II B--ANALYSIS OF STYLE
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The emphasis of this study is placed on history, especially architectural history, and on developing ways to protect and make use of the remaining historic architecture in a modern city. For this reason, it has been considered important to discuss in some detail the characteristics of the building styles to be found in the study area, both in themselves and as they relate to the development of architecture elsewhere in Rhode Island and in New England as a whole.

This part of the report, therefore, comprises an analysis of American building style in so far as it is applicable to the smaller arena of Providence and of College Hill. It is intended to serve: 1) as a guide for planners and for those interested in defining the important qualities and characteristic elements of the successive building periods and 2) as a yardstick when making planning decisions as to the value of the architecture in an area.

In this part of the study examples are drawn from the building of Rhode Island and more particularly from College Hill. However, the pattern of growth in the state follows in general the development of English Colonial building and it is hoped that this analysis can provide a framework which will prove helpful in other studies of areas where sizeable amounts of early building have survived and are in need of charting, evaluation and rehabilitation.

SUMMARY OF STYLES

From the first seventeenth century settlement until the third decade of the nineteenth century, both New England's and Rhode Island's architecture was derived chiefly from English sources. After that time, inspiration was drawn from more varied sources and was often eclectic in nature. Rhode Island building of the twentieth century continued in an eclectic path and in this respect is not representative of contemporary architectural concepts.

THE SEVENTEENTH CENTURY

The history of Colonial building in New England began with the first huts the settlers of any new colony provided for themselves until they could build their "English houses." These structures are known for the most part from records, journals, and letters. Seventeenth century colonial building concepts stemmed from late medieval English building practices and the "English" houses built by the colonists from 1620 to about 1700 resembled Elizabethan country building. No structures of this type have survived in the study area.

EIGHTEENTH CENTURY CONCEPT

By 1700 the medieval concepts of the early colonists were being superseded by contemporary English ideals stemming from Italian Renaissance sources. The new concepts of building obtained until well into the nineteenth century and resulted in a long unified style of building known generally as the Georgian period.

From about 1690 to about 1720, buildings were often transitional and were characterized by details of large scale based on classic forms applied over the heavy framed construction. Such structures are now rare and none are left in College Hill.

The first major eighteenth century phase, designated as Queen Anne or first Georgian, lasted from about 1700 to about 1750 and was marked by baroque elements found in the work of Sir Christopher Wren. The most important examples are to be found in Newport but a few simpler examples still stand on College Hill.

The second phase, dating from about 1750 to about 1775 or 1780 was inspired by the works of English architects under the influence of Inigo Jones and of Italian architects, in particular, Andrea Palladio. Newport building of this period is outstanding a group of very fine buildings went up in Providence just before the Revolution but their style was derived from earlier English models.

The third phase, called third Georgian, post-Revolutionary or Early Republican, lasted from the period of the Revolutionary War until about 1800 or 1810 and reflects some French influence, the influence of the Adam brothers, Chippendale and others as well as an original and specifically American handling of wood.

The fourth phase, which continued into the nineteenth century is generally known as Federal. It merged with the third Georgian period and continued the trends toward lightness, and variety in ground plans, elevations and decorative detail. With the close of this phase in about 1835, the Renaissance tradition begun in the first years of the eighteenth century also drew to a close. Providence is particularly rich in buildings of these last two phases, especially in a group of late eighteenth century merchant man-
sions and a number of square monitor-roofed buildings put up in
the second and third decades of the nineteenth century.

NINETEENTH CENTURY CONCEPTS
The ideals of the Georgian period were superseded in the third
and fourth decades of the nineteenth century by a concept of build-
ing derived from a strong interest in the picturesque which was re-
lected in a search for romantic forms. This search led to a rapid
succession of buildings put up in widely differing styles, most of
them eclectic in nature.

THE GREEK REVIVAL PERIOD
From about 1825 to about 1850 the influence of classical Greek
architecture was the dominating one in American building through-
out the country. Most of the examples in the College Hill area
belong to the simpler form of wooden dwelling houses, dubbed
“poorman’s Greek Revival” but there is a fair representation of
important Greek Revival buildings as well.

THE VICTORIAN PERIOD
Concern with the picturesque continued to be a motivating factor
in architectural design throughout the Victorian period, resulting
to a certain extent, in the revival of various “styles” of building.

Before the Civil War, buildings in the Gothic Revival (from about
1835) and Romanesque Revival (about 1845 to 1855) styles, Swiss
Chalets (in the 1850’s) and in the manner of Tuscan villas and the
Italian Renaissance were predominant. Providence has a very
fine body of pre-Civil War building particularly influenced by the
Italian Renaissance.

After the Civil War, the French Mansard, French Romanesque,
Richardson Romanesque, Gothic Revival and Classic Renaissance
styles were all developed. In the 1890’s the influence of Norman
Shaw’s English houses and a renewed interest in colonial building
resulted in a “Queen Anne” revival. About 1890 Providence archi-
tects turned to the local red brick building of the early Republican
period for inspiration.

THE TWENTIETH CENTURY
In the first decade of the twentieth century and under the influence
of the Chicago World’s Fair and the Ecole des Beaux Arts, im-
portant buildings were built in the classic renaissance manner.
The red brick building of the early nineteenth century, however,
has been the dominating influence on twentieth century Providence
building. A few rather minor College Hill buildings have been
executed in the contemporary idiom, although contemporary building
modes are still suspect in conservative modern Providence.

The accompanying bar graph gives a picture of the span of archi-
tectural periods in the building of the College Hill area. The fol-
lowing pages are devoted to a discussion of the character and de-
velopment of the building styles found in the study area.
SEVENTEENTH CENTURY BUILDING

Source of Style
In the American Colonies of the seventeenth century, concepts of building were still medieval. Most of our early colonists came from rural England and they brought with them English building traditions handed down by generations of country carpenters. The tools, the methods of workmanship and the forms used were drawn from an England still untouched by the classic ideals of the important city architects like Inigo Jones, John Webb and later Sir Christopher Wren, whose influences were to be paramount in the eighteenth century.

The “English house” which the American colonist built for himself was comparable to an Elizabethan half-timbered dwelling, even sometimes to the peaked gable and the framed and overhanging second story common to Elizabethan building. Small wooden houses in Kent and Rye show strong resemblances to New England building. The special feature of the huge stone end chimney prevalent in northern Rhode Island building has also been found in small fifteenth century houses in Sussex and in Wales.

Characteristics
The northern Rhode Island seventeenth century house was essentially a rectangular box, frequently composed of a single room with a three foot half story above, and covered with a steeply pitched gable roof. It was generally built of wood, although there are records of a few stone houses. Brick was not used, even for chimneys, in northern Rhode Island until the end of the century. A huge chimney built of local stone (gneiss) split along the lines of cleavage formed almost the whole end wall. At first its top was finished as a square with a row of capping stones, but later it was sometimes finished with a kind of applied pilaster treatment. This type of house is known as “The Rhode Island Stone Ender”.

When the house was increased in size, as it frequently soon was, a new room was built beside the original one and the chimney wall was widened to include a second fireplace; the new room was often covered with a lesanto roof. This method of enlarging the house was in variance with the Massachusetts and Connecticut method of making a house of central chimney plan by putting the new room on the other side of the massive chimney.
The framed overhanging second story did not appear often in northern Rhode Island, probably because most northern Rhode Island houses were only a story and a half in height until after the framed overhang went out of fashion.

Like all seventeenth century New England buildings, a Providence house was constructed of great hewn oak beams framed together a wall at a time with mortise and tenon, dovetail and half dovetail joints, and pinned together with wooden tree nails. The massive frame was dressed smooth and left frankly revealed on the interior of the house. Windows were small casements filled with oiled paper or little leaded panes of glass and doors were made of vertical boards and battens.

The mark of the hand tool was visible in every part of the house. Shingles, laths and clapboards were hand riven; beams were cut to fit, numbered for place, dressed with the broad axe and chamfered at the corners; sheathing boards and floor boards were hand planed; nails, hinges and other hardware were hand wrought. Mortar was made with shell lime, or in northern Rhode Island, from lime deposits at Limerock just outside of Providence. Plaster was bound together with hair.

The exposed frame construction, huge fireplaces and handworkmanship makes even the simplest seventeenth century building a study in medieval carpenter craftsmanship.
Walls were sheathed or lathed and plastered.

Foundations, of stone were generally laid up dry.

Sleepers to take floor above were at first laid in the underpinning stone. Floors were laid directly on sleepers at first, later, framed into ground sills.

Sills were laid on stone underpinning and in the earliest examples over the floor. This means that the floor was set below the sills.

Posts, framed into the ground sills, were usually flared or gunstock at the top to take framing of girts and plates.

Corner Framing.

Summer Beam

Clemence House, "keeping room" R.I.H.S.

Sheathing Profiles Seventeenth Century

Clemence House, "keeping room" HABS

Clemence House, stairs.

Samuel Gorton house, 1689, stairs.

Stairs were steep and were usually boxed in beside the chimney. Sometimes they had small balusters set in a closed string course.

Gunstock post.

Braced corner framing.

Rafter footing.

Attic story, Clemence House, showing braced framing, rafters and purlins. HABS.

Roofs of Rhode Island houses were framed without a ridge pole.

Rafter were framed into the plates, framed together at the ridge, and pinned with wooden tree nails.

Purlins appeared in northern Rhode Island building.

Collar beams were framed into the rafters, with dovetail or half dovetail joints.

Braces were framed into posts and girts, or posts and plates.
EIGHTEENTH CENTURY BUILDING

General Considerations

About the beginning of the eighteenth century, the medieval spirit of colonial building was supplanted by more contemporary English concepts. For nearly one hundred and thirty years following, ideals derived ultimately from Renaissance and baroque Italian architecture permeated the thinking of carpenter, builder and householder alike. During this long span of time, there was a gradual evolution in interpretation of the classic detail in general use but the basic concept of building remained almost unchanged.

The eighteenth century and early nineteenth century citizen, as had the seventeenth century builder, conceived of his house as a kind of rectangular box covered by one of several roof forms. However, the latter builder wanted a symmetrical house to which he applied classic detail at focal points, concentrating chiefly on the doorways, windows and cornices. On the interior he hid the structural framing, which continued in use until well past the mid-nineteenth century, behind dropped and plastered ceilings, boxed-in corner posts and classic stile and rail paneled walls.

Although the new decorative detail was drawn from classical sources and was superimposed over the structure, it was nevertheless produced by hand methods similar to seventeenth century methods. The student should know the methods of construction in order to understand fully the particular character of the building style.

TRANSITIONAL PHASE (1690 – 1720)

Source of Style

English buildings, chiefly those of Sir Christopher Wren, of the time of the Stuarts and William and Mary furnished the inspiration for the decorative detail used in colonial building of the tum of the century.

Characteristics

Buildings of this transitional type were characterized by their still massive, framed and exposed construction to which was applied a few classic elements of large scale derived from English building under Italian Renaissance influence.

In addition, some modifications in construction, plan and materials made their appearance. Brick now came into common use for the

Wanton-Lyman Hazard House, c. 1695 showing plaster cove, Newport.

EARLY 18th CENTURY PLANS, HOUSE TYPES AND CORNICES
chimneys, which sometimes, but not always, retained the pilastered form at the top. Occasionally an entire house was built of brick in Rhode Island but wood continued to be the predominant material. Houses of central chimney plan were more frequently built, although the end chimney "half-a-house" was not supplanted. They were covered by still steeply pitched roofs, chiefly the gable, gambrel, hip and gable-on-hip styles.

Sash windows, composed of small panes of glass set in thick muntins and with the upper and lower sash usually of unequal size, now replaced the small leaded casement windows of the previous century. Doorways decorated with classic detail handled in an archaic manner, but often including pilasters and a pediment, became common.

Comices were usually composed of run moldings, set under a wide boarded jet. These same run moldings, broken forward, invariably formed the caps of the upper windows. Typical also of this period was the use of a large plaster cove comice. If the houses were painted at all, they were generally painted Spanish Brown, a barn red color, but many were simply allowed to weather.

On the interior, the construction beams, still heavy and still visible, were enclosed by a casing of thin boards beaded at the edges. The walls, particularly the mantel wall, were often paneled with large scaled stile and rail paneling of the raised type called "bolection" which was in common use in Wren's time. This paneling was often stained and grained or marbled in an effort to simulate materials used in English houses. Woodwork in simpler houses was usually painted Spanish brown or some form of gray blue green. Ceilings were dropped and plastered over to cover the floor joists, but frequently the summer beams and girts were still exposed.

Fireplaces became smaller, except for the kitchen fireplaces which kept their ample proportions; ovens, formerly placed on the back wall, were now located on the splayed side wall. Some brick fireplaces had rounded sidewalls and a large cove above which formed the space between the chimney tree and the chimney girt. Hearthstones were made of single slabs of stone.

Stair cases were somewhat more spacious and were often fitted with squat, robust turned balusters or with balusters sawn to an "S" shape from flat boards. The closed string course was finished with heavy run moldings.
Philip Tillinghast House, 1710, formerly South Main Street. Hip roof.

Croade Tavern, Lincoln, showing end overhang and gambrel roof.

Tripp House, c. 1720, Manton, Interior showing oven on back wall of fireplace.

Israel Arnold House, Lincoln, gambrel ell, 1715; gable roofed house, 1750.

Tripp House, c. 1720, Manton, showing beehive oven in brick end chimney.

Israel Arnold House, 1715. Keeping room of original house, showing oven on side wall.
EARLY GEORGIAN OR QUEEN ANNE (1700 – 1750)

Sources and Characteristics of Style
At the end of the seventeenth century, growing wealth and an increased sense of security made it possible for the Colonial townspeople to improve and expand their houses and to plan important churches and public buildings. It was at this time, after the disastrous London fire of 1666, that Sir Christopher Wren was rebuilding many of that city's churches. His style was marked by a lightness of touch and he used broken and scroll pediments as well as the carved consoles and exuberant ornament common to the baroque manner. All these elements appeared in modified form in eighteenth century colonial buildings. The church of England, which was just becoming established in the colonies, was a strong force in the spread not only of traditional church of England forms but of the new building style.

Newport was the first settlement in Rhode Island to reflect the effects of expanding commerce; the buildings there were also the first to reflect the change in style. The works of Newport's carpenter-builder Richard Munday—Trinity Church, the Sabbatarian Meeting House, and the Colony House—are among Rhode Island's outstanding buildings of this period. Providence lagged commercially and its building was restricted in size and simpler in character.

Materials
Perhaps under Flemish influence, Wren often used brick combined with quoins and rusticated stone; this material now appeared in the Colonies especially for public buildings. Wood, however, remained the chief material and clapboards, handsplit and feathered and lapped at the ends, or hand riven shingles, were typical wall coverings.

Painting
Most houses were allowed to weather or were painted barn red but eighteenth century records and paintings indicate some were painted a slate blue, some a darkish green, and some a buff yellow. They sometimes had white trim, but all-white houses were not common until later.

Roofs
The great new houses, now increased in size, were generally covered with either broad gambrel or gable-on-hip roofs, the prominent
visibility of which gave them an unclassic look which belied the classic features of their decorative detail.

Construction
In Newport important houses were often built with stud-constructed walls which were then boarded horizontally and clapboarded over the boarding. On the interior they were lathed and plastered or paneled. The walls of most Providence houses were made of vertical boards, with the result that the walls were thin and the window and door frames projected on the exterior as much as three inches. This method of construction was still being used in the nineteenth century.

Plans
Larger houses were now often built with a wide hall running through the center and with rooms opening on either side, but in Providence and for ordinary houses the central chimney plan prevailed, expanded into one of five rooms with a room on either side of the chimney and three across the back. The half-a-house with the chimney at the end and the entry at one side continued in use.

Detail
Detail, although drawn from Italian classic sources, was handled in an archaic manner. Moldings were complex and numerous; the horizontal moldings were broken out and mitred around the vertical members; pilasters were usually set on high pedestal bases.

Windows
Sash windows increased in size as the century wore on but they still retained wide muntins, small panes of glass, and molded caps. The caps of the upper windows formed part of the eaves cornice which was mitred around them.

Doorways
The detail was concentrated on the central entry with the doorway framed by pilasters in the Doric, Ionic, Corinthian or Composite orders and topped with a molded cap or a scroll, segmental or ogee pediment. Important buildings sometimes had a balcony entered by a pedimented doorway and enclosed by a balustrade made of twisted balusters.

Interior treatment
On the interior the finest rooms were finished with the raised pan-
eling and the detail found in English houses of Queen Anne’s time. Floor to ceiling paneled walls were common and in a typical scheme, the fireplace was flanked by pilasters set on high pedestals and by a pair of shell topped cupboards. The fire opening was framed with a wide bolection molding and often was fitted with a row or double row of Dutch or English tiles. The windows had broad seats and inside shutters which folded into reveals. As in the past, paneling was usually painted or stained and grained to look like walnut, rosewood, or mahogany, or was marbled or decorated with pictorial scenes. The colors were full and warm and all the decoration was intended to produce an effect of stately enrichment.

Stairways with ramped rails, open string courses, scroll decorated riser ends, twisted balusters, and flame drops, were popular. They were normally set at the back of a central hallway and separated from the front part by a carved arch supported on brackets or pilasters. They rose in two flights with a landing and were lit by a landing window which at first was round headed and later was of Palladian form.

Providence
In Providence no public building of the period is left, but a drawing of King’s Chapel (1722) as shown in the accompanying illustration, indicates that it was of church plan with a tower and spire and that it had round headed sash windows, the usual form for churches and public buildings.

The few remaining Providence houses all date after 1730. The Benjamin Cushing house on North Court Street, built in 1737, is a good example. It is two stories high with a central chimney and a gable roof which overhangs on one end, a feature which appeared in other Providence houses of this period. The central doorway is pedimented and is finished with pilasters set on high pedestals and a carved scallop shell decorates the frieze above the pilaster cap. On the interior, the parlor detail is limited to a shell cupboard over the mantel, and small overdoor and over window panels. The stairway still has the old closed string course form.

Other examples are the gambrel-roofed Corlis house at 201 South Main Street, the Stephen Hopkins house at Benefit and Hopkins Street and Richard Brown’s gambrel roofed brick house on the Swan Point Cemetery grounds. The latter two are shown in accompanying illustrations.
MIDDLE GEORGIAN PERIOD (1750–1775)

Sources and characteristics of style
About 1750, important colonial buildings began to reflect an academic trend then current in England. Under Lord Burlington's sponsorship a group of English architects had been turning from the baroque elements seen in Wren's designs to the puristic classical ideals of Andrea Palladio, whose work had inspired Inigo Jones in the early 1600's. They published important books which had a profound influence on English Colonial building. The titles of these volumes indicated their source of inspiration; Vitruvius Britannicus, 1716 by Colin Campbell; Palladio Londinensis by William Salmon; Designs of Inigo Jones and Others by Isaac Ware, etc. James Gibbs' Book of Architecture, 1728, had special importance for Providence and since it reflected the work of Wren Providence building retained a somewhat earlier manner.

Newport again led the way. The complex moldings, broken scroll pediments, ogee curves, and naturalistic carvings, like that of the balcony door of the Colony House, disappeared and were replaced by robust academic forms including classic modillion cornices and full-formed cyma recta, cyma reversa, cove, torus, and scotia moldings.

The buildings designed by Peter Harrison, who arrived in Newport from England in 1736, furnished the best examples of this change in character. Redwood Library, 1748, a correct Roman Doric temple with wings, was built of wood rusticated, sanded, and painted to look like stone. Similar buildings are shown in Hoppus' Palladio and in Ware's Designs of Inigo Jones and Others. Newport's brick market, 1761, was drawn from a design for Old Somerset House by Inigo Jones published in Colin Campbell's Vitruvius Britannicus of 1716. The Jewish Synagogue built by Harrison in 1763 was a square two story brick building with a strong modillion cornice, a low hipped roof, and a double row of round headed windows. A one story Roman Ionic portico was its chief exterior decorative feature. The interior design was inspired by the works of Kent and Gibbs.

The Vernon house is the best remaining example of the formal tendency of Newport domestic building. It is square and has a low hipped roof with a flat deck and double balustrades. It is built of wood and like the Redwood library is rusticated, sanded, and painted to imitate stone. The unpedimented doorway is of the Roman Doric order.
Plans and interiors

Plans and interior detail were more traditional although bolection paneling and shell cupboards went out of fashion and two-story mantels made their appearance. Stairs with ramped rails and twisted balusters remained popular until about 1785 but their scale became more delicate. Other types of stairways, with turned balusters and drops, generally had ramped rails and open string courses.

Providence

In Providence increasing prosperity was reflected in the public and domestic building put up just before the Revolutionary War. Joseph Brown, one of the four Brown brothers, a scholar and an amateur architect, designed most of the new buildings. He owned James Gibbs’ Book of Architecture of 1728 and Swan’s Designs of 1745 both of which reflected characteristics of Wren’s time. Brown’s work shows their influence, and Providence building, although as imposing as that of other colonial cities, never fully followed the classic Palladianism found in Newport. For instance wood raticated to look like stone seldom appeared in Providence; on the other hand, red brick with stone or wooden trim became a favorite building material second only to wood.

In 1770 Joseph Brown designed the “College Edifice”, Brown University’s first building. Of red brick trimmed with stone, it was modelled after Nassau Hall in Princeton as a long four story hip-roofed block topped by a balustraded flat deck and a belfrey. Its plain mass was broken by a central pedimented pavilion.

The brick market of 1773, also built by Joseph Brown, was a red brick gable-roofed building with wood trim and brick belt course.
It originally had only one story set over an open arched basement but a third story was added in 1793.

Providence's most important eighteenth century building, the First Baptist Meeting House, was designed by Joseph Brown in 1774. It was built of wood and elements of the design were drawn from Gibbs' Book of Architecture. The spire was in fact a copy of a rejected spire for St. Martin's-in-the-Fields, London.

Only a few houses of the period remain in the College Hill area. Joseph Russell's house built in 1772, which stands raised and stripped of its interiors at 114 North Main Street, is one of the most important. It is a square brick building with a modillion cornice, a low hip roof, belt course, and segmental pedimented doorway, the model for which appears in Battey Langley's Compleat Builders Assistant. Laid out on a four room central hall plan, the main parlor scheme had a mantel wall composed of old fashioned circular headed niches flanking a two story pedimented mantel piece. The stair hall with its broad carved arch separating the front and back hall and its staircase with ramped rails, flame drops, and twisted balusters also followed an earlier scheme.

In 1774 Joseph Brown built his own house of red brick with an ogee pediment set end to the street in a scheme suggestive of the baroque designs of Wren's day. Originally a double flight of steps led to the main entry above a high sandstone basement entry at the ground level. A carved modillion and dentil cornice crosses across the pediment end; a Chinese Chippendale balustrade encloses a Captain's walk; and turned balusters with urns at the posts form an eaves balustrade. The interior had a central hall plan with staircase of twisted balusters and other finish similar to the Russell House.
Simpler houses were marked by changes in detail rather than in basic form. The box-like house set at the sidewalk edge and covered with a gable, a gambrel or a gable-on-hip roof remained typical. Doorways continued to be the chief decorative feature with the plain triangular pedimented form the one most commonly used. They were supported by pilasters of the Doric or Ionic order, and when the Ionic order was used the cushion frieze, a part of that order, was also employed. The Corinthian order seldom appeared at this time.

Central chimney, central hall and end chimney plans were all common. In interiors of the smaller houses, typical mantel walls displayed a paneled section for the fireplace composed of a bocceion surround for the fire opening and a small and large panel above. The kitchen fireplace had by this time become reduced in size and the oven was now brought forward and was placed at the side and flush with the mantel wall.

"Shakespeare's Head," the home of the Providence Gazette, built by John Carter in 1772 on Gable Lane, now Meeting Street, is a good example. It is a hip roofed building, three stories high, and is built on the old central chimney plan. On the interior the stair case of three runs butts against the chimney and the detail of the main rooms is limited to classic cornices, paneled wainscoting and mantel sections. Other Providence houses of this period are the gable-roofed Amos Allen house at 62 Benefit Street and Captain Joseph Tillinghast's house at 403 South Main Street. Both have pedimented doorways.
THIRD GEORGIAN OR POST-COLONIAL (1775–1800)

Source of Style
The trend set by Providence building of the years just before the Revolutionary war continued as a normal evolution of the style until the Greek Revival period rang down the curtain on the long Georgian development. At first, however, the chief changes apparent in post-Revolutionary Providence houses involved the increased size, elaboration of detail and a tendency toward lightness and delicacy of scale due to the influence of Adam taste. Several great merchant mansions were built on the hillside during these years. They were notable for their conservatism in design.

Characteristics and Examples
In 1786, Joseph Brown built a large brick stone trimmed house for his brother John, which in general form became the model for other such buildings. It is square, of central hall plan and is three stories high, with four exterior wall chimneys, a hip roof and double parapets. The front was designed with a central slightly projecting pedimented pavilion and a one story balustraded Doric portico, one of the earliest to appear in Providence. The doorway has leaded (modern) elliptical fan and sidelights, and the second story central window, which is of Palladian form, is set under a relieving arch. All these elements were to be found in English buildings of Gibbs' time.

The lavish interior woodwork set a precedent in elaboration and reflected the influence of Adam in carving and detail; but followed on the whole the schemes that had already appeared in the Russell and Brown houses, with such features as windows recessed behind arches which flanked a two story pedimented mantel.

The house Caleb Ormsbee built for Joseph Nightingale in 1792 repeated in wood the general scheme of the John Brown house, but the exterior detail was somewhat heavier, with heavy quoins and rusticated window caps. The interior trim includes broken scroll
mantel and over door pediments adorned with Adamesque carving but reflects in general the character of the John Brown parlors and hall.

Other houses of this period are the two story hip roofed wood house Captain George Benson built on Angell Street in 1797 and the gable roofed house Syril Dodge built on Angell's Lane (Thomas Street) in 1787. This house has fine interior detail with naturalistic carving in deep relief reminiscent of earlier eighteenth century work.
FEDERAL PERIOD (1785–1830)

Sources and Characteristics of Style

About 1785, a new trend appeared in American building. English architects whose work was always reflected in American building were now turning away from the classic Palladianism sponsored by Lord Burlington. Georgian heaviness began to give way to refinement and attenuation of scale.

The Adams brothers working in England in the second half of the eighteenth century reflected this change. They incorporated such features into their work as dressing alcoves, oval saloons, and rooms with curved ends revealed in exterior curved bays. They were inspired by the recently discovered Graeco-Roman art of Pompeii and their manner was characterized by graceful delicacy. Their decorative vocabulary was composed of classic forms lightly handled: the egg and dart, reedling, dentils, a Greek key pattern, the honeysuckle pattern, garlands, swags, and rosettes and a sunburst design. They also used urns, lamps, and groups of figures combined with garlands, festoons and swags, carved in marble or wood or applied in French putty.

At the same time, the detail of Chippendale and the cabinet makers began to exert more influence on American building. Fret patterns, wave and scroll designs, and the interlace of Chippendale’s Chinese manner were popular.

In the first two decades of the nineteenth century, "Gothic motives" added another note of variety. As early as 1765, William Halfpenny and Battey Langley were publishing examples of the "Gothick Order". Horace Walpole’s house at Strawberry Hill and Pope’s villa at Twickenham were both essays in the "Gothick" taste. The Gothic detail was delicate and was applied as an order to buildings arranged in the approved symmetrical manner.

Carpenter Detail

In the colonies all these motives were often interpreted and simplified by carpenter craftsmen. For instance, a running motive of five gouged lines and a gouged rosette popular at this time was probably derived from the Adam version of the Doric frieze. Simple gouges, auger borings, lozenges, circles, reeding, etc. in many combinations were made to represent a whole gallery of decorative forms. This complexity of detail was at its height from about 1785 to about 1810 after which date a tendency toward simplification became apparent.

Influence of architectural handbooks

Architectural books were used with more latitude. The important publications still served as models for the churches, public buildings, and fine houses but a series of smaller carpenters’ handbooks, reflecting Adam style and written by such men as William and James Pain, William Halfpenny, Abraham Swan, and Battey Langley, were used constantly. They showed detailed designs for "frontispieces", mantels, doors, cornices and windows, together with stair details, floor plans, room proportions, and roof framing. After 1797 the Massachusetts carpenter-architect, Asher Benjamin, published his own handbooks, among the first of a series of indigenous publications.

Influence of professional architects

About this time, too, professional architects began to influence American style. In Colonial America trained architects had been almost unknown. In Rhode Island Richard Munday, Peter Harrison and Joseph Brown were all amateurs. So were the nineteenth century architects Russell Warren and John Holden Greene, both of whom worked in Providence. Charles Bulfinch of Boston, who was deeply influenced by the Adam brothers, played an important role in forming nineteenth century New England taste and several Rhode Island buildings are directly derived from his work.

Providence

In Providence, the attenuated scale and the carpenter and Adam-esque detail on both the exterior and interior showed the change in spirit most clearly.

Materials

Although wood continued to be the chief material employed, red brick trimmed with wood or stone was also common and occasionally stone was used for an entire building.

Painting

In accordance with the increased lightness of scale, colors used for both the exteriors and for interior woodwork tended to become paler. A creamy yellow was popular for the exteriors, while pale gray green and a grayed yellow green, known as "light stone color" as well as a grayed buff color are frequently found on paneled walls of early nineteenth century date. Before 1830 the vogue for white houses and for white painted interior walls and paneling which continued through the Greek Revival period had begun.
Many Providence houses built between 1785 and 1830 adhered to the old colonial scheme of rooms flanking a central hallway. In the typical Federal plan, the hallway became restricted in size and was often separated into front and back sections. The stairways, frequently curving, were sometimes placed in a well at one side. Due perhaps to the increased use of brick, chimneys, usually four in number, were most often placed in the exterior walls but the scheme of two interior chimneys, and even of central chimney or end chimney plans, persisted in smaller houses. The simple room shape was now occasionally broken by a curving bay and the main rooms often had arched recesses to take the major pieces of furniture.

Sometimes the outbuildings and court yards were also planned as part of the building scheme.

Double houses were not unusual and a double house plan, really two half houses with doors doubled in the center under one decorative cornice, became common after about 1815.

Roof Types
Gable-roofed houses of a lower wider pitch continued to be built throughout the entire period but gambrel-roofed and gable-on-hip roofed forms went out of fashion soon after the Revolutionary War. The square house with central entry topped by a low hipped roof, often finished with a flat deck and double parapets, was a favorite form especially during the years from about 1790 to about 1810.

Dormer windows, generally with triangular pediments, were nearly always part of the scheme in the hipped roofed houses.

Parapet Rails
Parapet rails were popular, varied, and until about 1815, light in scale. John Holden Greene often used turned balusters with rosettes carved at the bulge or a pierced checker-board pattern. Other varieties such as an interlacing wheel pattern appeared in the second and third decades of the century.

Exterior Cornices
Cornices reflected the same trend toward delicacy and variety. They were made up of combinations of run moldings, modillions and/or dentils. Curved corbels sometimes replaced the modillion course and sometimes a fret pattern, a running interface, festoons, or other Adam detail appeared. After about 1810 several new motives were used including a rope molding, a row of balls strung on
a rod, and shaped mutules, all of which were illustrated in Asher Benjamin's *American Builder's Companion* published in 1816.

**Doorways**

As in the past, the doorways were the focal point for decorative detail and showed great variety. About 1785, a doorway type with pediment pierced by a fanlight often shown in the carpenters' handbooks became universally popular in the colonies. It appeared in Providence houses from about 1785 to about 1810 and gradually supplanted the plain pedimented form.

In eighteenth century examples, the fan had wooden muntins, and the frieze section of the entablature, if of the Ionic order, had the Palladian cushion form. In nineteenth century versions, the fanlights were often filled with leaded glass, and the proportions of the order used tended to become more slender. Doric, Ionic, Corinthian and composite orders were all used, while a decorative motive, usually a single open flower, was applied to the frieze.

Doorways, also framed by an order, were sometimes finished with entablatures and cornices and either a fan or a transom but without a pediment. They often had side lights as well.

Doorways with elliptical fan and sidelights of the type used for the John Brown house were popular. They were framed in several ways, sometimes by curving-moldings or, after 1810, by slender banded Gothic colonettes, by rustication, or by string balls (after 1820). An overdoor fanlight framed by a plain wooden or stone segmental or semi-circular arch came into use about 1800.

**Porches**

The one story portico with columns and balustrades or pediment first seen in Providence in the John Brown House appeared with increasing frequency in either curving or angular form handled with typical Federal lightness. Porches with two story columns across the front of the house appeared after 1810 but Providence examples have been lost. The Carrington House two story porch was put on when the third story was added in 1812.

**Steps**

Many Providence houses were set at the sidewalk's edge. They were often reached by a double flight of steps, stone or wooden,
finished with wrought iron railings (for stone steps) or wooden turned balusters.

Windows
In the eighteenth century, windows in wood buildings had most frequently been finished with molded caps. Most windows in brick buildings had segmental arched heads, although Peter Harrison used semi-circular headed windows for the Synagogue in Newport (1763). Later flat headed arches also appeared. After the Revolution, caps of splayed linteal form, with or without key-blocks, which had appeared earlier on occasion, became common for both wood and brick buildings. In the latter the lintel shape was sometimes rectangular and often had end blocks and a raised block in the center. The mitred window frames which had appeared in some brick buildings were now frequently used in wooden buildings.

In the eighteenth century the caps of the upper windows had invariably been part of the eaves cornice. They were now set below the cornice and finished separately, and as the century wore on, the distance between the cornice and the upper windows increased. In three story houses the third story was lower and the windows were consequently smaller than those of the other two stories. Window panes became larger and muntins more slender.

The central second story window, often treated as an ornamental feature, underwent change which may be traced by referring to the balcony door of the Newport Colony House of 1739, with its carved broken segmental pedimented door, the John Brown house Palladian window (1786), and the Ives house elliptical fanlight window (1806). After about 1810, a form of flat headed grouped triple window was also used.
Interiors
The interiors were marked by changes in the decorative detail described above, and by a steady decline in the amount of paneling used. One story mantels, decorated with festoons, classical figures, ovals and other Adam detail replaced the two story mantels of the Georgian period. Where paneling survived, in doors and dadoes, it was sunk below the stile and rails and finished with a light beaded molding. Stencil designs or scenic wall paintings and papers were popular finishes for otherwise plain plastered walls. The interiors of the Edward Dexter House (1799) on Waterman Street have many federal elements although the exterior with its plastered and central pedimented treatment resembles the pre-Revolutionary Longfellow House in Cambridge.

Examples
The Thomas Poynton Ives House of 1806 is an outstanding example of a Federal mansion. It was one of the last great three story houses built in Providence until the Tuscan villa style of the eighteen fifties brought back the grand scale. Although it is as palatial as the John Brown House its lighter proportion and detail makes an instructive contrast with the earlier building. It is built on the traditional central hall plan but the horizontal lines of its plain square mass, unbroken by a pedimented pavilion, are emphasized by a carved modillion cornice and a turned parapet rail which conceals the hipped roof. The balustraded semi-circular Corinthian portico, the elliptical fan balcony window and main entry, and the curved bay at the side, reflect the taste for curving forms and for delicacy.

The spiral staircase is the outstanding feature of the interior. It is set in a curving well and is completely free standing from the second to the third story.

Building Trends of the Second and Third Decades
From about 1809 to about 1830, John Holden Greene's work dominated Providence building. It reflected the tendencies shown in designs and a trend toward simplification of detail.

In 1809 Greene designed a house for Sullivan Dorr which showed a combination of Georgian and Gothic motives. The design of the house, with raised flat-roofed balustraded central section and flanking flat-decked wings was inspired by Pope's villa at Twickenham. The cornice, the delicate portico and the second story Palladian window, one of the last to appear in Providence, are all enriched with Gothic detail. The interior detail is composed of plain run moldings and indicates the break with fanciful carving.
and carpenter work. All the mantels are of the one story type and are austerely classic in treatment.

After 1810, a tendency to reduce the scale became apparent and houses built at this time were apt to be compact and were generally two stories high. The monitor-roofed house was popular and remained in favor until about 1835. The form was used for both small wooden buildings and for important brick houses.

John Holden Greene’s name is associated with several. The Candace Allen house (1819) at 12 Benevolent Street, the Truman Beckwith house (1826) on College Hill and the Benoni Cooke and Rufus Greene twin houses were all similar. Built of red brick with stone trim, they were two stories high, set over high basements, and had monitor roofs, balustrades, and central porticoed balcony doors. The last three mentioned houses were planned with carriage houses and court yards to make complete design schemes. Greene also built a good many smaller monitor-roofed houses of wood.

The new building for St. John’s Cathedral, designed by Greene in 1810, was modelled on Bulfinch’s Federal Street Church and it serves as an example of how the “Gothick Order” was applied to a typical Georgian church plan. The scheme of a square tower set on a forebuilding in front of the gable-roofed main body is essentially colonial and although the detail is Gothic, it is handled like classic Georgian detail.

The First Congregational Church, now Unitarian, on Benefit at Benevolent Street, built of stone by John Holden Greene in 1816, was also inspired by a Bulfinch building, New South Church in Boston. Again the building is of characteristic colonial plan. The bold spire suggests the work of James Gibbs, and the combination of Gothic, Adam, and Georgian motives is repeated.
First Congregational Church, now Unitarian, 1816. Benefit St., J.H. Greene.

St. John's Cathedral, 1810. North Main St., J.H. Greene.
GREEK REVIVAL (1825-1850)

Source of Style
In the early years of the nineteenth century, fired by the Greek War for Independence of 1821 and impressed by Greek antiquities, published for the first time by Stuart and Revett, American builders fell under the spell of Classic Greek architecture. The subsequent building style marked the beginning of another phase in American architectural history. It was the first manifestation of a search for the picturesque which characterized the nineteenth century, and which found one expression in the eclectic building produced in the Victorian period.

Characteristics
The Greek Revival also represents a major change in the concept of building. The Roman orders used in the eighteenth century were now replaced by the true Greek orders which were broader and simpler in form. The great columns became an integral part of the building, whereas in the eighteenth century buildings had been treated as flat box-like shapes to which applied decorative detail was added at central points.

Cornices, friezes, porticoes, columns and pilasters all reflected the influence of Greek proportion. Even the materials underwent a change. Stone or stucco finished in smooth light tones was preferred to the red brick with white trim which had been the favored building material in the recent past. Clapboards were still used for smaller wooden houses, but sometimes wood walls were laid smooth too, in the form of flat siding.

At first, the classic temple form was adopted with little or no variation. The Arcade (1828) on Westminster Street, one of the earliest Providence buildings in the Greek manner, affords a sharp contrast with the red brick monitor-roofed Franklin House of 1823 or Hope College of 1822. A type of business building popular at this time, it was designed by James Bucklin and Russell Warren of smooth stone with colossal pilared porticoes and finished on the Westminster Street facade with a low pediment and on the Weybosset front with an attic or parapet, a form employed for several important houses.
Manning Hall, a stuccoed building designed in 1833 by James Bucklin to serve as a chapel and library for Brown University, is a true classic temple of the Doric order. The Providence Athenaeum, built of granite by William Strickland of Philadelphia in 1838, has a pedimented and recessed portico reached by steps rising between two Doric columns.

Variants of the temple form were adopted for schools, churches and houses. However, the scheme was inflexible and the portico cut off light. Modifications were soon developed which kept the scale of the Greek style but omitted the great porticoes. In 1840 when Russell Warren designed the Shepard House, formerly at 19 Charlesfield Street, he returned to the square house plan with central entry and a flat roof, but the Greek Revival character was evident in the broad proportions of the colossal pilasters which supported a wide entablature and the two columns which framed a slightly recessed portico.

The Rhode Island Historical Society Cabinet, a stuccoed building put up in 1844, has a facade framed by Doric pilasters and a tall central entry with a grilled transom. The walls of both Rhode Island Hall (1840), the third Brown University building, and the Moses B. Ives House (c.1850) at 10 Charlesfield Street are stuccoed and treated as plain shallow recessed panels.

The most typical smaller Greek Revival houses were designed without the portico. Generally set end to the street, such houses were gable-roofed and the eaves cornice and entablature were carried across the gable ends to simulate a pediment. The corners were finished with panelled pilaster strips. Doorways, usually placed at the side front, were handled in several almost standardized ways including a small unpedimented columned portico and a slightly recessed entry framed with paneled pilaster strips and topped with an entablature.

**Plans**

House plans were usually based on the side entry and stairhall, thus allowing for the double parlors which were becoming increasingly popular even for smaller houses. These were thrown together by wide openings which were sometimes framed with columns or pilasters supporting an entablature or cornice, sometimes by moldings used for the window and other door frames. However, the central entry colonial plan, with a coating of Greek detail continued in use.
**VICTORIAN BUILDING (1835-1900)**

**Sources and Characteristics**

The popularity of the Greek Revival style was dissipated in the mid-nineteenth century by changing concepts of the needs a building had to fulfill, and by a sense for the picturesque expressed in a widening interest in other European styles. The resultant building character showed a break with the past, both in spirit and in scale.

As builders sought romantic models for their new houses, American architecture took on an eclectic aspect which in time became strongly diversified. Inspiration for the new structures was derived from Italian Renaissance palaces, from which came expanded scale; Romanesque and Gothic buildings, from which came a concern for irregular plans, jagged outlines, and verticality; Swiss chalets, which introduced shadowed overhanging roof lines; and mansard buildings of the French Second Empire. Early Republican tradition was continued in many plain brick gable, hip or monitor-roofed warehouses with granite post and lintel first stories and stone window caps and sills.

**Gothic Revival**

In Providence, Gothic revival buildings began to go up in about 1840. In that year, Richard Upjohn built Grace Church on Westminster Street on an asymmetrical plan with a single tower set at one corner of the buttressed main building. The design reflects Pugin's English Gothic revival. Pre-Civil War Gothic buildings on College Hill are St. Joseph's Church, 1853, designed by P. C. Keeley; St. Stephen's Church, 1860, by Richard Upjohn; and Rogers Hall, 1862, by Alpheus Morse. The Marine Corps Arsenal on Benefit Street (1840) is a symmetrical building with Gothic detail. The house at 336 Benefit Street is an example of domestic Gothic.

**Romanesque Revival**

Thomas A. Tefft was responsible for a brief Romanesque Revival. His most picturesque building was the old Providence Railroad Station, 1848. Built of brick trimmed with Lombard Romanesque pilaster strips and corbel tables, it was composed of a central gable section flanked by tall slim towers and extended by a curving facade and arcades which ended in octagonal pavilions.
Italian Renaissance

Architecture of the Italian Renaissance was a dominating influence on early Victorian buildings, and in Providence, an outstanding group of structures was built in this style.

In downtown Providence two tall brownstone buildings, the Merchants Bank built in 1855 by Morse and Hall and the Bank of North America by Tefft, had Italian Renaissance detail which included arced first stories, high heavily pedimented windows with closed balustraded bases, molded belt courses, and classic cornices. The old Federal building, a massive square granite block with a dome, built on Weybosset Street in 1856 by Ammi D. Young, has Italian detail.

Early Victorian Providence houses were distinguished by their sober reserve and a combination of Italian Renaissance elements and academic, almost colonial, plans and elevations. The Tully Bowen house built of brownstone by Tefft in 1853 is typical. The Edward Pierce house (1850) built by Tefft of brick with brownstone trim is constructed on the same lines. The Governor Henry Lippitt House built about 1860 by Henry Childs is another example. Its porte cochere, a one story arced and balustraded carriage entry, became standard for important Victorian houses. The Hoppin House (1853) by Alpheus Morse, at 303 Benefit Street is Italian in detail but its projecting end block plan is an English scheme.

Many houses built at this time had wide overhanging bracketed cornices, low hipped roofs, hooded dormers, Italian doorways and windows. The house at 200 Hope Street, owned by Governor Lippitt in 1857, is an example. The houses at 12 and 32 Keene Street, although smaller, are similar. Houses like the one at 40 Bowen Street (1857) were type houses repeated almost without change.

Second Empire

The mansard roof, the chief mark of the Paris Second Empire, made its appearance in the fifties and reached full popularity in the seventies. Its appeal lay in the fact that it provided, when cut with dormer windows, a high attic story without raising the cornice line. The mansard roof together with the heavy decorative detail and the increased scale completed the break with the past. French roofed houses built before the Civil War were still academic in plan and detail. In general, they had simple classic detail confined to modillion or modillion and dentil cornices, bold corner quoins, or Greek Revival pilaster strips, and columned porticoes and entries.
POST-CIVIL WAR (c. 1865–1900)

Sources and Characteristics
The interest in the picturesque which had been expressed in the eclectic buildings of the mid-century continued after the Civil War. Varieties of Gothic, Romanesque, Italian Renaissance and French Second Empire mansard, developed along their own lines. They also began to merge and high, turreted, towered, irregularly planned buildings became common. Some were gabled with Gothic or Romanesque ornament; others had high mansard roofs and exuberant dormers. Carved classic and rococo or heavy turned and cut detail, wide bracketed cornices, hooded doorways and surrounding piazzas, cast iron railings, and roof edgings appeared in profusion.

College Hill building, however, was conservative, and while most phases of Victorian style appeared, the more flamboyant elements were rejected for a massive, often symmetrical sobriety of character.

French Second Empire, continued
The effects of French Second Empire building were still strong. The Butler Exchange built on Westminster Street in 1872 (demolished in 1923) is an impressive example. It was a large square block with a high mansard roof and at the four corners it had towers ending in squared dormers suggestive of the Louvre. The wall of the principal façade was composed of cast iron columns and entablatures.

The new City Hall (1875), built by Samuel Thayer of Boston in an Italian baroque manner continued the mansard tradition. Its raised central tower covered by a high squared dome and flanked by mansard-roofed wings gave the structure a vertical thrust rather than the horizontal accent which came to be preferred later.

Gothic and Romanesque, continued
In sharp contrast to the City Hall and other mansard buildings the old Court House (1875–1930), built of brick and limestone in a French Gothic manner, was a vertical mass of high hipped roofs, steep gables, round turrets, and grouped pointed windows.

The old Brown Library, by Walker and Guild, is a red brick building of the type known as polychromed Victorian Gothic. Of cruciform plan, it is surmounted by an octagonal dome and lantern and the narrow pointed grouped windows are picked out against the brick walls by voussoirs of alternating light and dark stone.
Slater Hall, built in 1879 of hard unrelieved red brick laid with the thin tinted mortar joints which were a mark of Victorian brick work, was of French Romanesque inspiration. Its elongated scale, vertical thrust, and gable-cut roof lines represent another phase of Victorian building.

Gothic and Romanesque buildings continued to go up into the twentieth century. A heavy Romanesque style in the tradition of H. H. Richardson was employed at Brown for Sayles Hall (1881), a center towered building with high hip roof and walls of rockface granite and brownstone.

**Beginning of Steel Construction**

By 1865 builders had begun to experiment with metal construction. Like the Butler exchange, the Frances Carpenter Memorial Building on North Main Street, a four story mansard structure put up about 1865, had a cast iron front, while the hopkin Building, built by J. C. Becklin in 1875, had a steel frame as well as a cast iron and glass facade.

**Domestic Building**

The George Corliss house (1875) at 45 Prospect Street is one of the best examples in Providence of the bold nature of Victorian asymmetrical planning for picturesque effect. Inspired by the villas of Tuscany its soaring four story corner tower, hooded by a wide classic balustraded cornice, juts upward above the flat-roofed main block. The Francis Goddard House at 71 George Street is another picturesque corner towered building. Both houses are marked by a basic severity.

Mansard-roofed houses, although less academic than pre-Civil War examples, were built until the eighties when they went out of fashion. The William Huston House (1865) and the Ambrose Burnside House (1866) are typical. The almost lace-like-carved detail of the Huston House is concentrated on a central pavilion and a one story arcaded Corinthian porch. The curved mansard roof with mansarded tower adds to the exuberant air. The Burnside House is irregular in plan, with projecting bays, a rounded corner tower, and curving porch. The cast iron railings and detail which edge balconies, bays, and eaves also create a lacy effect.

Detail used for the later mansard houses was mixed. The proportions and most of the detail, especially the window enframmements, were derived from Italian sources, but classic, French, jigsaw, Queen Anne, and coarse turned and cut motives all appeared.
"Queen Anne" influence
In the seventies, the "Queen Anne" or Tudor manor houses designed by the English architect, Norman Shaw, influenced American architecture. They were open in plan and had cross gables, overhanging second stories, steep roofs, and tall pilastered chimneys. A horizontal effect was enhanced by combinations of such materials as stone for foundations, brick for the first story, shingles, clapboards, tiles, or slate for the second, and paneling or half timbering in the gables. The R. H. I. Goddard House (1885) formerly on Hope Street and the Carr House at Benefit and Waterman Streets were typical Providence examples.

Colonial Revival
The revival of interest in American Colonial architecture made itself felt in the 1880's. Providence architects had always kept a feeling for the past and Providence Colonial Revival building is strong and inventive. As elsewhere it was the early phase of Colonial style which first caught the interest of local builders. In the eighties high gable, gambrel and hip-roofed houses came into fashion. These revival structures were characterized by a high scale which was related more to Victorian concepts than to the compact scale of the Colonial period but the detail used was correct in character, well executed, and included such early elements as twisted balusters, ramped railings, broken scroll pediments, modillion and dentil cornices, classic pilasters, and Palladian windows, mixed in with broad versions of nineteenth century detail such as Adam elliptical fanlight doorways, urns, garlands, swags, fans, and sunbursts. The house at 132 Bowen Street built about 1890 by Andrews, Jacques and Rantoul of Boston is a good example. It has a gambrel roof and a central entrance portico which is finished with a balustrade of twisted balusters, ramped railings, and flame topped posts of the kind McKim used in the rooms he "colonized" in Newport in the '80's.

Evidently inspired by such Colonial houses as the Longfellow House in Cambridge or the Edward Dexter house on Waterman Street, several Providence houses built about this time had facades designed with a pedimented central section defined by colossal pilasters.
TWENTIETH CENTURY (1900 to date)

Sources of Style
Twentieth century building style in Providence has continued in an eclectic path with two main currents of influence responsible for most of the character of recent building. By 1900 the classic Renaissance designs of the type developed on the drawing boards of the Ecole des Beaux Arts in Paris and popularized in America by the buildings of the Chicago World's Fair were beginning to appear in Providence. A strong interest in the red brick buildings of the Early Republican period also began to develop in the last decade of the nineteenth century and has dominated twentieth century Providence building.

CHARACTERISTICS AND EXAMPLES

The Beaux-Arts, World's Fair inspired buildings
The State Capitol of Rhode Island was built in 1900 of white marble by McKim, Mead and White. Of square plan, the main block is surmounted by a classic dome flanked by four corner domes in the Baroque-Renaissance manner of the Ecole des Beaux Arts. In the College Hill area, the John Carter Brown Library, of 1904 and the John Hay Library of 1910, both by Shepley, Coolidge and Ruan, reflect the influence of the Ecole des Beaux Arts in the respective Greek Revival and Renaissance Baroque character of their designs.

Early Republican Influence
By 1895 many new houses, built of red brick with white trim, reflected mid-Georgian and Early Republican building style. The Taft house at 150 Hope Street (1895) by Stone, Carpenter and Wilson, was designed with the ogee gable line seen in the Joseph Brown House on South Main Street. Hip-roofed houses with more or less correct late Georgian detail were built from this time on until well into the 1930's. The Smith House at 112 Benevolent Street also by Stone, Carpenter and Wilson, has a monitor roof, and is suggestive of John Holden Greene's work. The Huntoon House (1925) of 55 Cooke Street repeats the general scheme.
Public buildings soon reflected the same trend. Caswell Hall (1903) and Rockefeller Hall (1904) at Brown and at Pembroke, Miller (1910) and Metcalf (1919) Halls were inspired by Early Republican building.

By 1930, the taste for red brick with light colored stone trim dominated Providence building. The new Court House, built at this time by Jackson, Robertson and Adams, has since had an outstanding influence on Providence architecture. Built of red brick, with light stone, Adam inspired and attenuated detail, it is a block square and is composed as a series of graduated steps up the steep hillside. The School of Design buildings built in 1940 on College Hill opposite the Court House repeated the stepped composition. The Brown dormitories of 1952 were built of red brick trimmed with an earlier type of Georgian detail and Andrews Hall, the West Quadrangle, the new Brown Psychology Building, and the new buildings for the Providence Washington and the Firemen's Mutual Insurance companies, have also followed Georgian revival precedents.

The Contemporary Idiom
There has been little building in the contemporary manner in the area of this study. Outside it, the Industrial Trust building (1928) by Walker and Gillette, was built according to modern skyscraper techniques. The Rhode Island School of Design dormitories designed in separate units, by Cull, Robinson, and Green between Angell and Waterman Streets are of red brick but they have avoided the use of colonial detail. A new Computing Laboratory at Brown is currently being designed by Philip Johnson. It will be the first Brown University building to reflect today's approach to architectural concepts.

Twentieth century Providence taste has been marked by its conservatism, and by a constant loyalty to eighteenth century traditions and more especially to its own nineteenth century past. The eclectic domestic architecture, however, has maintained on the whole a more effective sense for detail and scale than have the problematically large public buildings. Because of this conservatism, the building of the twentieth century in Providence is not representative of the general pattern of architectural development to be found elsewhere in America.