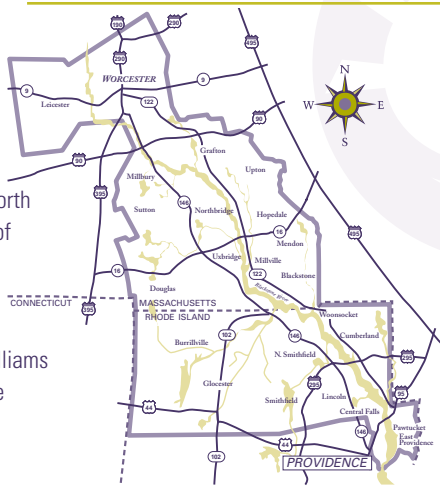


DIRECTIONS

Traveling North or South on I-95, take exit 22 (Providence—Downtown) and proceed onto Memorial Boulevard. At fourth light turn left onto Waterman Street. Take first left onto North Main Street. At second set of traffic lights, turn left onto Smith Street and make first left onto Canal Street. Parking lot for the Roger Williams National Memorial is on the left-hand side.

BLACKSTONE RIVER VALLEY NATIONAL HERITAGE CORRIDOR



PROVIDENCE, RI

Walking Tour of Churches on College Hill

ALONG THE WAY

- ✓ **282 North Main Street** See the exhibits at the Roger Williams National Memorial. Free. Entrance to the free parking lot is off Canal Street, a one way street, heading south. 401-521-7266
- ✓ **21 Meeting Street** Pick up more walking tour guides for the “Mile of History” along Benefit Street or downtown Providence, or get the schedule for guided walking tours at Providence Preservation Society. Ask for more information about the religious architecture of other congregations in Providence. Terraced formal garden open. Free. 401-831-7440
- ✓ **The Rhode Island Black Heritage Society** has additional information about African-American churches in the state. 401-751-3490
- ✓ **11 Thomas Street** One of dozens of Cultural and Historical Banner Trail sites, pick up a free Providence Banner Trail Guide at the Providence Art Club. Dodge House Galleries open to the public. Free. 401-331-1114
- ✓ **75 North Main Street** The First Baptist Church is open for tours. Free. 401-454-3418
- ✓ **224 Benefit Street** Tour The Museum of Art, Rhode Island School of Design, and pick up a free map for a self-guided tour of the RISD campus. Admission charged. 401-454-6400
- ✓ **251 Benefit Street** Visit the Providence Athenaeum, 1836-1838. Free. 401-421-6970
- ✓ **15 Hopkins Street** Tour the Governor Stephen Hopkins House, 1707. Admission charged. 401-421-0694
- ✓ **52 Power Street** At the corner of Benefit Street, visit John Brown House, 1786-1788. Free parking off Charlesfield Street. Admission charged. 401-331-8575
- ✓ **70 Congdon Street** The best view of the city is from Prospect Terrace, a small park just a short way up Congdon Street. Free.
- ✓ **Providence Harbor and the Blackstone River** To take a riverboat excursion, call for the spring, summer or fall schedule for The Explorer, Blackstone Valley Tourism Council. 401-724-2200

Congress established the Blackstone River Valley National Heritage Corridor Commission in 1986, recognizing the national significance of the region between Providence, RI and Worcester, MA—the Birthplace of the American Industrial Revolution. The John H. Chafee Blackstone River Valley National Heritage Corridor is an affiliated area of the National Park Service.



This brochure was developed under the direction of The Rhode Island Historical Society in partnership with the Heritage Corridor Commission.

www.nps.gov/blac/home.htm

What Style is That Church?

John H. Chafee

BLACKSTONE RIVER VALLEY

National Heritage Corridor



PROVIDENCE

If you think architectural design is a type of puzzle with rules that constantly change over time, this guide will be your key to unlock clues to these elements that make a building church-like. On this walking tour of churches and libraries from three different centuries, you will be walking along streets that date to the founding of the settlement of Providence.

Just sixteen years after the landing of the Mayflower at Plymouth, Massachusetts, Roger Williams founded a new settlement in what would become the colony of Rhode Island. This settlement was named Providence for the act of God that Williams believed led him to the east side of the Seekonk River in 1636.

Williams, a thirty-year old Oxford educated minister, had been banished from the Massachusetts Bay and Plymouth colonies for his “newe and dangerous opinions against the authorities.” Of the thirteen original colonies, only Rhode Island was founded with the determination that “soul liberty,” or freedom of worship, would apply to all people, of all denominations, and of all beliefs. The novelty of Williams’ idea was

that he advocated there could be no peace on earth until all men granted each other the freedom of their consciences. The danger the orthodox Puritans, as well as the Church of England, saw in Williams’ beliefs was that, in addition to the difficulty of suddenly having to espouse a lenient behavior, it also required unconditional separation of church and state. In that era, both notions were entirely unimaginable to most Puritans.

In such a climate of not only freedom from persecution, but also freedom to choose, change, and construct one’s own beliefs, the Rhode Island colony more than any other attracted religious refugees of all denominations. It was as if the settlements had advertised “Dissenters Welcomed.” At liberty to worship, congregations were also free to build their houses of worship.

Existing physical evidence of a tolerant attitude that endured for centuries is the variety of places of worship in a multitude of architectural styles ornamenting Rhode Island’s cities and towns. Each one, in its own way, tells you it is a religious building. But sometimes, you will be surprised to learn, a design your eye recognizes as a “church,” is not. ☺

Providence 1790



This walking tour of churches in the College Hill National Registered Historic Landmark District (part of which was Roger Williams' own back yard) begins directly across the street from Roger Williams National Memorial on North Main Street.

2 FIRST BAPTIST CHURCH

75 North Main Street. 1775, timber frame, wood. Joseph Brown, designer.

This is the Baptists' third church building in Providence, and the oldest in the country. A transitional structure, this is a traditional meeting house combined with a London church style steeple. Brown, a "gentleman-architect," copied the five-stage steeple design from detailed drawings in James Gibbs' "Book of Architecture," published in England in 1728. As much a landmark 200 years ago as it is today, the religious symbolism of the 185-foot steeple is sometimes secondary to its usefulness as a navigational aid by sea or by land.

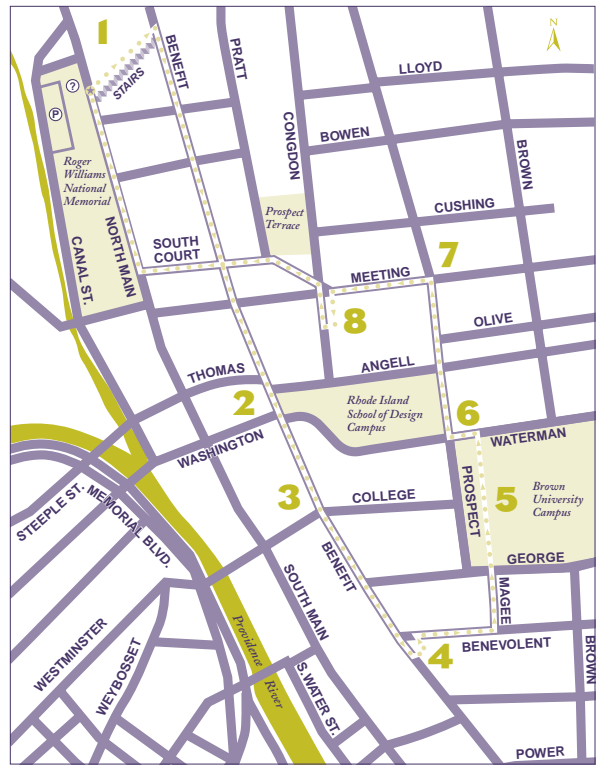


Laurence E. Tilley

with its entirely vertical emphasis, has been clear: everything points heavenward. The clergy supported the Gothic style, original or revival, as most aptly suited for worship, reasoning that it provoked spirituality.

Walk up the stairs in front of the diocesan offices, continue close along the right-hand side of the building, and through the iron gate at the back. Continue up the path and steps, and turn right on Benefit Street. For the rest of the tour, follow the map carefully.

No other image evokes the spirit of New England more than a tall steeple atop a big white church at the head of a broad village green. Providence's first religious building for the Baptist congregation founded by Roger Williams, was hardly a spiritual icon. It was "in the shape of a haycap with a fireplace in the middle and smoke escaping from a hole in the roof."



COLLEGE HILL, PROVIDENCE

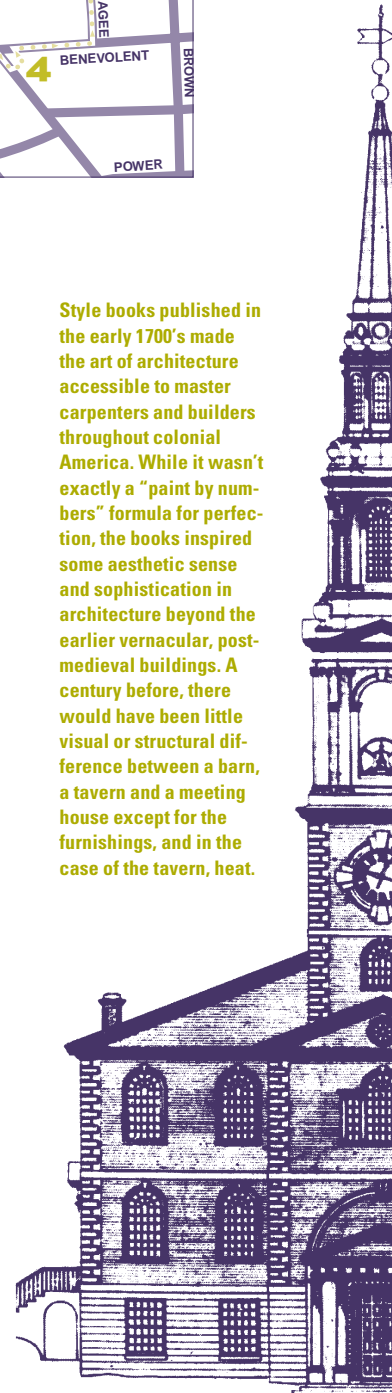
3 MEMORIAL HALL, RHODE ISLAND SCHOOL OF DESIGN

Formerly, Central Congregational Church. 226 Benefit Street. 1853-1856, brownstone-faced brick. Thomas A. Tefft, architect.

With almost no exterior modifications, the Rhode Island School of Design has adapted the former Central Congregational Church for reuse as a mailroom and snack bar. The twin towers were damaged and later removed as a result of the Great Hurricane of 1938. The triple-rounded arch entrance, and the tall rounded arch windows are clues to the building's original religious function.

Romanesque designs are characteristically solid, heavy, and usually symmetrical. Builders felt the mass and weight of the sturdy masonry was a good allegory for the importance of a spiritual foundation and permanence of belief in people's lives.

Style books published in the early 1700's made the art of architecture accessible to master carpenters and builders throughout colonial America. While it wasn't exactly a "paint by numbers" formula for perfection, the books inspired some aesthetic sense and sophistication in architecture beyond the earlier vernacular, post-medieval buildings. A century before, there would have been little visual or structural difference between a barn, a tavern and a meeting house except for the furnishings, and in the case of the tavern, heat.



1 CATHEDRAL OF ST. JOHN (EPISCOPAL)

271 North Main Street. 1810, Smithfield stone, brownstone trim. John Holden Greene, architect.

You would never mistake the original building of the Cathedral of St. John for an office building or a department store. The tall, sharply pointed arch windows, plus the stained-glass, give you the first clues to the building's purpose. Although 19th-century church buildings of the English Gothic Revival style share some decorative elements with everything from armories and town halls to picturesque country residences, the tower with a belfry gives this building its church-like appearance.

Since the twelfth century, the emotional message of the Gothic style,

4 FIRST UNITARIAN CHURCH

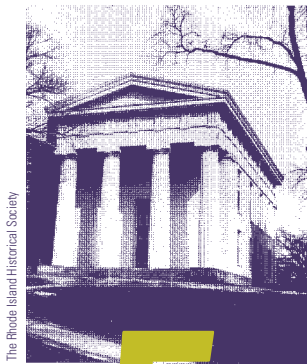
Formerly, *First Congregational Church*.
301 Benefit Street. 1816, granite.
John Holden Greene, architect.

This church was the third built by the congregation in Providence. A characteristic of the Baroque style, originally from the late-Renaissance, is the use of harmonious, yet richly three-dimensional forms. Under the huge classical pediment on the facade beneath the

tower, Greene placed an enormous Gothic round-headed, three-part lancet (pointed arch) window. He then flanked the window with four colossal columns also in a classical design. Finally, Federal style finials and decorations were added on every corner and edge, nearly all the way up to the sky.

The visual effect of the combination of architectural elements is so dramatic that the building is awe inspiring.

The "temple-front" style was so thoroughly and enthusiastically adopted by builders across America, that no bank, school, post office, city hall, private home, or church escaped the heroic implications—a search for democratic truth, purity, and equality. Think of the many churches you have seen that are basically a Greek temple with a New England steeple stuck on the roof. At the time, it did not seem odd to combine the two.



The Rhode Island Historical Society

5 MANNING HALL, BROWN UNIVERSITY

1834, stuccoed-rubblestone. James Bucklin, architect

This Greek Revival style building originally housed a library, downstairs, and a chapel, upstairs. Used commercially to the extent that the style eventually was ridiculed by taste-makers in the mid-1800's, today the best of the Greek Revival buildings are among the most powerful designs on the landscape. Stand next to one of the Doric columns in the deep shadow underneath the portico of Manning Hall. You feel the permanence and strength of the forms.

Because architects were quite precise about the historical accuracy of the details in the revival styles after 1900, the overall impression of revival buildings is strong and direct. Yet, the redrawn designs sometimes lack the motivation and meaning they had in their first, more exciting, incarnations centuries before.

6 ROBINSON HALL, BROWN UNIVERSITY

Formerly, *University Library*. 64 Waterman Street. 1875-1876, poly-chrome masonry. Walker and Gould, architects.

Built as the university library, Robinson Hall looks for all the world as if it should have a sacred function. What first makes you see this as a church? The "pointy-ness" of the High Victorian

Gothic design and decoration immediately catches the eye. The colorful stonework and festivity of the decorations on Robinson Hall give it the look of a site of celebration. The domed, octagonal cupola is another architectural feature automatically associated with religious, and sometimes official, buildings. The size and symmetry of the building is a final hint that it might be a place where many people gather inside, rather than a private residence.

8 CONGDON STREET BAPTIST CHURCH

15 Congdon Street. 1874, wood frame. C. F. Wilcox, architect.

This church is an important site in the city's African-American religious history, beginning with the congregation from the African Union Meeting House, which stood on Meeting Street. The Italianate style, inspired by sixteenth-century sources from the Tuscan hill towns surrounding Florence and later interpreted by an English sensibility, produced simple, strong, and typically asymmetrical designs. The easily recognized details are heavy framing, bold trim, and decoratively capped windows and doors set against a plain background surface. Following close after the decline of popularity for Greek Revival designs, Italianate buildings must have seemed enjoyably picturesque, and substantially less laden with meaning and portent.



Providence Preservation Society

7 FIRST CHURCH OF CHRIST SCIENTIST

71 Prospect Street. 1906-1913, brick and limestone with terra cotta trim. Hoppin and Field, architects.

This basilica-sized, copper-clad Renaissance-style dome and the State House dome are landmarks on the city's skyline. During the Italian Renaissance in the fifteenth and sixteenth centuries proportioned and measured buildings aspired to total refinement and complete perfection of detail. Built by a collaboration of architects, scientists, mathematicians, and intellectuals, backed by the wealth of the church, the thrilling vision of a flawless and inconceivably expensive structure was a symbol for the great importance and influence of a whole, unified, and perfect churchdom.

Return by walking down South Court Street. On your way, you will pass the Old State House, 1762, on the right-hand side. At the foot of the hill, turn right on North Main Street.

