthony, 20th [April], 1802."

11. Form Prepared By

name/title: Kathryn J. Cavanaugh, Historic Preservation Consultant
organization:
street & number: 82 Larch Street
city or town: Providence state: RI zip code: 02906
e-mail: kathycavanaugh@cox.net
telephone: 401-273-4715
date: June 7, 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Edgewood Historic District – Sally Greene Homestead Plats
City or Vicinity:	Cranston
County:	Providence
State:	Rhode Island
Name of Photographer:	Kathryn J. Cavanaugh
Date of Photographs:	December 30, 2015
Location of Original Digital Files:	Rhode Island Historical Preservation and Heritage Commission, 150 Benefit Street, Providence, RI 02903
Number of Photographs:	15

Photo #1 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0001. Mary A.B. Livermore House (ca. 1901-1911), 66-68-70 Massasoit Avenue, north façade and west elevation, looking southeast. Queen Anne with Stick Style elements.

Photo #2 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0002.

Harriet E. & Randall B. Sweet House (ca. 1903-1911), 60 Massasoit Avenue, north façade and east elevation, looking southwest. Queen Anne with Colonial Revival elements.

Photo #3 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0003. Samuel & Ida F. Beekman House (ca. 1905-1911), 75 Massasoit Avenue, south façade and east elevation, looking northeast. Stick Style.

Photo #4 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0004. Henry C. Samuels House (ca. 1905-1911), 123 Massasoit Avenue, north façade and west elevation, looking southeast. Late Victorian with Colonial Revival elements.

Photo #5 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0005. Francis & Lillie P. Westgate House (ca. 1909), 14 Hudson Place, south façade and west elevation, looking northeast. Shingle Style.

Photo #6 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0006. Josie & Edward V. Bowen, Jr. House (ca. 1912-1913), 1414 Narragansett Boulevard, north façade (facing Fairview Avenue) and east elevation, looking southwest. Bungalow.

Photo #7 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0007. William H. Cranston House (ca. 1912-1913), 1952 Broad Street, west façade and north elevation, looking southeast. Cape Cod.

Photo #8 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0008. Charles S. & Carrie M. Sisson House II (ca. 1917), 10 Fairview Avenue, north façade and east elevation, looking southwest. Four Square.

Photo #9 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0009. Roger F. & Florence M. Horton House (ca. 1926-1927), 66 Glen Avenue, north façade and west elevation, looking southeast. Colonial Revival.

Photo #10 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0010. Edward A. & Victoria T. Haskell House (ca. 1928-1929), 84 Glen Avenue, north façade and west elevation, looking southeast. Dutch Colonial Revival.

Photo #11 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0011. George W. & Elsa V. Conley House (ca. 1930-1931), 1421 Narragansett Boulevard, east façade and south elevation, looking northwest. English Cottage.

Photo #12 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0012.

Harriet D. & Arthur J. Levy House (ca. 1938-1939), 30 Fairview Avenue, south façade and east elevation, looking northwest. Moderne.

Photo #13 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0013. I.Robert & Elsie Hudson House II (1938-1939), 7 Harbour Terrace, north façade and west elevation, looking southeast. Tudor Revival.

Photo #14 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0014. Joseph A. & Gertrude C. Bullard House II (1939-1940), 11 Hudson Place, north façade and east elevation, looking southwest. Garrison Colonial.

Photo #15 RI_Providence Co_Cranston_Edgewood HD-SallyGreeneHomesteadPlats_0015. Audrey Forrest House (1963), 96 Glen Avenue, north façade and west elevation, looking southeast. Ranch.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

DRAFT

Additional Information

FIGURE 1 – 1851 Atlas
The name "Greene" (situated at the intersection of today's Broad Street and Park Avenue) likely indicates Anstis Greene's property; the red rectangle indicates the approximate location of the Sally Greene Homestead (no buildings shown).

FIGURE 2 – 1870 Atlas
The former Sally Greene Homestead, now mostly owned by Rice & Hayward.
The two black dots inside the red rectangle represent buildings that no longer exist (also shown on the 1882 and 1895 atlases).

DRAFT

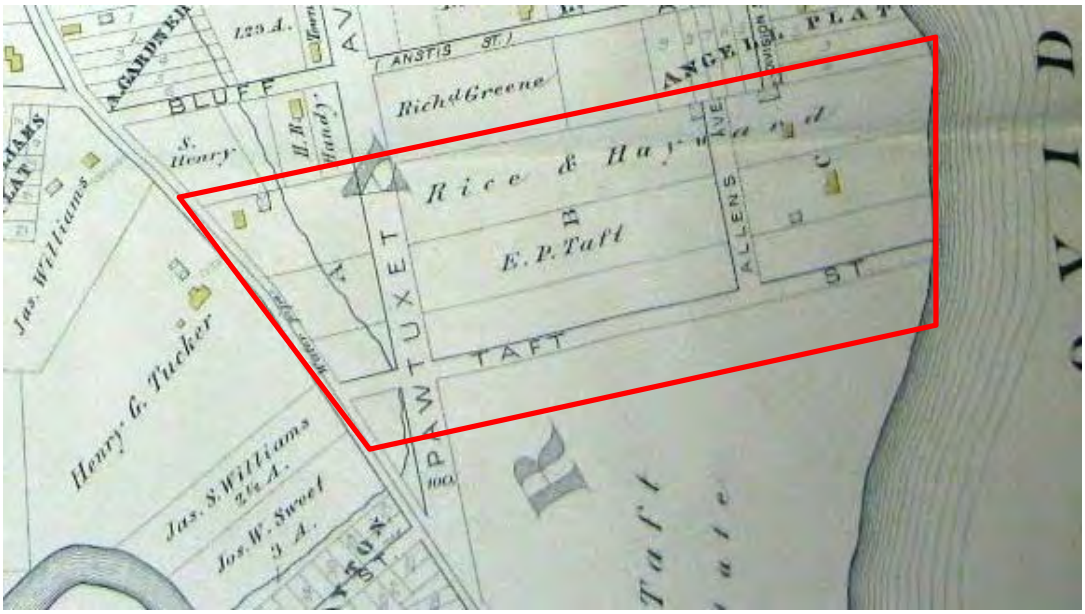

FIGURE 3 – 1882 Atlas

Shows the former Sally Greene Homestead, owned in part by Rice & Hayward and in part by E.P. Taft, with an initial layout of streets. "Taft Street" is now Massasoit Avenue. "Allens Avenue" is now part of Narragansett Boulevard. "Pawtuxet Avenue" was not built as shown; now Anstis Street, it only extends one block south of Bluff Avenue to today's Glen Avenue.

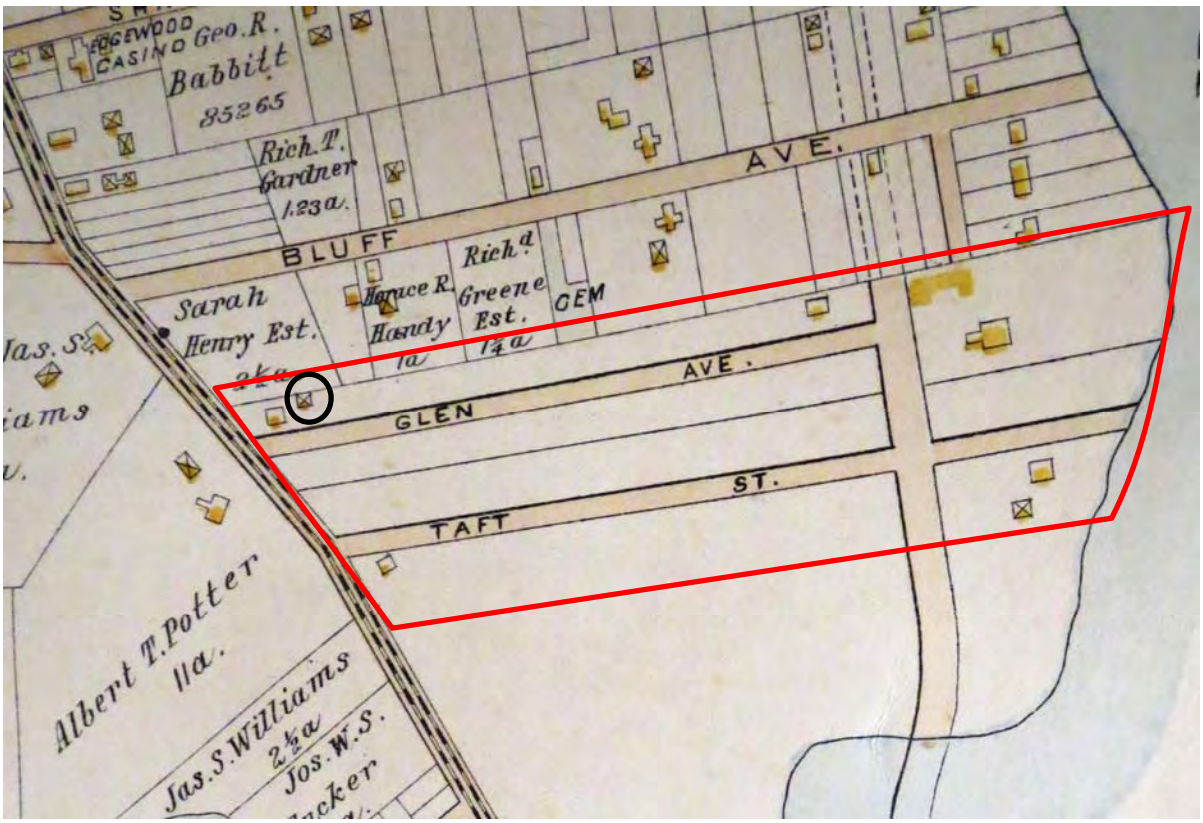

FIGURE 4 – 1895 Atlas

Shows the former Sally Greene Homestead with Glen Avenue, Massasoit Avenue (still called Taft Street), and Narragansett Boulevard laid out. Of the buildings depicted here, the only survivor is the outbuilding behind the house at the corner of Broad Street and Glen Avenue. The portion of Taft Street east of Narragansett Boulevard was not built (see 1917 map).

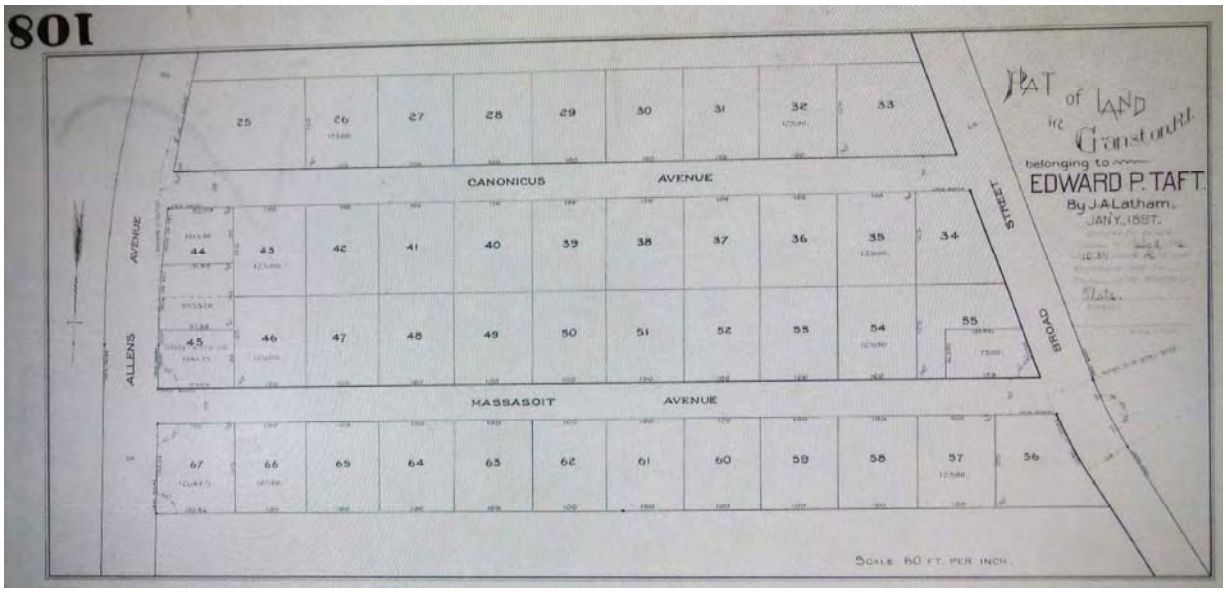

FIGURE 5 – Edward P. Taft Plat, 1897

Shows house lots on both sides of Massasoit Avenue, numbered 45 to 56.
(Note: "Canonicus Avenue" is now Sefton Drive; see Aberdeen Plat historic district.)
These lots were replatted a few years later, after Taft sold most of the land surrounding Massasoit Avenue to Emma Flint – see Narragansett Bay Plat (Figure 6).

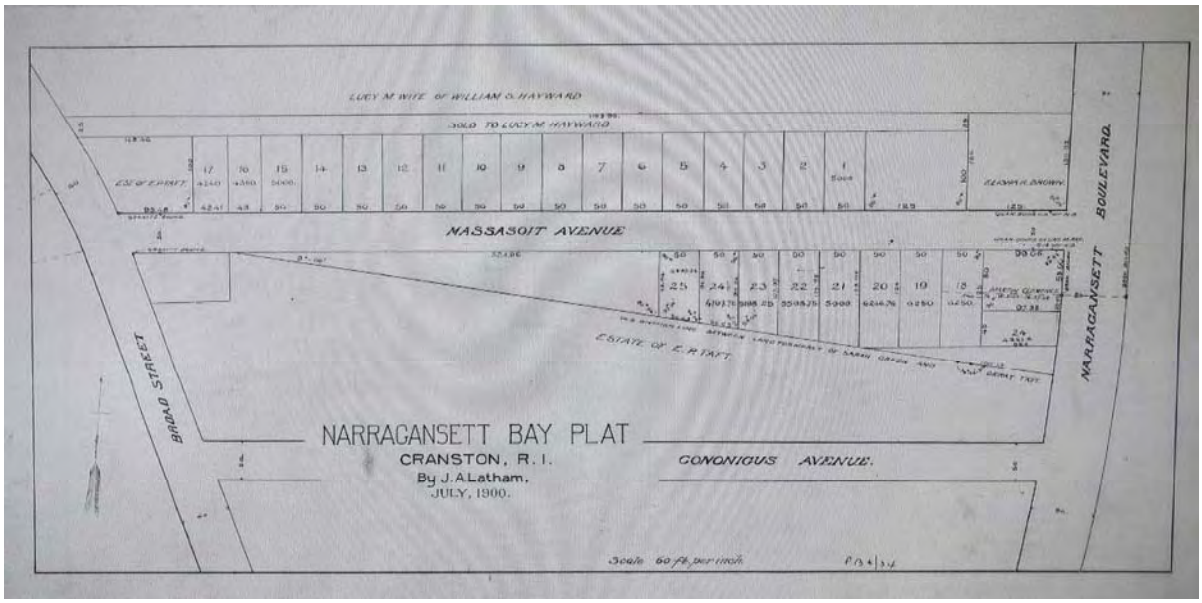

FIGURE 6 – Narragansett Bay Plat, 1900

Replat of house lots on Massasoit Avenue, now numbered 1 to 25, owned by Emma L. Flint.

DRAFT

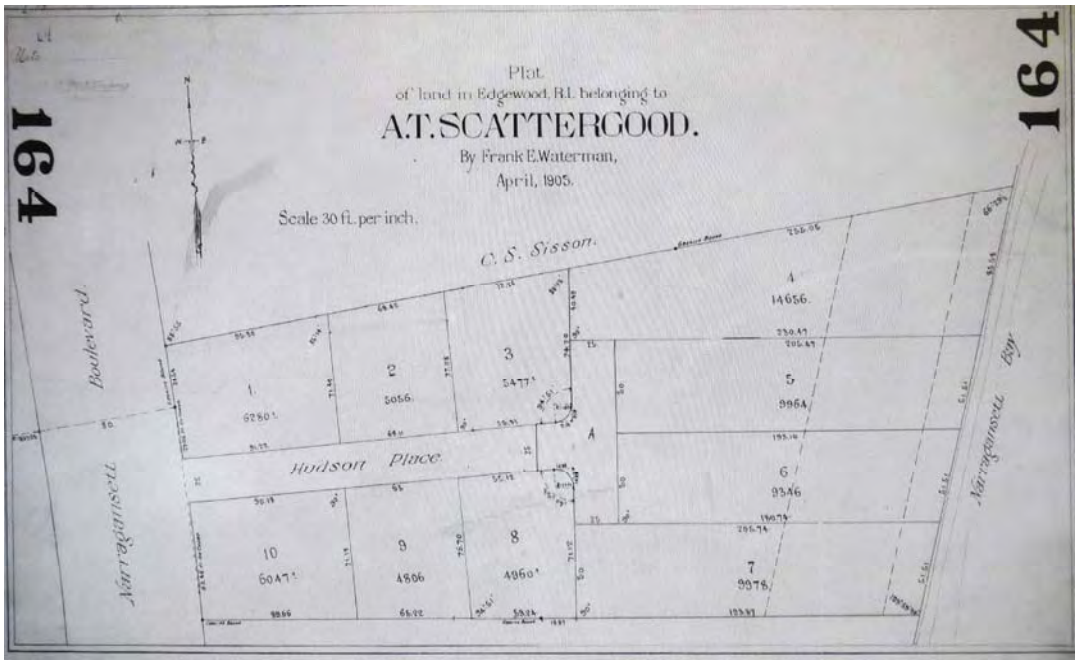

FIGURE 7 – Arthur T. Scattergood Plat, 1905

Shows the layout of Hudson Place, with 10 numbered house lots around it.

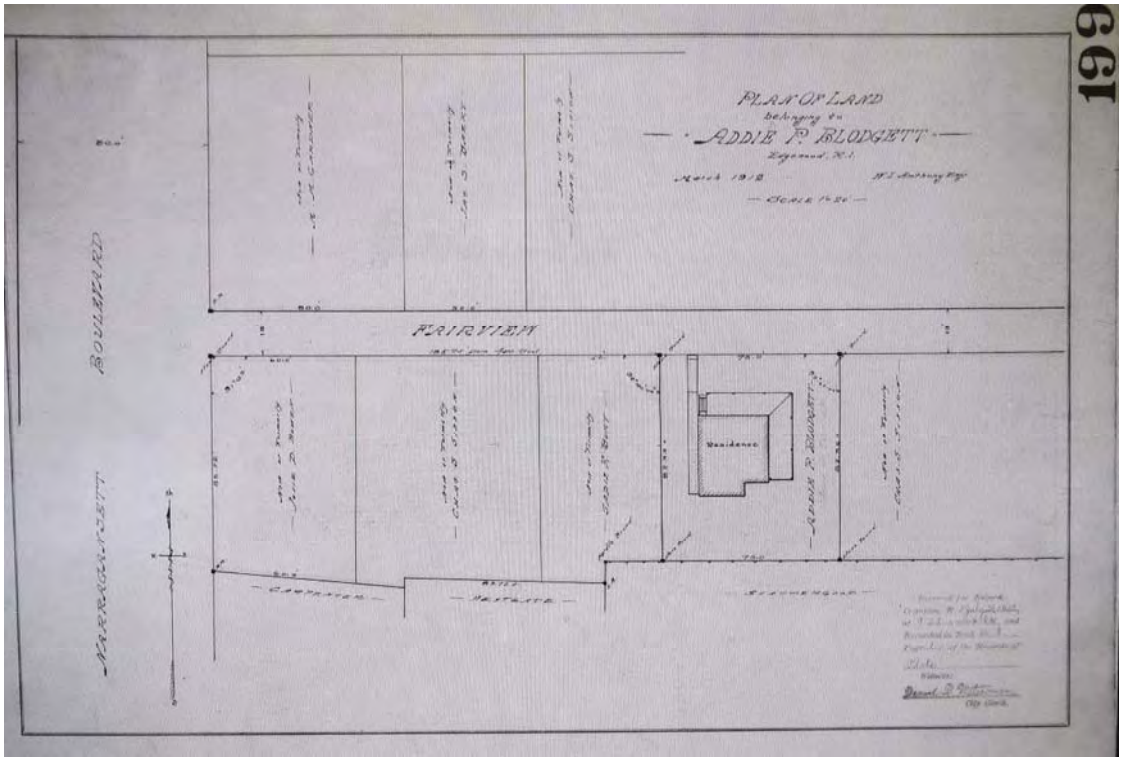

FIGURE 8 – Addie P. Blodgett Plat, 1912

Addie Blodgett owned just the one lot with the house upon it (18 Fairview Avenue), but this is the only plan found that shows the layout of some house lots on Fairview (owned by others, including developers Charles S. and Carrie M. Sisson).

DRAFT

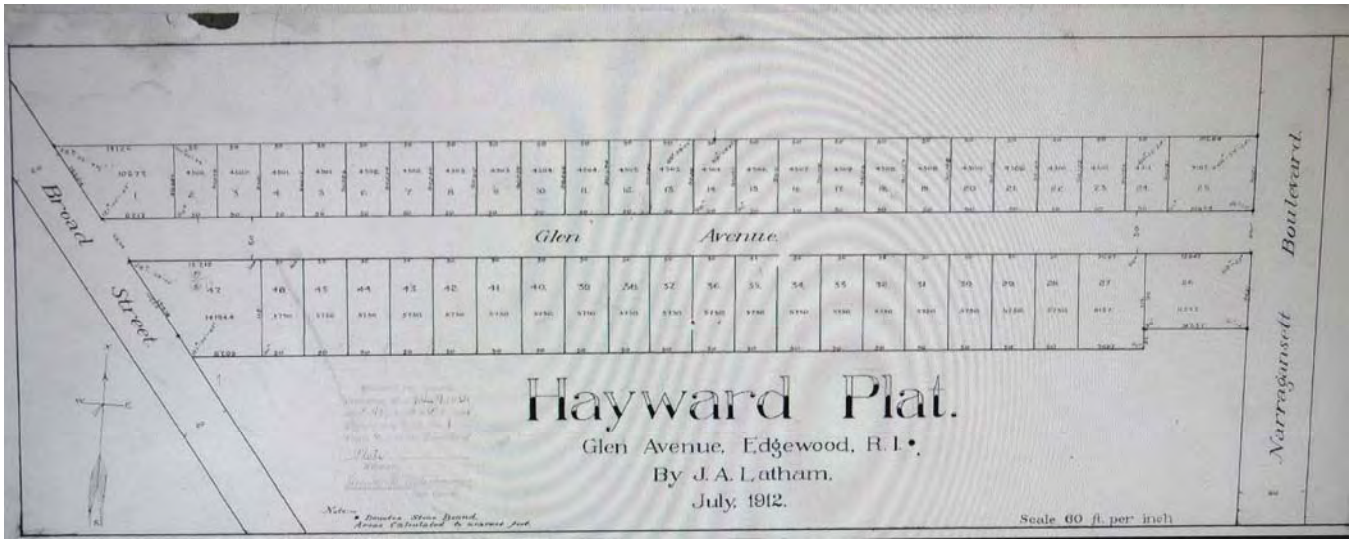

FIGURE 9 – Hayward Plat, 1912

Shows the layout of Glen Avenue, with 47 numbered house lots on both sides.

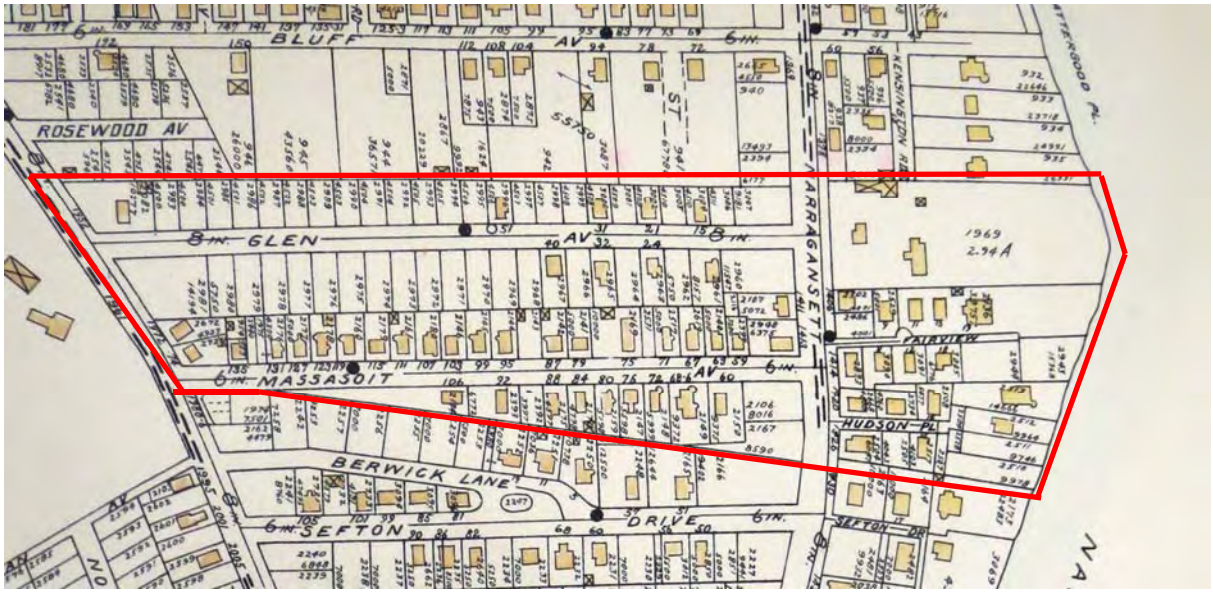

FIGURE 10 – 1917 Atlas

Shows the partial development of the former Sally Greene Homestead, with all streets laid out except for Harbour Terrace (later built on a nearly 3-acre estate seen here east of Narragansett Boulevard). Massasoit Avenue, Hudson Place, Fairview Avenue and Narragansett Boulevard were mostly built out by this time.

DRAFT

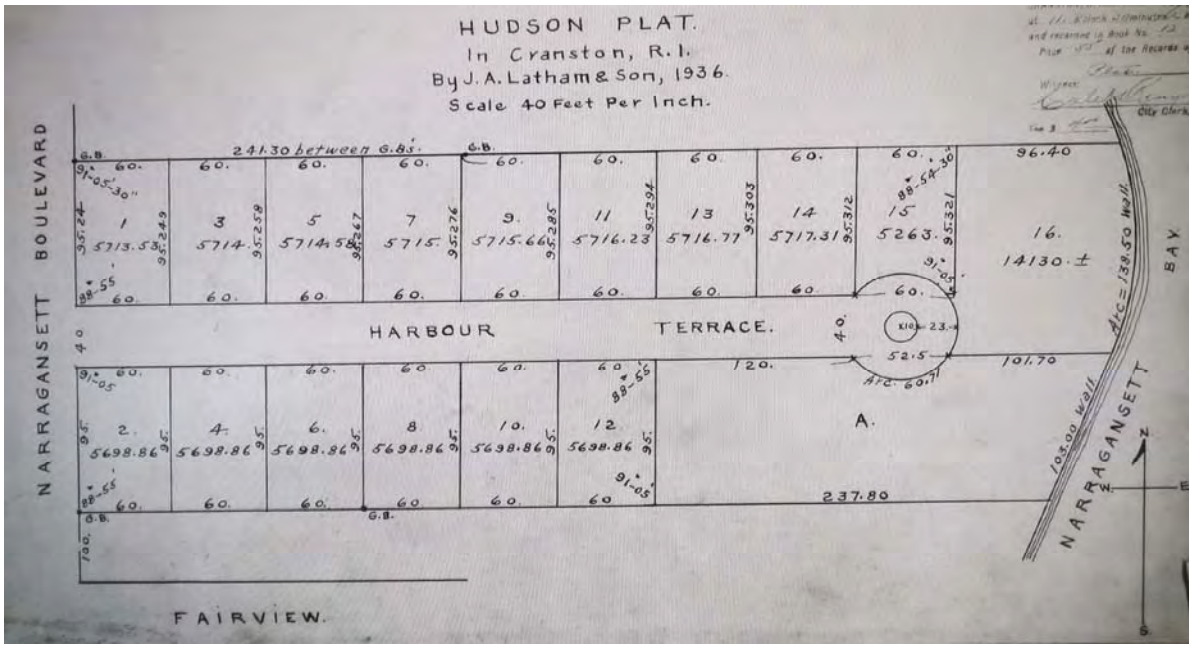

FIGURE 11 – Hudson Plat, 1936

Shows the layout of Harbour Terrace, with 16 numbered house lots
(lot "A" was not part of this plat).

Legend

Road Centerline Labels

Land Use (Buildings)

LANDUSEDESCRIPT

- Single Family
- Two Family
- Three Family
- Four Family
- Five Family
- Apartments six or more
- Other Residential
- Mixed Use
- Small Business
- Large Commercial Use
- Industrial
- Commercial Land
- Cemetery
- FFOS Uses
- Golf Course
- Municipal Uses
- State Uses
- Federal Uses
- Religous/Chaitable/Xcharter
- Sally Greene Homestead

The Edgewood Historic District - Sally Greene Homestead City of Cranston, RI

July 8, 2016

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Eighty Two

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