United States Department of the Interior
National Park Service

National Register of Historic Places
Inventory—Nomination Form

See Instructions in How to Complete National Register Forms
Type all entries—complete applicable sections

1. Name

historic The Seamen's Church Institute of Newport
and/or common The Seamen's Institute

2. Location

street & number 18 Market Square

3. Classification

Category Ownership Status Present Use
___ district public X occupied ___ agriculture
___ building(s) X private ___ unoccupied ___ commercial
___ structure both ___ work in progress ___ educational
___ site Public Acquisition ___ accessible ___ entertainment
___ object N.A. in process ___ yes: restricted ___ government
N.A. being considered ___ yes: unrestricted ___ industrial
___ site N.A. in process ___ no ___ military

4. Owner of Property

name Seamen's Church Institute of Newport, Inc.

5. Location of Legal Description

courthouse, registry of deeds, etc. Newport Recorder of Deed's Office, City Hall

6. Representation in Existing Surveys

"The Urban Design Plan, Historic Hill" (Project No. R.I. R-23) has this property been determined eligible? ___ yes X no

date 1970-71

depository for survey records R.I. Historical Preservation Commission

city, town Providence state Rhode Island 02903
7. Description

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Describe the present and original (if known) physical appearance

The Seamen's Church Institute stands on the south side of Market Square in the heart of Newport's historic waterfront. Erected in 1929-30, the imposing Institute building was originally surrounded by a densely built-up commercial district. Urban renewal begun in the 1960s has removed entire blocks of nearby structures, and today it is one of the most prominently sited buildings downtown, related visually (across new boulevards, parking areas and squares) to such landmarks as Trinity Church and Perry Mill.

The well-preserved Seamen's Church Institute is a brick, 2½-story, Georgian Revival structure with a high podium, slate-clad gambrel roof, and parapetted end walls terminating in paired chimney stacks which give the building a distinctive, high-shouldered profile (Photo #1). Rising directly from the sidewalk line, the Institute occupies nearly the whole of its lot; landscaping is restricted to a small garden immediately to the east closed off from Market Square by a high brick wall. String courses, gauged brick window arches, and a moulded water table elaborate the Institute's Flemish bond brickwork. The east and south elevations, originally obscured by adjacent buildings, are somewhat irregular and are not fully articulated, but the always "public" west elevation and the north-facing entrance front are symmetrical and fully elaborated. Nine bays long and four wide, the building measures roughly ninety by thirty feet. The nine gabled dormers of the north front contain windows hung with 6/6 sash. Below a modillion cornice the segmental-head first- and second-story windows of this elevation have cast-stone lug sills and 9/9 sash. Twin twelve-light occuli flank a central entrance. Its cast-stone architrave bears a broken segmental pediment framing a draped urn and pine cone. The plate-glass entrance doors and transom replace the 1930 panelled doors and fan-pattern transom.

Like the exterior, the interior of Newport's Seamen's Church Institute remains intact, retaining not only most of its original layout, finish and fittings, but a number of original furnishings as well (see photos 2, 3, 4, and 5; detailed descriptions of the interior are contained in the Newport Daily News article and Memorial Chapel booklet referenced under item 9 below). The first floor (plan, see Continuation Sheet #4), reached by a short flight of steps from the entrance, contains a pine-panelled stairhall (now accommodating a snack bar) lit by four occuli and embellished with a false fireplace (in which is carved a dedicatory inscription) and, above the mantel a picturesque painted map of Narragansett Bay. To the left, off the hall, is the lounge (Photo #2), where a portrait of Senator George Peabody Wetmore hangs above the fireplace. To the right, off the hall, a service corridor gives access to a suite of offices and the former writing room, now also functioning as an office. The basement and a small, single-story rear ell contain a shower/laundry room, a former dispensary, locker rooms, and utility spaces. The second

(See Continuation Sheet #1)
floor central hall leads to what was a pine-panelled billiard room (intact but subdivided into offices occupied by the Women's Resource Center) and a panelled and bookshelf-lined library (Photo #3). A passage leads from the library to the back stairs and the chapel (Photos #4 and 5). Completed in 1934, the chapel is the most unusual and the finest interior in the building. This intimate, rectangular space has frescoed walls and ceiling and a floor covered with handmade glazed tiles incised with sea shells, coral, seaweed, and a compass. Above a marbleized wainscot murals portray a host of saints, all associated with the sea. A number of these figures bear the likenesses of well-known Newporters. Fictive cloth-of-gold drapery cast in plaster embellishes the altar niche and frontal. Piercedwork screens cover the chapel windows and the door is paneled in chevron-pattern marquetry. A back-lit, block-letter inscription from Psalm 107 which begins "They that go down to the sea in ships..." forms the room's cornice.

The attic story of the Institute is occupied by spartan sleeping quarters. Originally there were six single rooms and a dormitory, all sharing a common bath; now the dormitory has been subdivided to form two more singles. In addition, the west end of the attic story is set-off as a private, two-room suite with private bath.


## 8. Significance

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<td>philanthropic organizations as the Newport Auxiliary Marine Bible Society and specifically inspired by the Coddington Point Hut which served the needs of Navy recruits training at Newport during the First World War, the Seamen's Church Institute of Newport is an Episcopalian institution created to minister to a large and largely transient population of sailors, fishermen, ferry men and dockhands. Housed in rented quarters for the first decade of its existence, the Institute's own building, opened in 1930 and still in use, was erected on Market Square when that location was the hub of the waterfront: Government Landing, where all Navy sailors came ashore, was on the north side of the Square; the Jamestown Ferry docked at the foot of the Square; and the wharfs for fishing boats and cargo vessels were all around. By charter, the Institute's superintendent must be a clergyman and in the 64-year history of the organization, there have been but three superintendents: the Rev. Roy Magoun (1919-1945); the Rev. Archie Burdick (1946-1982); and the Rev. Dwight Hamblay, Jr. (1982- ). With termination of ferry service in 1969, substantial reduction in the Navy force stationed at Newport in 1974, decreased commercial activity in the port and the radical transformation of Market Square and environs over the past decade-and-a-half, Seamen's Church Institute now serves fewer Navy men and more fishermen, yachtsmen, and people from the community at large. Newport's fishing fleet remains large, yachting has increased enormously, and the essentials of the Institute's mission remain little changed. It stands today both as an historic and a living element of Newport's rich maritime heritage.</td>
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Like so many Newport institutions, the Seamen's Church Institute has benefitted substantially from the support and leadership of the summer colony. The Institute's building testifies to this important aspect of local institutional life. Given by summer residents Maude and Edith Wetmore, it memorializes their parents, Senator and Mrs. George Peabody Wetmore. Similarly, the Institute chapel was donated by a summer Newporter, Mrs. Hamilton Fish Webster, in memory of her mother, Marie Caroline Post. Even the building's designers--the architect, Frederic Rhinelander King, and the artist responsible for the chapel, Durr Freedley--were socially and professionally identified with the summer colony.

Both Wetmore sisters were active in the Seamen's Church Institute from its inception, but it was Miss Edith who had a particular interest in architecture, and it was she who took charge of erecting the building they funded. In 1929, she engaged her longtime friend Frederic King to design the new facility. This was the third commission Miss Wetmore brought him; earlier King had done her garden house at Chateau-sur-Mer, (See Continuation Sheet #2)
Newport, and a Hyde Park weekend retreat. Son of a prominent, old-line Newport family, Frederic King (1887-1972) attended Harvard, Columbia University School of Architecture, and the Ecole des Beaux-Arts. His New York-based practice was devoted mainly to the design of substantial residences in and around the city, at Newport, and as far afield as Honolulu and Palm Beach. Something of a departure from his usual work, Seamen's Church Institute is an accomplished exercise in Georgian Revival design, related to eighteenth-century prototypes like Harvard's Massachusetts Hall (1718) and Newport's own Colony House (1739). It is worth noting that at the very time King was working on the Institute, his patroness, Edith Wetmore, was also very much involved in a major restoration of the Colony House and there is much that relates these two buildings, from basic form to such eccentric details as their paired occuli.

For its artistic merit and interest, the Institute chapel deserves special praise. Executed between 1930 and 1934, it is a remarkably original achievement, combining traditional media and Trecento design conventions, iconography and text, into a striking "moderne" interior. Its little-known author, Durr Freedley (1888-1938), had a career as unusual as this eminence of his genius. A native of Indianapolis, upon graduating from Harvard in 1911 Freedley was hired as an assistant curator for decorative arts at New York's Metropolitan Museum of Art. His particular responsibility was finding and acquiring major period rooms for installation in the museum's planned American Wing; one of his most important catches was the famous polychrome panelled room from a great country house, Marmion, in Virginia. After World War I, Freedley left the museum and devoted himself to portraiture, living out the 1920s in Paris and Rome. In 1930 he settled in Newport, continued painting "society" portraits, exhibited his work in New York, and began executing mural decorations, many on religious themes. Intimate yet monumental, curious in conception yet full of repose, Durr Freedley's delightful Memorial Chapel in Newport's Seamen's Church Institute is a major work, exhibiting extraordinary skill, imagination and insight.

As an institution illustrating significant aspects of Newport's religious, philanthropic, maritime and social history, for its value as an example of early twentieth-century Colonial Revival civic architecture, and the artistic importance of its frescoed "moderne" chapel, the Seamen's Church Institute of Newport merits nomination to the National Register of Historic Places.


The Memorial Chapel of the Seamen's Church Institute of Newport, n.d., passim.


Newport Mercury, 28 February 1824, p. 3.

Interviews with the Rev. Dwight C. Hambly, Jr., Superintendent of the Seamen's Church Institute, May 1983.
9. Major Bibliographical References


(See Continuation Sheet #)

10. Geographical Data

Acreage of nominated property **less than one acre**

Quadrangle name **Newport**

Quadrangle scale **1:24,000**

UMT References

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Verbal boundary description and justification

The area nominated is the site of the Seamen's Church Institute, Newport assessor's plat 24, lot 239. The building itself and a small garden immediately to the east occupy almost the entire parcel.

List all states and counties for properties overlapping state or county boundaries

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11. Form Prepared By

name/title         David Chase, Consultant
organization       date      May 1983
street & number    5613 Boxhill Lane   telephone 301-435-8221
city or town       Baltimore            state Maryland 21210

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

- national **X** state  local

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

State Historic Preservation Officer signature  

For NPS use only

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

Keeper of the National Register

Attest:  

Chief of Registration

**date**

24 June 1983
Seamen's Church Institute
Market Square
Newport, RI 02840

Sketch plan: first floor
Not to scale
SEAMEN'S CHURCH INSTITUTE
18 Market Square
Newport, Rhode Island  02840

Photographer:  Ronald L. Manville
Date: May 1983
Negative filed at:  3 Fowler Avenue
Newport, RI  02840

View: General view from the northwest.
SEAMEN'S CHURCH INSTITUTE
18 Market Square
Newport, Rhode Island  02840

Photographer:  Ronald L. Manville
Date:  May 1983
Negative filed at:  3 Fowler Avenue
                 Newport, RI  02840

View:  General view of lounge on first floor from the southwest; portrait above mantel is of Senator George Peabody Wetmore.

Photo #2
SEAMEN'S CHURCH INSTITUTE
18 Market Square
Newport, Rhode Island 02840

Photographer: Ronald L. Manville
Date: May 1983
Negative filed at: 3 Fowler Avenue Avenue
Newport, RI 02840

View: General view of library on second floor from the northeast; door on left leads to back stair and chapel.
SEAMEN'S CHURCH INSTITUTE
18 Market Square
Newport, Rhode Island  02840

Photographer:  Ronald L. Manville
Date:  May 1983
Negative filed at:  3 Fowler Avenue
                   Newport, RI  02840

View:  General view of chapel on second floor from the northeast; Durr Freedley, artist.
SEAMEN'S CHURCH INSTITUTE
18 Market Square
Newport, Rhode Island 02840

Photographer: Ronald L. Manville
Date: May 1983
Negative filed at: 3 Fowler Avenue
Newport, RI 02840

View: Chapel: detail of mural on north wall, with portion of entrance door jamb on right; Durr Freedley, artist.

Photo #5