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## National Register Nomination, Linden Place, 500 Hope Street, Bristol, RI 02809

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National Register Nomination

**Linden Place**  
**500 Hope Street, Bristol, RI 02809**



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Master of Science, Historic Preservation  
School of Architecture, Art and Historic Preservation  
Roger Williams University  
May 2015

**SIGNATURE PAGE:**

National Register Nomination  
Linden Place  
500 Hope Street, Bristol, RI 02809

**Author: Eric Deitz**

Signature:  \_\_\_\_\_

Date of Signature: 4/28/2015\_\_\_\_\_

**Advisor: Jeremy C. Wells, Ph.D.**

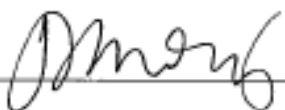
Assistant Professor of Historic Preservation  
Roger Williams University, Bristol, Rhode Island

Signature: \_\_\_\_\_

Date of Signature: \_\_\_\_\_

**Reader: Joanna Doherty**

Architectural Historian  
Rhode Island Historical Preservation & Heritage Commission

Signature:  \_\_\_\_\_

Date of Signature: 4-28-15\_\_\_\_\_

**Dean: Stephen White, AIA**

Dean of the School of Architecture, Art and Historic Preservation  
Roger Williams University, Bristol, Rhode Island

Signature: \_\_\_\_\_

Date of Signature: \_\_\_\_\_

**ABSTRACT:**

Linden Place is a Federal-style residence located in Bristol, Rhode Island on 1.8 acres of land, including three outbuildings. The mansion was constructed in 1810 by Russell Warren and is significant under Criteria B and C in the areas of two of its residents and its architecture.

Original owner, George DeWolf and his family had strong ties to the triangle trade and was one of the largest importer of slaves in the country during the nineteenth century. Samuel Colt, grandson of DeWolf, was a respected business man who played an important role in the rubber industry in Bristol and eventually the entire country. Linden Place is an excellent example of Federal-style architectural design with a large two-story portico, a Palladian entry door motif, and large elliptical fanlights and archways, unique to the mansion. The house retains a high degree of historic integrity, thus being representative of Linden Place's period significance.

**United States Department of the Interior**  
National Park Service**National Register of Historic Places Registration Form**

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

**1. Name of Property**Historic name: Linden PlaceOther names/site number: General George DeWolf House; Colonel Samuel P. Colt House; DeWolf-Colt House

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

**2. Location**Street & number: 500 Hope StreetCity or town: Bristol State: Rhode Island County: BristolNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this \_\_\_ nomination \_\_\_ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_national \_\_\_statewide \_\_\_local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

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Signature of certifying official/Title:

Date

---

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau  
or Tribal Government

#### 4. National Park Service Certification

I hereby certify that this property is:

- \_\_\_ entered in the National Register  
\_\_\_ determined eligible for the National Register  
\_\_\_ determined not eligible for the National Register  
\_\_\_ removed from the National Register  
\_\_\_ other (explain:) \_\_\_\_\_

Signature of the Keeper

Date of Action

#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

##### Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

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Structure

☐

Object

☐

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing

4

Noncontributing

0

buildings

sites

structures

objects

Total

Number of contributing resources previously listed in the National Register 2

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

Domestic/

Single Dwelling

Domestic/

Secondary Structure

**Current Functions**

(Enter categories from instructions.)

Recreation and Culture/

Museum

Domestic/

Secondary Structure

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Early Republic/

Federal

Revivals/

Colonial Revival

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Wood

Foundation: Stone/Sandstone; Brick

Walls: Wood/Weatherboard; Brick

Roof: Metal/Aluminum; Asphalt; Slate

### Narrative Description

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

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#### Summary Paragraph

Linden Place, located in downtown Bristol, sits on grade about five feet above Hope Street, and is found about one block from Bristol Harbor. The mansion, built in 1810 by Russell Warren, is set on a lot of 1.8 acres. This 3-1/2 story, west-facing, wood-frame, high-style Federal mansion is set back about 65 feet from the street. Large, but simple moldings accentuate the windows, doors, and cornice throughout the house, while a two-story Corinthian column supported portico and a double Palladian design with elaborate elliptical fanlights dominate the main façade of the house. Repeated throughout each floor of the plan of the main block of the house is a central hall and rooms on each side, connected by a four story curved stair capped by a domed skylight. The main block includes two parlors and a dining room on the first floor, and three bedrooms, a sitting room, and three full bathrooms on the second and third floors. A billiard wing and caretaker's wing extend from the rear of the house, both initially constructed by 1840. The remainder of the property includes a designed landscape with gardens and gazebos (early 1900s), and a ballroom (c. 1906), a carriage house (c. 1850), and a garage (c. 1906) which line the northern boundary of the property behind the house.



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## Narrative Description

### Setting

Linden Place is one of the most prominent buildings lining the Hope Street streetscape in downtown Bristol, within the Bristol Waterfront Historic District. This street, also known as Route 114, is considered to be the major north-south route through the downtown area, and contains residential, commercial, educational, and civic functions. Located on the east side of the road, Linden Place is situated on the block bound by Wardwell Street to the north and State Street to the south.

The house is located on a nearly rectangular lot, measuring about 1.8 acres. Linden Place sits on a grade about five feet higher than the street level. The main house, set back about 65 feet from the street, is connected to Hope Street by stone steps leading from the street to a marble path on the property, which then reach the brownstone steps of the front or west elevation of the house. This marble path had been altered or removed and was then reinstalled around 1865. Other paths and drives around the property are made of crushed gravel. The property includes four buildings: the 1810, west-facing, Federal style mansion, the c. 1850 carriage house, the c. 1906 ballroom, and the c. 1906 garage. These buildings sit on a lot with a designed landscape featuring gardens and two small gazebo-like structures.

The west property line of Linden Place is marked by a wrought iron fence that was installed on the property around 1822, originally located at the Jerathmeal Bowers House in Somerset Massachusetts.<sup>1</sup> The fence features rosette and scroll patterns throughout, and has two gateways. A double gateway is aligned with the primary entrance to the main house. It is surmounted by a scrolled arch with a hexagonal lantern with colored and etched glass.

A variety of trees and shrubs can be found around the property. An early twentieth-century renovated landscape design by John DeWolf<sup>2</sup> appears to be visually intact to the east of the house. At the furthest point east in the garden sits a c. 1750 summerhouse that was moved from a Thames Street property owned by Charles DeWolf, the father of General George DeWolf, to the Linden Place property in the early nineteenth century.<sup>3</sup>

### Main Block – Exterior

The main house at Linden Place is a 3-1/2 story wood-frame, high-style Federal mansion, including many features typical of this American architectural style. The house includes a rectangular-plan main block and two large wings to the rear. The main block is five bays wide and four bays deep, and measures approximately 53 feet by 46 feet. The main block is

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<sup>1</sup> Friends of Linden Place, *Linden Place 1995 Yearbook* (Bristol: Friends of Linden Place, 1995), 19-25.

<sup>2</sup> Friends of Linden Place, *Linden Place 1993 Yearbook* (Bristol: Friends of Linden Place, 1993), 25.

<sup>3</sup> Ibid. 23.

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approximately 7,314 square feet. It rests on a brownstone foundation, has wood-clapboard siding, and is topped by a low-pitched, monitor-on-hip, standing-seam metal roof. Adjacent to the monitor atop the roof is a domed skylight which allows light into the interior stairwell below. Although the Chippendale balustrade has been removed from the roof, a large cornice with delicate detailing wraps the roof line. There are copper and aluminum gutters found throughout the exterior of the house, some of which have been painted. Four brick chimneys pierce the roof, each being located near the corners of the main block. Wooden quoins mark the corners of the main block. The two wings to the rear of the house are two stories with the exception of the one-story central bay of the caretaker's wing. Both wood-frame wings rest on a brownstone foundation, have wood-clapboard siding, and are topped by gable roofs sheathed in asphalt shingles. These wings feature some Greek Revival details including pedimented, west-facing facades. Overall, the geometry of the elevations and the plan of the house are rectangular.

Typical of the most of windows around the main block and the wings are simple, but heavy wood trim, wooden shutters, and 6/6 double hung wooden sash. There are a few exceptions to this window configuration around the main block. The first floor windows on the east and west elevations are triple hung, 6/6/6 sash and the third floor windows are double hung 3/3 sash. Recessed panels can be seen located beneath the second floor windows along the west elevation. Additionally, there are no wooden shutters abutting the windows on the south elevation.

The principal entrance to the main house is centered on the symmetrical façade, sheltered beneath a three-bay-wide, two-story shallow portico, supported by four Corinthian columns. The portico is topped by a third-story porch with a Chippendale-style balustrade. Surrounding the principal entrance is a brownstone porch bounded by a cast iron railing featuring elaborate rosette and scroll details, similar to the wrought iron fence that confines the western edge of the property. At the center of this elevation is a raised panel entry door with highly ornate side lights, featuring a repeated diamond pattern, and an elliptical spider web fanlight, all of which are bound by four colonette clusters. The entablature capping the door surround is simple in design with the exception of the protruding scrolled keystone atop the fanlight. This door surround is very common of Federal style architecture.<sup>4</sup> In addition, a Palladian window located above the door features a second elliptical fanlight featuring the same swag lead dividers, creating the appearance of a spider web, delicately leaded sidelights with diamond and circular patterns, and a slightly elliptical, bowed window within the center of this Palladian feature. A beaded entablature, brackets, and a scrolled keystone encompass this Palladian window. The two story portico and the double Palladian motif gives the building the appearance of having a much taller entry hall, while in fact this design is actually for two separate floors.

The north and south elevations are relatively plain, with simple trim around the windows, but no entry doors. These two elevations are nearly identical with the exception of the south elevation not having shutters for the windows, and the gothic-themed octagonal observatory protruding from the south elevation. There are basement windows in the brownstone foundation on the north elevation, as well. These windows are single, three pane windows.

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<sup>4</sup> Virginia McAlester and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A Knopf, 1984), 155.

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A wood-frame gothic-themed, one-story, octagonal conservatory designed by Russell Warren around 1840, extends off the south elevation of the main block. The conservatory has a brownstone foundation, walls sheathed in wood clapboards and a low-pitched, pyramidal roof covered in asphalt shingles. A pair of west facing doors are accessed by a set of brownstone stairs. There are three large pointed arch windows that stretch from the height of the floor to the ceiling. These 20/20 double hung sash are topped with fixed pointed arch windows. There are also two sets of double doors which feature the same gothic pointed arch windows atop them. Each door contains 16 rectangular panes of glass. These windows and doors occupy most of each bay, with painted wooden clapboards flanking the sides of the windows and doors on the exterior. When originally constructed, there was an additional window and set of doors facing east. These have been incorporated into a small two room addition of a bathroom onto east side of this conservatory. The addition of this bathroom did not eliminate or disrupt the window pattern on this elevation. There is a beaded entablature that runs along the outer edge of all of the windows and doors. Additionally, there are colonettes supporting each of the corners of the roof.

Opposite the front facade is the east elevation, which is also symmetrical in design. Although not as decorative and elaborate as the opposite elevation, the east elevation features a centrally-located door with a fanlight identical to the one above the door on the west elevation and sidelights featuring diamond and circular patterns. The main difference between these two elevations is the entry portico. Unlike the three story entry portico with Corinthian columns on the west elevation, there is a one-story portico, which runs the width of the elevation and has a diamond-pattern balustrade that runs along top of it.

## **Main Block – Interior**

### **First Floor**

The plan of the first floor Linden Place is a center hall, double parlor plan, with two parlors and a dining room occupying most of the space. This plan with a central hall with adjacent rooms is generally replicated through the other two floors above. Most of the spaces on the first floor have a floor-to-ceiling height of almost 12 feet. A renovation of the house in the middle of the nineteenth century led to the installation of some of the Victorian details that are described below. Typical of the much of the first floor of the house is dark, hardwood floors, simple, but large door and window trim, paneled doors, simple wainscoting, plaster walls and ceilings, and a delicate chair rail and crown molding.

Upon entering the house from the west elevation, one enters into the front vestibule. This space opens into the central hall of the first floor through a set of double doors, while also including access to the front parlor and the dining room. This space is decorated simply with protruding rounded corners, implying a significant structure behind the plaster walls. An additional decoration within this space is an elliptical plaster medallion with a floral design on the ceiling of this vestibule. When transitioning between the front vestibule and the central hall, one passes under elliptical fanlight.

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The rear vestibule, opposite from the front vestibule with access from the east elevation, is nearly identical to the front vestibule, with the exception of access to certain rooms. In addition, there is no plaster medallion on the ceiling in the rear vestibule, but smaller, rounded corners are visible along the east wall of this space.

As a large, rectangular room, the central hall serves as one of the most important spaces in the house, as it allows access to all of the first floor rooms and the floors above from the elegant, curved stair. Unofficially divided into the two spaces, the half of the central hall located closest to the front vestibule contains an elliptically shaped groin vault supported by four thin Doric columns. This is possibly one of the Victorian features of the house that was added in the middle of the nineteenth century during renovations. At the intersection of this plaster vault is a floral plaster medallion with a chandelier hanging down lighting the space. Within this half of the hall, one can enter the front parlor and the dining room. The other half of the central hall, where the stairs are located, features a flat plaster ceiling, and allows access to the rear parlor and the passage to connect the house to the caretaker's wing through a small door located under the stairs.

The curvilinear stair that is a character defining feature of each floor of the house travels from the central hall of the first floor to the fourth floor level where the attic access is. The ceiling above the central opening of the curved stair is a domed skylight which allows natural light into the stairway. The stairs themselves are a dark wood covered by a deep red carpet. There are two balusters per stair that support the banister, all of which have an oval shape. Typical of the Federal style, a curved grouping of balusters creates the end of the banister, forming the newel on the first floor. There is a scroll design found adorning the outside of the risers. This central hall, grand staircase is typical of Federal style architecture, although this type of stair is commonly found only in high-style Federal style houses.

The northern half of the first floor is divided into the front parlor and the rear parlor. Plaster walls and ceilings, wood floors, and large windows make up the structure of these rooms. These two rooms are defined separately by a centrally located wall with an opening. Completing the walls and the opening are pocket doors that allow for complete separation between the two rooms. Both parlors contain marble mantelpieces surrounding stone fireplaces along the northern wall. Also, similar to the other first floor rooms, there are floral plaster medallions on the ceilings with chandeliers hanging from them.

The other main space on the first floor is the dining room which is located in the southwest corner of the first floor. This rectangular room with a semi-hexagonal bay (c. 1920) located along the east wall of the room also contains a fireplace with a relatively simple wood mantelpiece centrally located within the south wall. A plaster medallion with floral designs is located on the ceiling centrally in the room. Within this medallion hangs a crystal chandelier, believed to have once hung in Buckingham Palace in England.<sup>5</sup> An opening in the southern wall allows one access to the octagonal conservatory added after the initial construction of the house.

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<sup>5</sup> Friends of Linden Place, *The Friends of Linden Place News*. No. 12, Vol. 1 (Dec. 1990), 117.

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Attached to dining room is the c. 1840 octagonal gothic-themed conservatory. This space contains a series of windows and doors all containing pointed gothic arches above them. The use of glass in this room provides an additional light source for the dining room. One window and one set of doors were enclosed during an early twentieth century renovation of the installation of a tiled floor bathroom to the east of this octagonal room. This bathroom contains two sink fixtures in one room, and a toilet in an adjacent room. The window that was altered for the construction of the bathroom had its glass panes replaced with mirrors to prevent sight into the bathroom. This is the only bathroom located on the first floor of the entire house, including the wings.

The remainder of the first floor of the main structure includes a passage to the caretaker's wing, the serving kitchen, and two sets of stairs: one leading down to the basement and the other leading up to the second and third floor as a service stair. Both the kitchen and passage are considered service spaces and were typically not seen by visitors of the house. The passage is a plain hallway which was extended when the caretaker's wing was constructed in the middle of the nineteenth century. The serving kitchen is an odd shaped room which contains large cabinets, a preparation area, and a dumbwaiter which was used when the kitchen was located in the basement. Access to the kitchen comes from both the dining room and the passage door under the stairs in the central hall.

## **Second Floor**

Upon traveling up to the second floor, one enters into a central hall, located directly above the hall of the first floor. In addition to the central hall, the second floor contains three bedrooms, a sitting room, three closets, three bathrooms, a small service stair hall, and a corridor adjacent to the bathroom located in the southeast corner. The second floor has a floor-to-ceiling height of 8-1/2 feet. The central hall is divided into two spaces: one used for travel to the rooms on this floor or the other floors, and the other for sitting. The space used for travel is the eastern half of the hall, located closer to the stairs. The sitting area is located at the west end of the hall near the Palladian window with the slightly bowed, elliptical window. This Palladian window, which begins at the floor level, rises up about 7 feet, leaves about 1-1/2 feet between the top of the window and the ceiling. Dividing these two spaces is an elliptical arch supported by a Doric column and pilaster on both sides. Based on the plan, it does not appear that this arch is structural. Additionally, the second floor contains delicate door and window trim, a simple crown molding, plaster walls and ceilings, wood paneled doors, a chair rail, wainscoting, and dark hardwood floors throughout.

All three bedrooms are very similar in size, design, and architectural details. The three bedrooms have their own fireplaces surrounded by wooden mantelpieces with Doric pilasters. The northeast and northwest bedrooms have marble fireplaces and the southwest bedroom has a brick fireplace. While the northwest and northeast bedroom have painted walls, the southwest bedroom walls are covered by wallpaper. There is a section of the historic wallpaper along the east wall of the northwest bedroom preserved by a sheet of Plexiglas. The northeast and southwest bedrooms each have a closet while the northwest bedroom does not. The northeast and northwest bedrooms each have attached bathrooms, while the closest bathroom to the

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southwest bedroom is accessible through the southeast sitting room. The sitting room, which can also function as an additional bedroom, is similar to the other bedrooms in terms of the architectural decoration and similar to the adjacent southwest bedroom by having wallpaper. The size of this room is significantly smaller than the other bedrooms on the second floor. This room has a simple wooden mantelpiece with a brick fireplace. As seen in the plan, there is interconnectivity between some of the bedrooms, similar to connections between rooms on the floor below.

Of the three bathrooms on the second floor, the east and southeast bathrooms are the most similar. Despite all three bathrooms having a sink, toilet, tub, and numerous mirrors, these two bathrooms are the closest in size and appearance with small hexagonal floor tiles, rectangular wall tile wainscoting, large mirrors framed with small moldings, and modillion moldings along the edge of the ceiling. Unlike those bathrooms, the northeast bathroom is a long rectangular bathroom situated in a narrow corridor between the northeast and northwest bedrooms. Despite the odd shape, this bathroom still manages to include the hexagonal floor tiles, similar wall tile wainscoting that rise higher up the wall than in the other bathrooms, and mirrors, although not framed in the same way the other mirrors are. These bathrooms, added to the house around 1920, all appear to retain a majority of their original fixtures.

### **Third Floor**

The third floor plan is reminiscent of the floors below with a few modifications. When traveling up to the third floor, one enters into a central hall with a floor-to-ceiling height of 7-1/2 feet. Similar to the second floor, this floor contains bedrooms, a sitting room, closets, and bathrooms. Additionally, the small service stair hall on this floor is the top of the service stair. This stair can allow one to access the third floor through entry to the central hall and a corridor adjacent to the bathroom located in the southeast corner. The third floor also contains a shower room, accessed through the central hall, and linen storage closet, accessed through the service stair hall corridor. Just like the second floor, the central hall is divided into two spaces: one used for travel to the rooms on this floor or the other floors and the other for sitting. The space used for travel is the eastern half, located closer to the stairs. The sitting area is located at the west end of the hall near the front balcony, a covered exterior space which is over the two story portico above the front entry porch. Dividing these two spaces is a flat arch or lintel supported by a Doric column and pilaster on both sides. Based on the plan, it does not appear that this arch is structural. Additionally, the third floor contains delicate moldings along the edge of the ceiling and hardwood floors, but does not have a chair rail or wainscoting. Plaster ceilings and walls, and paneled doors are typical of this floor. Lastly, paint, rather than wallpaper, cover the walls of the central hall and bedrooms on the third floor.

Unlike the second floor, all three bedrooms are not similar in size, although they are similar in design and architectural details. The main difference in size comes with the southwest bedroom being larger than the northeast and northwest bedrooms. In regards to the room designs, a rectangular shape is repeated in all bedrooms, as it is on the floor below. The three bedrooms have their own fireplaces surrounded by wooden mantelpieces with Doric pilasters. All mantelpieces on this floor are surrounding brick fireplaces. The northeast and northwest

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bedrooms each have attached bathrooms, while the closest bathroom to the southwest bedroom is through the southeast sitting room. The sitting room, which can also function as an additional bedroom, is similar to the other bedrooms in terms of the architectural decoration, but the size of this room is significantly smaller than the other bedrooms on the third floor. This room has a simple wooden mantelpiece with a brick fireplace. Like the floors below, there is interconnectivity between some of the bedrooms without needing access to the central hall.

All of the bathrooms on the second floor are nearly identical. The northeast and northwest bathrooms are even mirror images of one another. All three bathrooms having a sink, toilet, tub, and mirrors that cover the almost the entirety of each wall and the ceiling. These bathrooms also have small hexagonal floor tiles and rectangular wall tile wainscoting in each bathroom, like the bathrooms of the second floor. In addition to the three bathrooms on this floor, there is a separate, communal shower room that only includes a shower. This small room is covered from the floor to the ceiling with tiles, the walls being covered with square marble tiles. These bathrooms, added to the house around 1920, all appear to retain a majority of their original fixtures.

#### **Fourth Floor**

When traveling up to the top of the main stair in the house, one reaches a small door which leads into a space that is partially raised above the top of the roof. This space includes a rectangular, 360 degree viewing monitor which allows one views of downtown Bristol, Bristol Harbor, and the Linden Place property in any direction. Additionally, this space is where attic and roof access can be found.

#### **Basement**

There is a full basement under the main structure of the house. Constructed of stone and brick walls, the floor is a combination of poured concrete, granite blocks, and brick. The original kitchen was located in this basement, but little evidence of this kitchen remains. This basement continues under part of the caretaker's wing. There is a crawl space under the billiard wing instead of a full height basement.

#### **Caretaker's Wing**

The caretaker's wing, which extends off the southeast corner of the main block, is a one- and two-story addition with an L-shaped plan. The caretaker's wing is visually divided into three parts: a one-story center section with a gable roof and 2 two-story flanking sections, one of which has a gable roof and the other has intersecting gables. Although this addition was not original to the house, the two story section closest to the house, the western section, and the central one story section were both constructed around 1840, while the eastern two story section and the shed were added at an unknown later. Both of the two story sections appear to be set on stone foundations, are sheathed in painted wooden clapboards, and contain chimneys, although both are different heights and at different locations. Typical windows of this wing are 6/6 double hung sash. The roof is covered with asphalt shingles. Additionally, entablature creating a

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triangular pediment within the east elevation is evidence of the changing of architectural styles a few decades later from the house's original construction.

Originally, the only entry into this wing was through centrally located door within the one story section of this wing. While this door is currently used for entry into the wing, there is now access from inside the house. This door features an elaborately detailed door surround with a semi-circular fanlight and curved leading, fluted Doric pilasters, dentil and modillion moldings, and a low-pitched broken pediment capping the surround. In addition, a diamond-pane, glass enclosed porch, nearly identical to the one found on the billiard wing, can be found on the west elevation of the caretaker's wing. This was constructed around 1910 the time when the porch on the billiard wing was enclosed.

The caretaker's wing was constructed in two phases. The original structure, constructed around 1840 in the Greek Revival style includes the two story section closest to the house and the single story section which is now centrally located within the wing. The eastern most section of the wing, constructed later, includes the two-story section adding to the wing and a single story wooden storage shed. Currently, there are two ways to access the first floor of the caretaker's wing: through the first floor passage near the serving kitchen and from the exterior courtyard just outside of the east elevation. Due to this space's continual use as a residence for the caretaker of the property, renovations have altered the plan of the first and second floor of the section of the wing closest to the house. The relocation of the stairs and laundry have slightly altered the plan, especially on the second floor of this space. Typical materials of this wing include plaster walls and ceilings, tile in the kitchen, wood floors, and flat wooden door and window trim.

Despite the renovations, the functions of a majority of the rooms on both floors of this wing remain the same. The first floor of the section closest to the house contains an early twentieth century kitchen, a walk-in pantry and ice box. Additionally, there is a living room and corridor along the north wall which is used for entry directly from the exterior. The laundry room appears to be all that has been lost in this space over time. The later addition to this wing includes another room that can be used as a living room, but is currently used as a conference room, a workshop space, and a shed. Although there is access to the workshop from the conference room, this space is typically accessed from the exterior. There are doors on both the east and west elevations leading into this space from the outside. The one story wooden shed is also accessed only from the exterior. Most of these spaces contain relatively plain finishes, with the exception of the kitchen which contains white, rectangular tile from the floor to about five feet up the wall. The remainder of the wall to the ceiling is covered in wallpaper.

The second floor of both construction campaigns of the caretaker's wing each contain a bathroom, closets, and bedrooms. The finishes in these spaces are plain with the only ornamentation present is the flat door trim.

### **Billiard Wing**

The billiard wing, formerly the ballroom, is a two-story addition constructed around 1840, which extends off the northeast corner of the main block. This addition, two bays wide by three bays deep, rests on a brownstone foundation, is sheathed in painted wooden clapboards, and features a



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chimney stack protruding from the east elevation. Entablature creating a triangular pediment within the east elevation is evidence of the changing of architectural styles a few decades later than the main block's original construction. The wing is capped with a gable roof covered in asphalt shingles. The door leading into the billiard room includes a door surround with engaged Doric columns and pilasters, with a filled-in elliptical fanlight above the doors and a heavy lintel capping the surround. Typical windows of this wing are 6/6 double hung sash on the first floor and 6/3 double hung sash on the second floor. The windows of the billiard wing are bound by wooden shutters. A diamond-pane, glass enclosed porch with engaged Doric columns enclose the connection between the house and this addition. A diamond-pattern balustrade runs along the top of enclosed porch. This enclosure was constructed around 1910. The south elevation of this wing is slightly different from the north elevation because there is only one window on the first floor of this elevation, rather than three on the opposite elevation.

The construction of both the caretaker's wing and the billiard wing adjacent to the east elevation created a 'U' shaped courtyard just outside of the house. This courtyard can be considered a threshold between the house and the designed landscape to the east of the house.

The glass enclosed porch which connects the billiard wing to the main house has an Italian marble floor. The billiard room itself is a large, open space with a closet along the south wall which occupies nearly all of the first floor of this wing. Plaster walls have been painted to show a scene of trees and natural landscapes on all four walls. The room also has plaster ceilings and paneled doors. Additionally, there is a closet and a set of stairs along the south wall, which is the only access to the second floor. Adjacent to these stairs, on the south wall, is a door leading out to the rear terrace.

The second floor of this space contains three rooms, one of which was a workshop or storage space inside the center room and the others being bedrooms, and a bathroom with a sink, tub, and toilet. The finishes in these spaces are plain with the only ornamentation present on the flat door trim. The walls and ceilings are made of plaster.

It is important to note that the second floors of the caretaker's wing and the billiard wing do not connect to the main house. The only access to these floors in the wings is through the first floor of the wings themselves, rather than the main house.

## **Outbuildings**

The Linden Place property includes three outbuildings along the northern edge of the property. The three separate structures were constructed during two different construction campaigns. The spaces between the outbuildings that have been created act as small courtyards. A yellow brick wall along Wardwell Street runs from the west end of the ballroom to the east end of the garage. This wall acts as a barrier between the street and the Linden Place property. The outbuildings are discussed from the structure closest to the main house to the furthest.

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## **Ballroom**

The westernmost structure is the 1906 ballroom designed by Wallis E. Howe. Yellow brick composes the walls and foundations of the one-story structure that is three bays wide and five bays deep. A yellow brick chimney pierces the steep, slate-shingle, hipped roof along the northern wall of the building. An octagonal cupola sits atop the roof and features louvered semi-circular openings with keystones above the openings and a modillion course along the cornice. The cupola is capped with an octagonal copper dome and a weathervane. The ballroom has approximate dimensions of 39 feet wide (east to west) and 52 feet deep (north to south). Designed in the Colonial Revival style, the central bay of the south elevation of the ballroom features a classical door surround, supported by fluted Corinthian columns that are flanked by Corinthian pilasters and enclosing a recessed elliptical fanlight with curvilinear lead dividers, giving a spider web appearance. Dentil and modillion moldings line the cornice of the entire building. The doors of this center bay are sliding doors that open inside of the ballroom. Window bays and 8/8 double hung sash with splayed yellow brick lintels can be found on all elevations (except the north elevation where there are no windows). The window bays slightly protrude from the exterior walls. These bays are made of yellow brick columns capped with elliptical arches, also made of yellow brick and stone keystones. This design is replicated throughout all elevations. A paneled door located in the northernmost bay on the west elevation allows access to the building while also maintaining the same window bay construction to keep consistency throughout.

The interior of the ballroom is composed of the ballroom space, a hallway, modern bathrooms, and a modern kitchen. The ballroom space itself is a large open space with the roof structure exposed and a yellow brick fireplace along the north wall. The walls of this space are made of the same yellow brick that composes the exterior walls. There are hardwood floors, as well. Along the south wall is a set of rolling doors that can open to allow guests into the building. There is a paneled door along the west wall and an additional sliding door on the east wall which leads out into the courtyard created by the connection between the ballroom, carriage house, and connector hallway between the two. Additionally, there is a small yellow brick wall that partially encloses the courtyard. The hallway, leading towards the carriage house, allows access to the modern bathrooms and kitchen, which were constructed for use during party rentals of the ballroom.

## **Carriage House**

The centrally located outbuilding, the carriage house built around 1850, is a three bay wide by three bay deep two-story wood-frame structure, sheathed in painted wooden clapboards with pilasters on the corners and a simple entablature at the roof line, resting on a concrete foundation. The building is capped by a hipped roof covered in asphalt shingles, two pyramidal skylights, and a cupola. This structure has approximate dimensions of 35 feet wide (north to south) and 50 feet deep (east to west). The windows and doors found on both the first and second floors all have semi-circular tops. Almost all windows on the first floor are tripartite windows with 3/3 sash flanked by 2/2 sash. The windows of the second floor are 3/3 sash, and are almost identical to central section of the first floor windows. A large opening, where the carriages and horses

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entered and exited the structure, can be seen on both the east and west elevations. These doors are now sealed, but there are smaller raised paneled doors with semi-circular transoms above found on the east and west elevations which allow access to the building. Originally these large openings were located on the north and south elevations, but around the time of the construction of the ballroom and the garage, this structure was moved and turned. The carriage house's original location was near the current location of the yellow brick ballroom.

The carriage house, leased by the Bristol Art Museum from the Friends of Linden Place, features a newly rehabilitated interior. While a majority of the walls and structure remain intact, some walls were added and an opening was created along the north yellow brick exterior wall to allow visitors access to the building from Wardwell Street rather than the Linden Place property. Upon entering the carriage house from the west entrance, one enters into an entry vestibule with stairs leading to the second floor. There is an additional entry vestibule and stairs mirrored on the east side of the building, added during a recent renovation to the structure. Adjacent to this vestibule is a large gallery space that spans the depth of the building along the south wall. This space is finished with vertical wood boards and an exposed structure on the ceiling. Transitioning to a space to the north, one passes under an opening with a transom light that has an elliptical arch shape capping the light. This is replicated from the exterior windows which have the same elliptical arch atop them. The other spaces on the first floor a small gallery spaces with similar finishes.

The second floor of the carriage house has been renovated to create small rooms that artists can use as studios. All of these spaces are plain with little architectural detail beside simple door and window trim. There is one unfinished space on the northern half of the second floor that shows the exposed roof rafters and access to the cupola.

## **Garage**

The easternmost structure, also constructed around 1906 and designed by Wallis E. Howe, is the two-story yellow brick garage. Constructed with an 'L' shaped plan, the garage structure is capped by intersecting hipped roofs and covered with asphalt shingles. Also containing Colonial Revival details, this building features the same window bay construction and cornice design as the ballroom's exterior. The garage structure is two bays wide and four bays deep, which contains two garage bays with folding garage doors with glass replacing the panels on the top half of the doors along the west elevation. These garages can fit approximately four cars total, two per garage. Above the garage doors are two semi-circular yellow brick arches with stone keystones. These arches are wider and the keystones are larger than the typical design of the window bays on this building and the ballroom. There is also a stone course that wraps this building adjacent to the keystones of the window bay arches. A rectangular stone carved with a crest is installed on the second floor level between the two garage bays. Despite few windows on the first floor, there are 8/8 windows found throughout both floors, which are also capped by splayed yellow brick lintels and stone sills. The first floor windows are taller than the second floor windows, typical of the main house and its additions. There are two doors on the first floor for access to the building. One entry door, located on the east elevation, is within one of the window bays and is capped by a four pane transom window and a splayed yellow brick lintel.

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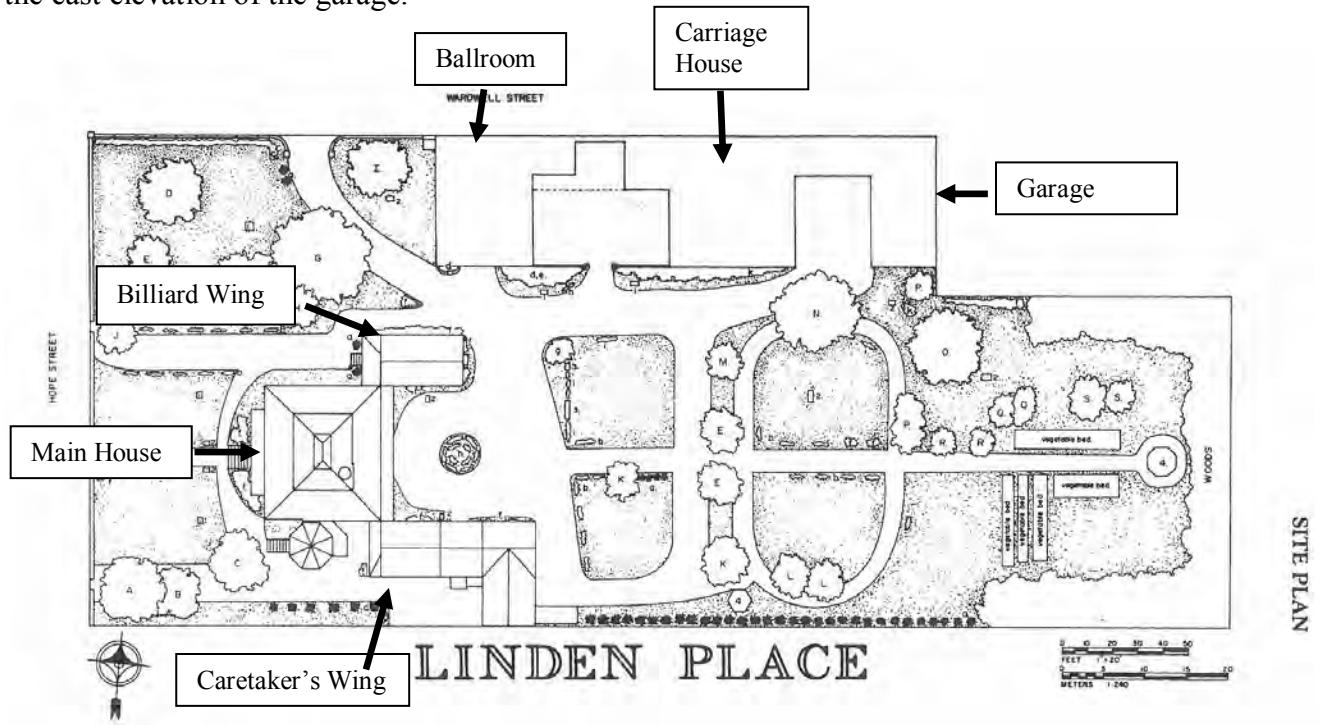
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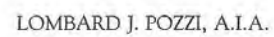
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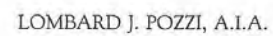
This door is accessed from the street, rather than the Linden Place property. The other is inside the courtyard created by the garage and the carriage house. This also fits within one of the window bays and has a splayed lintel above it, but no transom window.

The first floor of the garage, divided into two garage bays, is used for storage and display of Senator James DeWolf's carriage. The finishes in this space include a concrete floor, white tile, brick, or wood paneling for the walls, and plaster ceilings.

The second floor of the garage is a private apartment, which was not accessed during the site investigation. Based on architectural drawings, it appears that there is a kitchen, bathroom, living room, and bedrooms. Access to the second floor comes from the door located within the courtyard created by the walls of the garage and the adjacent carriage house or a door located on the east elevation of the garage.



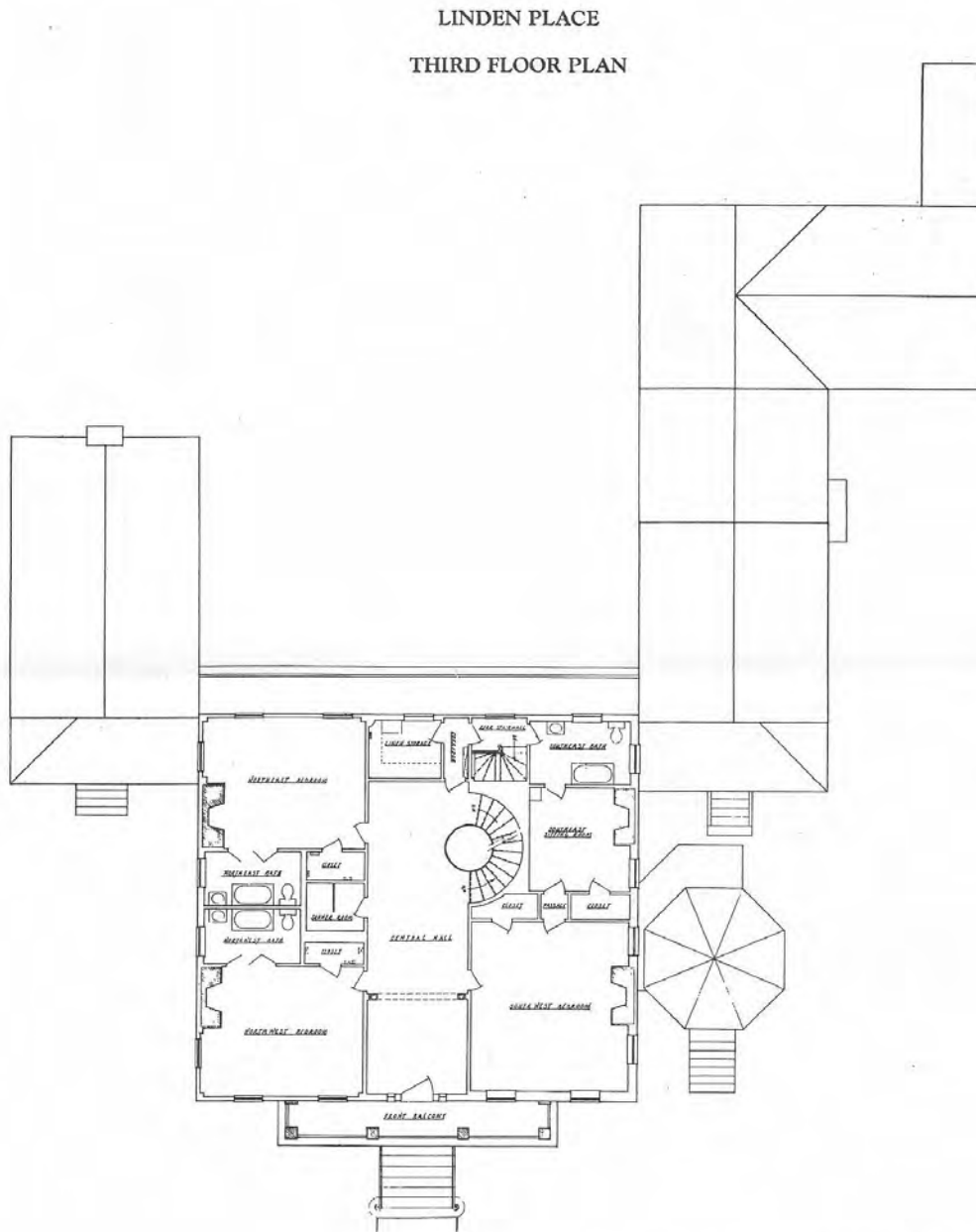




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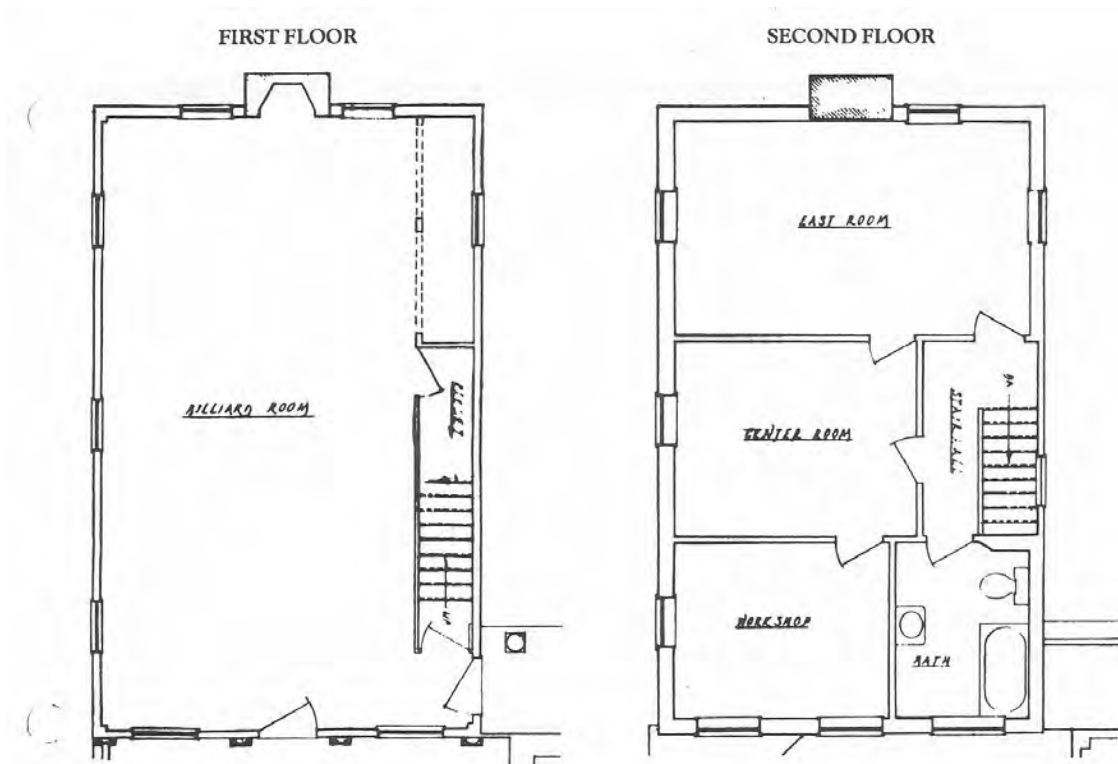


LOMBARD J. POZZI, A.I.A.

Third Floor Plan. Lombard J. Pozzi. c. 1988.

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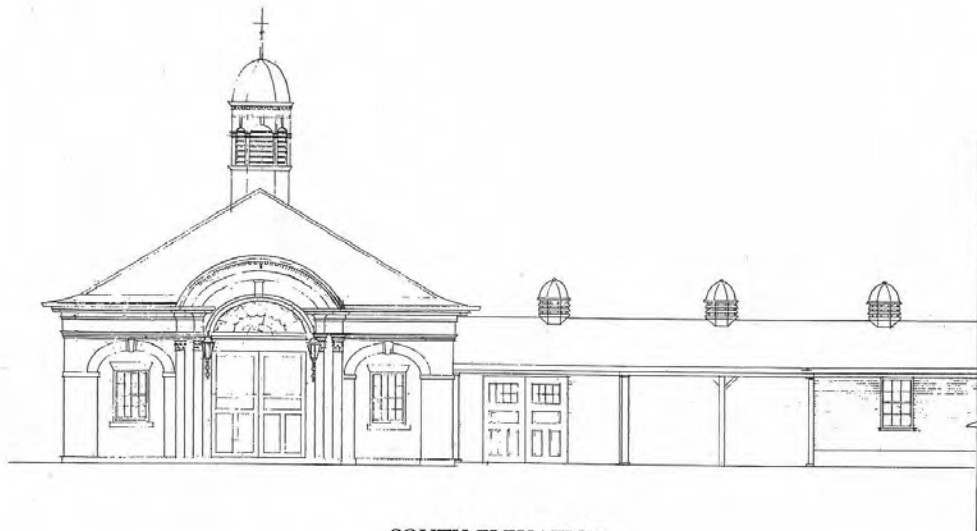


Billiard Wing. Lombard J. Pozzi. c. 1988.



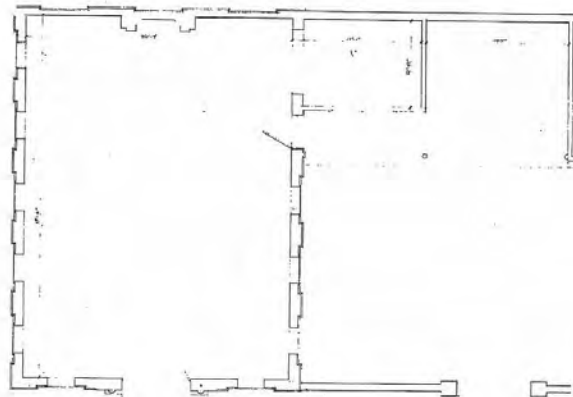
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SOUTH ELEVATION

CONNECTS TO CARRIAGE HOUSE ON EAST

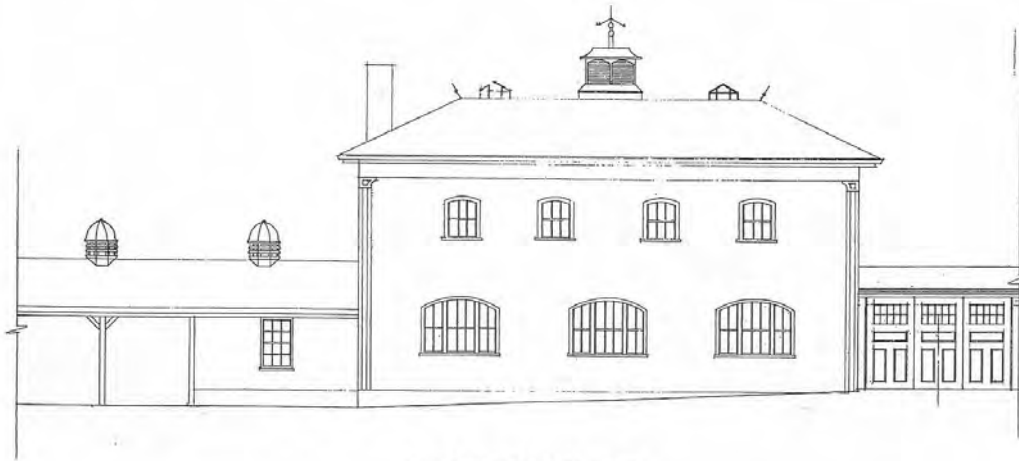


FLOOR PLAN AND COURTYARD

Ballroom, South Elevation and Floor Plan. Author Unknown (Source: Linden Place Archives).  
c. 1988.

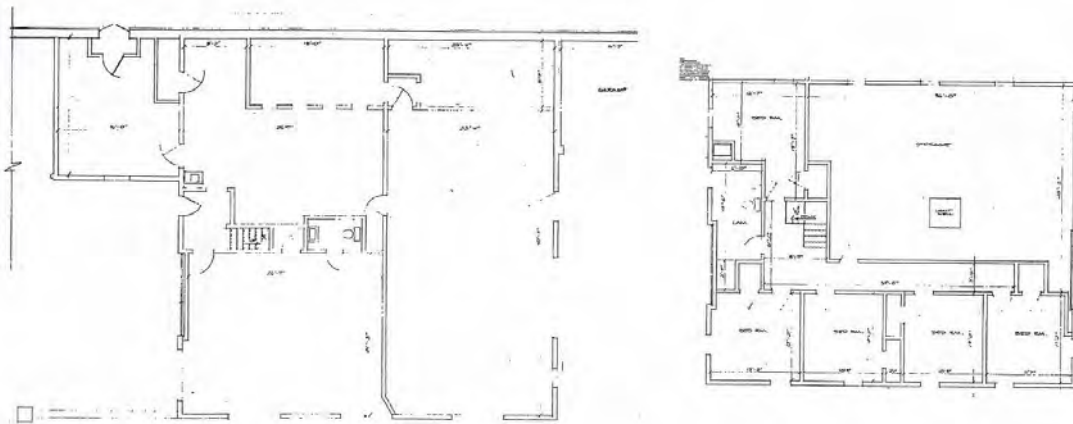
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SOUTH ELEVATION

CONNECTS TO BALLROOM ON WEST AND GARAGE ON EAST



FIRST AND SECOND FLOOR PLANS OF CARRIAGE HOUSE

Carriage House, South Elevation and Floor Plans. Author Unknown (Source: Linden Place Archives). c. 1988.

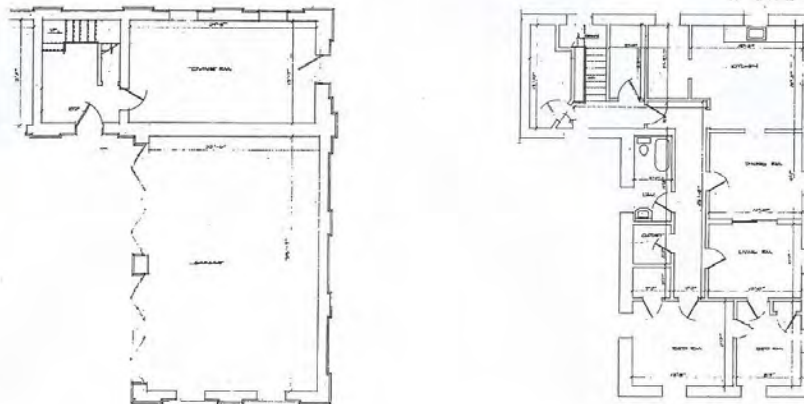
The existing plans of the first and second floors of this outbuilding have been altered from modern renovations and slightly differ from these drawings.

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SOUTH ELEVATION  
CONNECTS TO CARRIAGE HOUSE ON WEST



FIRST AND SECOND FLOOR PLANS OF GARAGE WITH LIVING QUARTERS

Garage, South Elevation and Floor Plans. Author Unknown (Source: Linden Place Archives).  
c. 1988.

There was no access to the second floor of this outbuilding during site analysis. According to the Friends of Linden Place, the floor plan remains intact as it is shown.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

(Mark "x" in all the boxes that apply.)

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

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**Areas of Significance**

(Enter categories from instructions.)

Architecture

Commerce

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

1810-1921

\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1810, c. 1840, c. 1906,

c. 1920

\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

General George DeWolf

Colonel Samuel P. Colt

\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

N/A

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Russell Warren

\_\_\_\_\_  
\_\_\_\_\_

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

Linden Place is significant under Criteria B and C of the National Register criteria for significance. Significance under Criterion B is demonstrated by both General George DeWolf, the first owner of the house, and Colonel Samuel Pomeroy Colt, the last full time resident. George DeWolf's historical significance in association with Linden Place comes from his involvement in the slave trade in the first quarter of the nineteenth century. George and many other members of his family arguably traded the most slaves in comparison to anyone or any family in the United States. While money from other business ventures may have been involved, money received by George from the trading of slaves largely paid for the construction of Linden Place. Additionally, significance under Criterion B can be attributed to Samuel Colt, a respected businessman who operated a rubber company in Bristol and later a national conglomerate rubber company known as the United States Rubber Company. While living in the mansion nearly his entire life, Colt set up his office in the octagonal conservatory where he attended to the rubber company and his numerous other business ventures. Significance under Criterion C is demonstrated by both the high-style architectural design of Linden Place, as well as its architect, Russell Warren. While much of the mansion maintains a rather restrained design, fitting in with many contemporary Federal style buildings, some of the elaborate details, including the double Palladian design of the entry door on the front façade establishes this building's architectural significance as a high-style building. In addition, the physical integrity of the architecture and design has been retained throughout the house and property. Russell Warren, architect of Linden Place, contributes to the significance of the property under Criterion C because of his prominence in New England and other parts of the country. The significance recognized under Criteria B and C justify the period of significance starting in 1810, when Warren built the house for DeWolf, ending in 1921, when Colt died and there was no longer a full time resident living in Linden Place. The major changes in ownership and significance established under Criteria B and C occurred during this 111 year period.

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

### **History of the Property**

While the history of the town of Bristol is well documented through numerous written histories, there is not one document that explains the connections that Linden Place has within Bristol, as well as abroad. In the eighteenth and nineteenth centuries, Bristol was a prominent trading port in Rhode Island. With much of its economy based on maritime trade, the town's settlement and growth began at the waterfront along the western coast of the town and moved east. One aspect of the involvement in the maritime economy was the slave trade. The money gained by the DeWolf family, often from selling or trading slaves, helped develop the town with excellent examples of countless architectural styles. The DeWolf family played a major part in economy of Bristol from the eighteenth century until the early-to-mid twentieth century. This merchant family, which was also connected to the Colt family through marriage in the middle of the

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nineteenth century, was involved with and contributed to the industries of shipping, slave trading, rum distilling, farming, privateering, textile production, and rubber manufacturing that shaped the historical and architectural landscape of Bristol.<sup>6</sup> Their business associations led to economic prosperity and depression within the town during the eighteenth, nineteenth, and twentieth centuries. The influence of the DeWolf family, through their houses, buildings, and their name, has left an impact on the history of the town of Bristol.

Much of the first quarter of the nineteenth century was a time of prosperity in Bristol. With the successes of the numerous industries, the town was able to grow and build some of its most notable buildings, including Linden Place, constructed in 1810 for General George DeWolf.<sup>7</sup> This was just one of the many houses in town designed by prominent architect Russell Warren. George owned the property until 1825 when he became bankrupt and fled the town.

Following George's disappearance from Bristol, his father, Charles DeWolf, took up the mortgage on the house by 1826.<sup>8</sup> After Charles defaulted on the mortgage in 1828, his brother, Captain James DeWolf, bought the house from the bank.<sup>9</sup> About two years later, James sold the house to his son William Henry DeWolf because James, owner of another DeWolf mansion in Bristol, had no use for the house.<sup>10</sup> As the owner, William Henry hired Russell Warren, the original architect, to make some additions to the house. By 1840, the gothic conservatory, the ballroom (now known as the billiard room), and part of the caretaker's wing had been constructed to supplement Warren's original design.<sup>11</sup> In 1853, William Henry died, leaving the house with little or no money to his widow, Sarah Ann DeWolf.<sup>12</sup> During the years following his death, Sarah Ann rented out the carriage house and eventually parts of the house to day-lodgers and even a barber in order to be able to continue to live in and own the house.<sup>13</sup> Once the railroad came to town in 1855, the day-lodgers were no longer staying in town and she decided to lease the house to Captain William Vars.<sup>14</sup> Vars turned the house into a hotel, building a three-story addition to the rear to create more rooms to rent.<sup>15</sup> It was likely during these renovations that the house was lit by gas lighting, the first house to have this amenity in Bristol.<sup>16</sup> When Sarah Ann died, about 12 years after her husband, the house was auctioned to begin a new era of the house's history.<sup>17</sup>

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<sup>6</sup> Scott J. Tilden, "History in Towns: Bristol, Rhode Island," from *Magazine Antiques*. Vol. 177, Issue 4. (Summer 2010), 181.

<sup>7</sup> Rhode Island Historical Preservation Commission, *Historic and Architectural Resources of Bristol, Rhode Island* (Providence: Rhode Island Historical Preservation Commission, 1990), 86.

<sup>8</sup> Susan Loving, *Linden Place: Then and Now* (Bristol: East Bay Newspapers, 1988), 24.

<sup>9</sup> Ibid.

<sup>10</sup> Richard V. Simpson, *Bristol: Montaup to Poppasquash* (Charleston, SC: Arcadia, 2002), 150.

<sup>11</sup> Loving, *Linden Place*. 24.

<sup>12</sup> Richard V. Simpson, *Preserving Bristol: Restoring and Remembering* (Fonthill Media LLC, 2014), 69.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid. 69-70.

<sup>15</sup> Loving, *Linden Place*. 24.

<sup>16</sup> Friends of Linden Place, *Linden Place 1993 Yearbook*. 19.

<sup>17</sup> Loving, *Linden Place*. 24.

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The man who purchased the house in the auction immediately transferred ownership to Edward D. Colt.<sup>18</sup> Colt was a relative<sup>19</sup> of Theodora DeWolf Colt, daughter of Linden Place's original owner, George DeWolf.<sup>20</sup> The new ownership led to the three-story hotel addition being removed, the marble path leading to Hope Street being re-laid, linden trees being planted around the property, and other renovations taking place to help return the house to its former glory.<sup>21</sup> In 1867, Edward sold his ownership of the house for almost \$10,000 each to Theodora's two sons, Lebaron, who would eventually become a United State Senator, and Samuel Pomeroy Colt, who would become a successful lawyer and a businessman.<sup>22</sup> Six years later, when he was 21 years old, Samuel purchased his brother's share of the property, now owning the house only with his mother.<sup>23</sup> Samuel became the sole owner once his mother died in 1901.<sup>24</sup>

Samuel Colt made a few renovations to the property while he was the sole owner. The first renovations, occurring around 1906, included the moving of the carriage house and the construction of the yellow brick ballroom and garage buildings along Wardwell Street, designed by his cousin, Wallis E. Howe.<sup>25</sup> Additionally, Samuel implemented renovations to the landscape, designed by his cousin John DeWolf, a landscape architect,<sup>26</sup> as well purchasing stone and bronze sculptures from Europe.<sup>27</sup> He brought the sculptures back to Bristol and had them installed at his summer property, now known as Colt State Park.<sup>28</sup> Some were eventually moved to the Linden Place property. During Samuel's occupancy of Linden Place in the twentieth century, he purchased the land that makes up the property as it is today. Additionally, bathrooms were added on each floor by 1920, at a time when Samuel's son Russell and his wife and Broadway actress, Ethel Barrymore, lived in the house. In 1921, Samuel died and specified in his will that, until one heir remains,<sup>29</sup> Linden Place must remain within his family.<sup>30</sup>

After Samuel's death, relatives stayed in the house part time, but he was the last full time resident of Linden Place.<sup>31</sup> In 1963, with the help of Colt heir Ethel Barrymore Colt Miglietta, the Bristol Art Museum was launched in the former ballroom on the property.<sup>32</sup> Ten years later, Linden Place would be the back drop for a scene between Robert Redford and Mia Farrow in the

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<sup>18</sup> Ibid.

<sup>19</sup> Numerous sources claim Edward D. Colt to be Theodora Colt's brother-in-law, while many other sources claim he is her son. My research has led me to believe that Edward was more likely a brother-in-law, but no definitive proof has presented itself.

<sup>20</sup> Simpson, *Bristol*. 151.

<sup>21</sup> Rhode Island Historical Preservation Commission, *Historic and Architectural Resources*. 86.

<sup>22</sup> Simpson, *Preserving*. 70.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Rhode Island Historical Preservation Commission, *Historic and Architectural Resources*. 86.

<sup>26</sup> Friends of Linden Place, *Linden Place 1993 Yearbook*. 25.

<sup>27</sup> Simpson, *Preserving*. 70.

<sup>28</sup> Simpson, *Bristol*. 150, 152.

<sup>29</sup> The heir must have been living by the time Colt died in order to be included in his will.

<sup>30</sup> Simpson, *Preserving*. 70.

<sup>31</sup> Loving, *Linden Place*. 7.

<sup>32</sup> Simpson, *Bristol*. 153.



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movie, *The Great Gatsby*.<sup>33</sup> In 1988, a bond issue for \$1.5 million was approved by voters in a state referendum in the November elections which allowed the recently created Friends of Linden Place, a group of members of the Bristol Historical and Preservation Society, to purchase the house.<sup>34</sup> Since that time, the Friends have been operating Linden Place as a historic house museum and a rental property for weddings and events.

While it is known that the size of the property has slightly fluctuated over time, it is unknown exactly when and how much land was sold or purchased surrounding the house until the Samuel's purchases by 1907.<sup>35</sup> In the early twentieth century, Colt purchased small adjacent lots that make the property boundaries, enclosing 1.8 acres, what it is today.

Few renovations have taken place to the mansion in the nearly 100 years since Samuel died. The building retains much of its historic and physical integrity through the minor renovations, most of which were largely maintenance rather than renovations, of the past century. The form, details, and craftsmanship remain throughout the house. Much of the historic integrity of the property has been retained despite some modernization within the interior of the house. Renovations that have been completed have retained as much historic integrity as possible.

## Argument for Criterion C

### Architectural Significance

This grand house, designed by Russell Warren around 1809 and constructed in 1810, can be considered one of Russell Warren's most highly regarded designs. Warren, known for his designs of residential and religious buildings in Bristol and Warren, RI, is also known as one of the architects of the Providence Arcade in Providence, RI, which is considered the first indoor mall in the United States. Warren's designs can be found in other towns and cities in Rhode Island, southeastern Massachusetts, and even Charleston, South Carolina. Linden Place is one of four mansions designed by Warren for prominent members of the DeWolf family, and it is the only one that remains.

Warren's notoriety and skill as an architect helped establish Linden Place as a high-style mansion built within the latter part of the period of Federal or Adamesque style building construction.<sup>36</sup> Federal style architecture was typically constructed as a "signature style of America's wealthy mercantile class."<sup>37</sup> Although many of the architectural features of Linden Place are typical of this architectural style, the grandeur of these features as a whole support Linden Place's architectural significance.

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<sup>33</sup> Loving, *Linden Place*. 25.

<sup>34</sup> Simpson, *Bristol*. 154.

<sup>35</sup> Friends of Linden Place, *The Capital Campaign for Linden Place* (Bristol: Friends of Linden Place, 1989), 176.

<sup>36</sup> McAlester and McAlester, *A Field Guide*. 156. Federal or Adam style architecture was typically constructed between 1780 and 1820.

<sup>37</sup> Rachel Carey, *The Visual Dictionary of American Domestic Architecture* (New York: Henry Holt and Company, 1994), 91.

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One of these grand features is the entry portico. In many Federal style buildings, the entry portico typical of the style includes a single story covered space that just encloses an area immediately adjacent to the door. The two-story portico not only covers the area adjacent to the door, but rather encompasses nearly the entire elevation. The massive columns supporting this portico seem to be the size of columns on a public or religious building, rather than a residence.<sup>38</sup> At the center of the front or west elevation, within the entry portico, is a raised panel entry door with highly ornate side lights. Although this door surround of Palladian construction is very common of Federal style architecture,<sup>39</sup> the addition of a second Palladian window located above the door exemplifies Linden Place as an example of high-style architecture. This double Palladian motif, with the delicate detail of the leaded glass and immense size to appear properly proportioned with the house, surpasses the quality of craftsmanship compared to other similar examples, especially to those with simpler double Palladian designs.<sup>40</sup>

The two-story portico and the double Palladian motif gives the building the appearance of having a much taller entry hall, while in fact this design is actually for two separate floors. This optical illusion, a visual deception created by Warren's design, is another unique feature of this house. The two-story portico in particular draws one to believe that the first floor is a double-height space, rather than two separate floors, because of other porticos designed within the Federal style. The typical single story portico represents the approximate height of the first floor of the building.<sup>41</sup> If this idea is replicated with Linden Place, a viewer may believe this same theory to be true and succumb to the illusion of Warren's design. In addition, the location of the second floor Palladian window plays a role in the optical illusion. With the exception of rare examples of a house's windows being the full floor-to-ceiling height, most houses have windows that are often vertically central within the room's walls. This Palladian window actually begins at the floor level, but does not reach the ceiling. Had this window been located differently, there would be more space between the window and the door below, and therefore the optical illusion may no longer exist.

An additional significant exterior feature is the entry door on the back or east elevation. While it is common of Federal style houses to have a central hall with doors at each end to allow a crosswind if they are both open, not many houses have rear entry door surrounds are designed with almost the same amount of detail as the front entry door surround. It is also common for fanlights and other architectural details to be found around the main entry doors, but not the rear entry doors.<sup>42</sup> The east door surround is nearly identical in size to the west surround, but the molding and leading patterns mimic some of the patterns found on the second floor Palladian window motif. The detailed design of a feature that not many people besides the residents of the house would see proves the uniqueness and significance of Russell Warren's design for Linden Place.

<sup>38</sup> Ralph M. Hammett, *Architecture in the United States: A Survey of Architectural Styles since 1776* (New York: John Wiley & Sons, 1976), 4-5.

<sup>39</sup> McAlester and McAlester, *A Field Guide*. 155.

<sup>40</sup> Ibid. 164.

<sup>41</sup> Ibid. 155.

<sup>42</sup> Hammett, *Architecture in the United States*. 4.

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The largest and most unique architectural feature of the interior of the house is the impressive four-story curvilinear staircase. The curvilinear staircase, which is a character defining feature of the house, travels from the central hall of the first floor to top level of the house. While a typical Federal style staircase travels only one floor up, or possibly two, the staircase found at Linden Place is continuous as it reaches all four floor levels. Had this staircase not traveled to the top level of the house, it would not have the same effect that it does now. Being able to stand at the bottom of the staircase and look up to see natural light beaming through the domed skylight is a truly unique feature to this house.

The understanding of existing architecture and using it to help his own work evolve and become unique made Russell Warren a prominent and successful architect. His designs, especially the design for Linden Place, were representative of his and other past designs, while he used his own touch to make them unique. His later work even changed to match the most up-to-date styles that were being constructed in the country. The ability to adapt with to the changing architectural styles proves Warren's importance compared to an architect who designed in a single style. Even though the design and construction of Linden Place were early on in Warren's career, it seems that the construction of this house and other houses in Bristol help Warren grow as an architect known throughout New England and parts of the southern United States.

***Russell Warren***

Russell Warren, the architect-builder of Linden Place, became a well-established architect in Bristol and southeastern New England, and was even known in Charleston, South Carolina through a career of designing both high-style buildings in the most up-to-date architectural styles. Many of Warren's designs over his approximately five decade career can be designated within the Federal, Greek Revival, and Gothic Revival architectural styles.<sup>43</sup> While many architects only succeed with one style, Warren succeeded with three. Sometimes referred to as the Samuel McIntire of Bristol,<sup>44</sup> likely because of his attention to detail in design and for the number of houses he designed in the town, Russell Warren exemplified the title of carpenter and builder, eventually calling himself an architect despite having little formal training. Outside of Bristol, he is known today for his part in the design of the Providence Arcade, the first indoor mall in the country.<sup>45</sup> The vast amount of high-style architecture of the different styles, all attributed to Russell Warren, proves Warren's significance as a superb and high-class architect amongst his contemporaries of the time.

Warren was born in Tiverton, Rhode Island on August 5, 1783.<sup>46</sup> The son of a carpenter, Warren moved with his father and some of his brothers to Bristol around 1800.<sup>47</sup> This move allowed

<sup>43</sup> Laura B. Driemeyer and Myron O. Stachiw, *The Early Architecture and Landscapes of the Narragansett Basin, Volume III: Bristol and the East Bay and Wickford and the West Bay* (Newport, RI: Vernacular Architecture Forum, 2001), 15.

<sup>44</sup> Tilden, "Historic in Towns." 178.

<sup>45</sup> *Russell Warren in Bristol: One Man's Legacy* (Bristol: Roger Williams College Historic Preservation Program, 1980), 16.

<sup>46</sup> Robert Alexander, *The Architecture of Russell Warren* (Masters of Art thesis, New York University, New York, 1952), 8.

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Warren to begin his architectural career that established himself in the nineteenth century. While spending much the first quarter of the nineteenth century in Bristol, Russell Warren also spent time in Charleston, South Carolina, particularly during the winters.<sup>48</sup>

Trained by his father, Warren began his career as a carpenter, just like many of his brothers.<sup>49</sup> Following his time as a carpenter, he eventually shifted to work as an architect-builder although he did not call himself an architect until he moved to Providence in 1827.<sup>50</sup> During this time, he received commissions for work throughout southeastern New England, and occasionally, other parts of the country.<sup>51</sup> During the middle of his career in the years of 1835 and 1836, Warren had a partnership with Alexander J. Davis.<sup>52</sup> This partnership allowed him to travel and see architecture he may not have been able to see otherwise. He lived in Providence until he died in 1860.<sup>53</sup>

Like many architects working in the eighteenth and nineteenth centuries, Russell Warren used handbooks or pattern books full of decoration to replicate or draw inspiration from in his designs.<sup>54</sup> As architectural styles and preferences changed, they were typically reflected in new handbooks. Warren has been known to demonstrate designs found in books by Asher Benjamin, and Batty Langley in his early Bristol work, which includes Linden Place.<sup>55</sup> Without putting his own spin on the designs in these books, some of Warren's designs would not have been as unique and impressive as they were.

In addition to creating designs through handbooks, Warren's training from his father gave him an understanding of proper house design. This house-builder training is representative through some of his early works in Bristol and Warren. The architect repeated and evolved aspects of a relatively basic design used in the beginning of his career, right around 1800, to the end of the first quarter of the nineteenth century in four different houses.<sup>56</sup> In addition to expanding particular house designs, Warren replicated features he learned through his training such as a curvilinear stair. The four-story round stair found in the central hall of Linden Place constructed in 1810<sup>57</sup> dates to about year after the construction of the curvilinear or oval stair found at the Nathaniel Russell House in Charleston, South Carolina.<sup>58</sup> The study and understanding of

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<sup>47</sup> Antoinette Forrester Downing, *Early Homes of Rhode Island* (Richmond, VA: Garrett and Massie, Incorporated, 1937), 399.

<sup>48</sup> Alexander, *The Architecture of Russell Warren*. 8.

<sup>49</sup> Ibid. 16.

<sup>50</sup> Thomas W. Puryear, "The architecture of Russell Warren in the coastal towns of southeastern New England: at the Gallery of Southeastern Massachusetts," (North Dartmouth: Southeastern Massachusetts University, 1982).

<sup>51</sup> Alexander, *The Architecture of Russell Warren*. 10.

<sup>52</sup> Ibid. 22.

<sup>53</sup> Ibid. 9.

<sup>54</sup> Driemeyer and Stachiw, *The Early Architecture and Landscapes of the Narragansett Basin*. 15.

<sup>55</sup> Alexander, *The Architecture of Russell Warren*. 18

<sup>56</sup> Alexander, *The Architecture of Russell Warren*. 31; Parker Borden House (c. 1799), Goodring House (1806), Waterman House (1820), Bliss-Ruisden House (c. 1825).

<sup>57</sup> Friends of Linden Place, *Linden Place 1993 Yearbook*. 35.

<sup>58</sup> Marcus Whiffen and Frederick Koeper, *American Architecture, Volume 1: 1607-1860* (Cambridge, MA: The MIT Press, 1983), 124.

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numerous architectural works and handbooks or pattern books allowed Warren to successfully further each design as he progressed throughout his career.

In order to prove Russell Warren's significance as a great architect, it is important to look at his work in comparison to some of his contemporaries. Although Warren may not be as well-known as architects like Samuel McIntire, Charles Bulfinch, or Benjamin Henry Latrobe,<sup>59</sup> the quality of his designs, attention to detail, and interpretation of guidelines from handbooks proves he was a top-tier architect like McIntire, Bulfinch, and Latrobe. Just like these other architects designing in the Federal or Greek Revival styles, Warren's designs went above and beyond the average or vernacular building to include exquisite details like the double Palladian entryway on Linden Place or some of the other DeWolf mansions that he designed. The ability to be creative and different from the typical house design of the time, while still including features and ideas that represented a particular style in a proper way attests to Russell Warren's high quality of work and a great architect in New England and other regions of the country. Warren's ability to adapt to work in multiple architectural styles proves his uniqueness as an architect and the significance of his design for Linden Place.

### ***DeWolf Mansions of Bristol***

Russell Warren designed numerous buildings for members of the DeWolf family throughout his career. Warren spent his early career living in Bristol and continued to work on architectural designs in the town even when he lived in Providence. Four houses in Bristol, one of which is Linden Place, exemplify Warren's design of high-style mansions and should be considered some of Warren's best architectural work. These houses were designed specifically for the DeWolf family. Of these four DeWolf mansions, Linden Place is the only one that survives. Consisting of designs of either Federal and Greek Revival architecture, each of these four houses were constructed with the proper knowledge of the popular architectural styles of the time. These architectural examples provide evidence of the significance of the DeWolfs and Warren in Bristol's architectural history.

Two of these DeWolf houses were constructed in 1808. The first house, the Mount, was constructed for Captain James DeWolf. The house was located to the east of the downtown area, set back from what is now DeWolf Avenue between Mount Hope and Woodlawn Avenues.<sup>60</sup> The Mount burned down in 1904.<sup>61</sup> The other house built in 1808, Hey Bonnie Hall, was constructed for Henry DeWolf, and then William Dewolf. The house was located on Poppasquash facing Bristol Harbor.<sup>62</sup> Hey Bonnie Hall was damaged during a 1944 hurricane and was subsequently demolished.<sup>63</sup> The third house, built a few years later in 1810, was Linden Place, constructed for General George DeWolf. The house, located on Hope Street, prominently sits in the center of the downtown of Bristol.<sup>64</sup> The last of the four, the Mark Anthony DeWolf

<sup>59</sup> McAlester and McAlester, *A Field Guide*. 158.

<sup>60</sup> Susan Cirillo, *Bristol: Three Hundred Years* (Providence: Franklin Graphics, 1980), 54.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid. 55.

<sup>63</sup> Ibid.

<sup>64</sup> Alexander, *The Architecture of Russell Warren*. 47.

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mansion, was designed and built by 1840, once Warren was established as an architect and living in Providence. This house was located on Poppasquash facing Bristol Harbor, like Hey Bonnie Hall.<sup>65</sup> The Mark Anthony DeWolf Mansion burned down in 1919.<sup>66</sup>

While each house design included features typical of Federal or Greek Revival architecture, Warren was able to also design features and spaces that were unique to each house and not found in the handbooks he studied. For example, the Mount, considered the most elegant country estate to be built in Bristol, was a three-story, five bay-by-five bay Federal style mansion with a spiral staircase that rose from the first floor to the roof allowed one to lookout a glass cupola over the property and possibly even the downtown area of Bristol.<sup>67</sup> Hey Bonnie Hall, also known as the DeWolf-Middleton house, was a two-story, five bay-by-four bay Federal style mansion featuring a main door surround with a massive fanlight and large sidelights.<sup>68</sup> The Mark Anthony DeWolf Mansion, also known as the DeWolf-Mudge mansion, was a two-story, five bay-by-five bay Greek Revival house with twin six-columned porticos supporting massive closed pediments,<sup>69</sup> a two-story, sky-lit rotunda with a round staircase,<sup>70</sup> and octagonal and other non-rectangular shaped rooms can be found on both floors of the house.<sup>71</sup> While Warren was able to take ideas regarding typical architectural forms to create his own designs, his work became exemplary because he repeatedly created features unique to each new house.

Through looking at brief descriptions and photographs of these houses, it is evident that Russell Warren designed each house in a unique way, trying to both accommodate different desires of their owners as well as make his designs stand out amongst the other architecture of the town. It also seems that the DeWolf's even tried to better one another by having Warren design features different from the other DeWolf mansions. In particular, one of the main goals of General George DeWolf commissioning Russell Warren for Linden Place was to have him build a "finer mansion than The Mount," the house of his uncle James.<sup>72</sup> These mansions throughout Bristol dominated the built landscape for much of the nineteenth century, alongside other Russell Warren designed houses in town. The fact that only one of these houses remains standing proves the significance of Linden Place as evidence of the high-style architecture produced by Russell Warren for the DeWolf family.

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<sup>65</sup> Downing, *Early Homes*. 447.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid. 401.

<sup>68</sup> Richard V. Simpson, *Images of America: Bristol, Rhode Island in the Mount Hope Lands of King Philip* (Dover, NH: Arcadia, 1996), 24.

<sup>69</sup> Downing, *Early Homes*. 447

<sup>70</sup> Cirillo, *Bristol*. 57.

<sup>71</sup> Ibid.

<sup>72</sup> Downing, *Early Homes*. 404.

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## Argument for Criterion B

### *General George DeWolf*

It is believed that “the DeWolf family brought more slaves into this country and made more money from slavery than any other family in the United States.”<sup>73</sup> With the money made from their involvement in the slave trade, numerous members of the family were able to build houses for their families in Bristol, including the four mansions designed in the nineteenth century by Russell Warren, one of which is Linden Place.<sup>74</sup> While countless members of the DeWolf family were responsible for this horrific business that resulted in the selling and trading of Africans as slaves, George DeWolf was one member of the family who even pushed the limits of this disturbing business by continuing to pursue this business endeavor for many years after it was made illegal.

The DeWolf family’s involvement in the slave trade dates back to about 1769 with George’s grandfather, Mark Anthony DeWolf, and his great uncle, Simeon Potter. Following those two came George’s father, Charles DeWolf, by 1774, his uncles James DeWolf in 1785, John DeWolf by 1786, William DeWolf in 1789, Levi DeWolf in 1791, and Samuel in 1799, and finally George himself in 1803.<sup>75</sup> All DeWolf slave traders, except for George, were captains of ships, and all of them owned slave ships, either independently or in a partnership of some kind.<sup>76</sup> Of all of the voyages to Africa between 1784 and 1807, the DeWolf family in Bristol was responsible for 88 voyages, or nearly 25 percent, leaving from Rhode Island during that time.<sup>77</sup> These voyages were on the 23 ships, 17 sloops, 20 schooners, 29 brigs, 3 snows, 1 bark, and 1 packet owned by the DeWolf family, measuring more tonnage than the United States Navy in the early nineteenth century.<sup>78</sup> In addition to being involved in slave markets through Bristol, the DeWolf family was also involved in Havana and Charleston.<sup>79</sup> They also owned a sugar plantation in Cuba.<sup>80</sup> These statistics help to prove the claim made by historian Jay Coughtry that “Without a doubt...[the DeWolf family] had the largest interest in the African slave trade of any American family before or after the Revolution; theirs was one of the few fortunes that truly rested on rum and slaves.”<sup>81</sup>

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<sup>73</sup> Christina Tree, “Bristol a well kept secret,” *Globe Newspaper Company, Inc.* June 21, 1998. This quote was taken from Joan Roth, tour director and unofficial historian for Linden Place at the time of the article. Additionally, Jay Coughtry, author of *The Notorious Triangle*, frequently discusses the extent of the DeWolf’s involvement in the slave trade in Rhode Island (specifically on page 48).

<sup>74</sup> Ibid.

<sup>75</sup> Jay Coughtry, *The Notorious Triangle: Rhode Island and the African Slave Trade 1700-1807* (Philadelphia: Temple University Press, 1981). 47

<sup>76</sup> Tilden, “History in Towns.” 176.

<sup>77</sup> Coughtry, *The Notorious Triangle*. 47.

<sup>78</sup> George Howe, *Mount Hope: A New England Chronicle* (New York: The Viking Press, 1959), 168.

<sup>79</sup> Coughtry, *The Notorious Triangle*. 48

<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

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In addition to the DeWolf's, members of well-known Rhode Island families and individuals, including the Brown's, Champlin's, Wanton's, Aaron Lopez, Jacob Rivera, and John Malbone, were highly involved in the triangle trade in the eighteenth and early nineteenth centuries.<sup>82</sup> Although these families and individuals are responsible for a majority of the slave trade in the state, other families and individuals were also involved, but to a much lesser degree.

While the most notable aspect of the triangle trade was the selling of African slaves, this trading process also involved fish, fruit, flour, sugar, molasses, lumber, rum, and manufactured goods.<sup>83</sup> While the typical "triangle" consisted of sugar and molasses being transported from the West Indies to the North American colonies/states, then rum, created from the sugar and molasses, being traded in Africa for slaves, and finally the slaves being transported to the West Indies, where the cycle would repeat itself.<sup>84</sup> Other trade routes included sugar and molasses from the West Indies to Europe, flour, fish, lumber, and manufactured goods from the colonies/states to the West Indies, fish and fruit from the colonies/states to Europe, and manufactured goods from Europe to the colonies/states.<sup>85</sup> While the largest trade route was the triangle between the colonies/states, West Africa, and the West Indies, these other routes existed to supplement and further the economy of the slavers responsible for this business. According to John McCusker, "overseas commerce did not just merely make colonial life comfortable, it made it possible."<sup>86</sup>

Being that Rhode Island has multiple large ports, much of the activity involving the selling and trading of slaves can be traced to this state.<sup>87</sup> Besides the slavers and the ships, the largest connection that Rhode Island has to the slave trade is rum. The production of rum throughout the New England area was the most valuable export from the colonies/states, making up 19 percent of all of the export trade.<sup>88</sup> This large export product would not be possible without the molasses produced by West Indian slaves, brought to the West Indies from West Africa by New England slavers.<sup>89</sup> Although the other routes of the trade were likely successful, the connections presented that ultimately led to the production of rum was the most important and successful aspect of this trading process.

Newport, Rhode Island, about fifteen miles south of Bristol, had "monopolized" the triangle trade prior to the American Revolution.<sup>90</sup> Following the rebuilding after the Revolution, Bristol shined as the principal port involved in the slave trade.<sup>91</sup> Bristol merchants were even the owners of two out of every three slave ships in the entire state by 1807.<sup>92</sup> During the last quarter of the eighteenth century and the first few years of the nineteenth century, Bristol dominated the

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<sup>82</sup> Ibid. 36-37.

<sup>83</sup> Patrick T. Conley, *An Album of Rhode Island History, 1636-1986* (The Rhode Island Publication Society, 1986), 42.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

<sup>86</sup> Peter Benes, *New England and the Caribbean* (Dublin Seminar for New England Folklife, 2012), 90.

<sup>87</sup> Coughtry, *The Notorious Triangle*. 5.

<sup>88</sup> Benes, *New England and the Caribbean*. 97.

<sup>89</sup> Ibid.

<sup>90</sup> Coughtry, *The Notorious Triangle*. 6.

<sup>91</sup> Ibid.

<sup>92</sup> Ibid.



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Rhode Island slave trade, even being involved in more than fifty percent of the slave trading between 1804 and 1807.<sup>93</sup> In 1806, Bristol was responsible for the most slaving voyages in the entire state.<sup>94</sup> With these slave trader's successes seeming to continue to flourish as the nineteenth century progressed, legislature was enacted that would halt their success. In 1808, the Federal Slave Trade Act was implemented.<sup>95</sup> The government's goal with enacting this legislature was to "[put] and end to all slave importations to the United States or its territories. This law stated that the importations of slaves into the United States or its territories was banned and increased the penalties for infractions."<sup>96</sup>

Despite the new legislation and stricter guidelines, slave trading continued after 1808 until at least the 1820s, although the extent to which is unknown.<sup>97</sup> In many cases, the slave traders would claim their ships were sailing for the Caribbean, but instead travel to Africa.<sup>98</sup> It is believed that at least George DeWolf and possibly other family members were a part of the slave trade following the 1808 Act. While his continued trade may have ultimately led to his downfall, George and other DeWolf's involved in the slave trade were able to invest in other industries to continue to prosper once there was no money to be made with slave trading.<sup>99</sup>

Actively involved in the slave trade, although never having gone to sea,<sup>100</sup> George solely owned 2 slave ships and jointly owned 9 between 1803 and 1807.<sup>101</sup> Due to the 1808 Act, little was documented following the slave trade after that, but evidence supports the theory that George was involved until at least 1820.<sup>102</sup> What is known about George's involvement after 1808 is that,

In 1809 he bought the slave ship *Monticello*, the brig *Rambler*, and the schooner *Eliza*, all from [his uncle] Captain Jim. In 1810, from their profit in a single year of the outlaw trade, he had Russell Warren build him a house on Hope Street which outshone his Uncle William's [Hey Bonnie Hall] on Poppasquash and his Uncle Jim's at the Mount.<sup>103</sup>

The 11 known voyages taken by ships owned or co-owned by George between 1803 and 1807 transported almost 2,000 Africans to become slaves in the West Indies or the United States.<sup>104</sup> The highest transport of 370 slaves came on a voyage departing Bristol on April 16, 1807 and the

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<sup>93</sup> Ibid.

<sup>94</sup> Ibid.

<sup>95</sup> Cynthia Mestad Johnson, *James DeWolf and the Rhode Island Slave Trade* (Charleston, SC: The History Press, 2014), 17.

<sup>96</sup> Ibid.

<sup>97</sup> Earl C. Tanner, *Rhode Island: A Brief History* (Providence: Rhode Island State Board of Education, 1954), 84; The extent to which trade was completed after the 1807 legislation was unknown. Due to its illegality, slave traders rarely documented their travels and trades, likely out of fear of prosecution.

<sup>98</sup> Johnson, *James DeWolf*. 104.

<sup>99</sup> Arline Ruth Kiven, *Then Why the Negroes: The Nature and Course of the Anti-Slavery Movement in Rhode Island: 1637-1861* (Urban League of Rhode Island, 1973). 9.

<sup>100</sup> Howe, *Mount Hope*. 201.

<sup>101</sup> Coughtry, *The Notorious Triangle*. 48

<sup>102</sup> Ibid. 235.

<sup>103</sup> Howe, *Mount Hope*. 202.

<sup>104</sup> Coughtry, *The Notorious Triangle*. 276-285

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lowest transport of 60 slaves came on a voyage departing Bristol on July 21, 1807.<sup>105</sup> George's voyages averaged about 177 slaves transported per voyage.

Although George remained in Bristol during the War of 1812, he was eventually elected as the Commanding General of the 4<sup>th</sup> Brigade of the state, made up of the 1<sup>st</sup>, 4<sup>th</sup>, and 10<sup>th</sup> Regiments. The title of General continued to precede his name even after his bankruptcy and fleeing from Bristol a decade later.

George's continued involvement in illegal activity in the 1820s, including slave trading, concerned his Uncle James DeWolf. James, a member of the United States Senate at the time, resigned in 1825. Although there is speculation as to the reasoning, it is believed that "he wanted to return to Bristol to keep an eye on his slaving nephew George, who had become quite careless as a business partner, taking too many unnecessary risks."<sup>106</sup> Eventually, George's "careless" business ventures, as well as a failed sugar crop at his Cuban plantation, caught up with him.<sup>107</sup> He became bankrupt in 1825 and fled Bristol to Cuba in December of that year, the night following the burial of one of his daughters.<sup>108</sup>

Due to numerous investments that the townspeople of Bristol had made with George and the interdependency of Bristol's economy with his business ventures, the town fell into an economic depression once he fled in 1825.<sup>109</sup> Numerous businesses closed, many people filed for bankruptcy, trade declined, and people moved out of town once George left.<sup>110</sup> Following a ten year period of rebuilding, Bristol broadened its maritime economy by becoming involved with whaling and shipbuilding.<sup>111</sup>

While this bankruptcy and abandonment left Bristol in an economic depression, many of George's relatives, who were also his business partners, retained their fortunes because "before the War of 1812, the DeWolf's had begun diversifying, withdrawing risk capital from marine ventures and investing in the fledgling cotton industry. They entered cotton manufacturing with the benefit of well-established relationships with southern growers" that stemmed from previous business relationships.<sup>112</sup>

While George might have not been the most successful business man or have transported as many slaves as a few of his uncles and relatives before him, he was involved in a large part of the triangle trade in the first quarter of the nineteenth century. His significance to Linden Place not only ties to his construction of the property, but how his bankruptcy and fleeing of Bristol affected the town. With so many people invested in his business endeavors, it is obvious that his abandonment of this town that he called home during the first half of his life caused the

<sup>105</sup> Ibid.

<sup>106</sup> Johnson, *James DeWolf*. 122-123.

<sup>107</sup> Tilden, "History in Towns," 178.

<sup>108</sup> Ibid.

<sup>109</sup> Rhode Island Historical Preservation Commission, *Historic and Architectural Resources*. 16.

<sup>110</sup> Ibid.

<sup>111</sup> Driemeyer and Stachiw, *The Early Architecture and Landscapes of the Narragansett Basin*. 15.

<sup>112</sup> Tilden, "History in Towns," 178

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economic depression that took the town many years to rebuild. In addition, George's significance not only comes from his personal involvement in the slave trade, but the DeWolf empire that was created and dominated the economic and built landscapes of Bristol in the eighteenth and nineteenth centuries.

### ***Colonel Samuel Pomery Colt***

Samuel Pomery Colt was born on January 10, 1852 in Patterson, New Jersey.<sup>113</sup> As a teenager, he moved with his mother, Theodora DeWolf Colt, a daughter of George DeWolf, to live in Bristol at Linden Place, which was recently acquired by his mother.<sup>114</sup> He would live in the house for the remainder of his life. During his life, Colt created and was involved with countless business and corporations in the area and the country. Colt's significance in connection to Linden Place not only comes from him living in the house for most of his life and his numerous local, national, and international business ventures, but also the fact that he used the octagonal conservatory as his home office to work on his numerous endeavors.<sup>115</sup> In addition, Samuel Colt was a well-known and respected citizen in Bristol and he even opened his house to the public on July 4, 1910,<sup>116</sup> the one hundred year anniversary of the construction of the house, to not only celebrate the Fourth of July celebration in town, but also to make an attempt to better what happened between his family, specifically his grandfather George DeWolf, and the town in the first half of the nineteenth century.

After living in Linden Place for part of his childhood, Samuel he entered the Massachusetts Institute of Technology in 1870 and graduated in 1873.<sup>117</sup> Following a year-long tour of Europe after his graduation, Samuel attended Columbia Law School which resulted in a law degree in 1876.<sup>118</sup> Prior to graduating, he became a member of staff of Governor Henry Lippitt.<sup>119</sup> This position gave him the honorary rank and title of colonel.<sup>120</sup> He was eventually elected to the Rhode Island General Assembly in 1877, as position which he held for three years.<sup>121</sup> Samuel became Assistant Attorney General in 1879, and then Attorney General in 1882.<sup>122</sup>

After the completion of his term as Attorney General, Colonel Colt became involved with two large organizations. In 1887, he was appointed assignee to the bankrupt National Rubber Company in Bristol, which he reorganized into the National India Rubber Company later that

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<sup>113</sup> Cirillo, *Bristol*. 115.

<sup>114</sup> Ibid.

<sup>115</sup> Loving, *Linden Place*. 4, 26; Many of Colt's personal and business papers were discovered in the octagonal conservatory, used as his office or study. The papers are now a part of the collection in the library archives of the University of Rhode Island. In addition, a photograph and plans in Loving, *Linden Place* indicate the room as a study.

<sup>116</sup> Friends of Linden Place, *Linden Place 1993 Yearbook*. 32.

<sup>117</sup> Friends of Linden Place, *Linden Place 1997-1998 Yearbook* (Bristol: Friends of Linden Place, 1998), 29, 31.

<sup>118</sup> Cirillo, *Bristol*. 115.

<sup>119</sup> Ibid.

<sup>120</sup> Simpson, *Preserving Bristol*. 110.

<sup>121</sup> Cirillo, *Bristol*. 115.

<sup>122</sup> Friends of Linden Place, *Linden Place 1997-1998 Yearbook*. 31.

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year.<sup>123</sup> In addition, Samuel established the Industrial Trust Company in 1887, in which he served as the bank's first president from 1887 to 1908.<sup>124</sup> He was associated with numerous other companies and corporations throughout his lifetime including the Bristol and Warren Water Works Company.<sup>125</sup>

Following the death of his mother in 1901, he purchased all of the land adjacent to Linden Place and had the Colt Memorial School, a marble and copper school, built for the town in her honor.<sup>126</sup> Additionally, he opened his house and properties up to the public. The property on which his summerhouse and farm were on was always, and continues to remain, open to the public.<sup>127</sup> The property is now a state park. He was also often involved in the Fourth of July celebrations in town, as he was such a prominent member of the community.<sup>128</sup> Lastly, he also gifted the town of Bristol \$300,000 in stock in the Bristol and Warren Water Works Company when he died on August 13, 1921.<sup>129</sup>

Colt's early successes are tied to the National India Rubber Company and the Industrial Trust Company, both beginning in 1887. Originally organized in 1864 by Augustus O. Bourn who worked for his father's rubber shoe manufacturing company in Providence, the company produced various rubber products.<sup>130</sup> Bourn was the head of the company until 1887 when the company failed.<sup>131</sup> It is speculated that the strains of a political life as a state senator (1876-1883) and governor (1883-1885) possibly caused Bourn to lose sight of the company.<sup>132</sup> Following Bourn's failure, Samuel Colt was appointed the receiver for the bankrupt company in Bristol. The reorganization of the company changed the name to the National India Rubber Company.<sup>133</sup>

The National India Rubber Company eventually became the largest employer in Bristol. With a 19 acre site housing 37 buildings in Bristol in 1901, the company employed 1,500 workers for the manufacture of belting, packing, hoses, covered wire, and footwear.<sup>134</sup> During World War I, the company's product demand drastically increased and the company employed over 4,000 workers.<sup>135</sup> Due to the success and importance of the National India Rubber Company within the

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<sup>123</sup> Glenn D. Babcock, *History of the United States Rubber Company: A Case Study in Corporation Management* (Graduate School of Business, Indiana University, 1966), 54.

<sup>124</sup> Cirillo, *Bristol*. 115.

<sup>125</sup> Friends of Linden Place, *Linden Place 1997-1998 Yearbook*. 37.

<sup>126</sup> Loving, *Linden Place*. 24-25.

<sup>127</sup> *Ibid.* 25.

<sup>128</sup> Richard V. Simpson, "The Fourth of July, Col Colt and Linden Place," *East Bay Newspapers Fourth of July* (June 17-18, 1992), 6-7.

<sup>129</sup> Cirillo, *Bristol*. 115-116.

<sup>130</sup> Tilden, "History in Towns," 179.

<sup>131</sup> *Ibid.*

<sup>132</sup> *Ibid.*

<sup>133</sup> Babcock, *History of the United States Rubber Company*. 54.

<sup>134</sup> Rhode Island Historical Preservation Commission, *Historic and Architectural Resources*. 20.

<sup>135</sup> *Ibid.*

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manufacturing history of Bristol, Colonel Colt became revered as one of the town's leading citizens.<sup>136</sup>

In 1892, still at the head of the rubber company, Samuel and nine other industry leaders consolidated their interests to form the United States Rubber Company which became the world's largest manufacturer of rubber goods.<sup>137</sup> In the initial incorporation of the company he was a member of the executive committee in charge of legal contracts and litigation.<sup>138</sup> Colonel Colt eventually became the secretary of the company in 1896 and then the president from 1901 to 1918, "[serving] in that capacity longer than any other president of the company."<sup>139</sup>

Colt's significance from his involvement in the rubber industry is largely tied to his time as the president of the United States Rubber Company. During this 18 year period, he helped the company expand internationally by "acquiring the Canadian Consolidated Rubber company in 1907, operating rubber plantations in Sumatra by 1910, and expanding numerous overseas branches, principally in Europe and Latin America."<sup>140</sup> In addition, his time as president saw the company not only produce rubber footwear and clothing as it had in the past, but also rubber tires, rubber "mechanical goods," fabrics, and chemicals.<sup>141</sup> According to Glenn D. Babcock's account of the United States Rubber Company, despite "the corporation's activities prior to World War II were confined almost exclusively to rubber and rubber-related items, its production was more diversified than that of any other member of the rubber industry, and in many fields its production exceeded that of any other manufacturer in the industry."<sup>142</sup> Colt's time as president was clearly influential in the expansion and diversification of the United States Rubber Company which to the company became one of, if not the largest rubber company in the world.

Around the same time as his reorganization of the National India Rubber Company, Samuel Colt founded the Industrial Trust Company. This company was a banking corporation which eventually grew into the Fleet Bank.<sup>143</sup> As the company expanded, its popularity locally helped the company spread throughout New England as a successful banking corporation.<sup>144</sup> Being the founder of the company, Samuel served as its first president from its founding until 1908.<sup>145</sup> This company, which grew into a nationally known name, was might not have grown to what it was, had it not been for Colonel Colt's efforts.

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<sup>136</sup> Ibid.

<sup>137</sup> Tilden, "History in Towns," 181.

<sup>138</sup> Babcock 32

<sup>139</sup> Babcock, *History of the United States Rubber Company*. 53-54.

<sup>140</sup> Ibid. 53.

<sup>141</sup> Ibid.

<sup>142</sup> Ibid. xvi.

<sup>143</sup> Simpson, *Preserving Bristol*. 98.

<sup>144</sup> Friends of Linden Place, *Linden Place 1997-1998 Yearbook*. 31.

<sup>145</sup> Cirillo, *Bristol*. 115.

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In addition to the National India Rubber Company and the Industrial Trust Bank, Samuel Colt was identified as a part of forty corporations as either a director, president, or chairman.<sup>146</sup> The extent of his business success came from his efforts while living and working in Linden Place, including his office in the octagonal conservatory. The significance of his valiant business efforts throughout his life have proven the importance not only of his life and career, but the numerous companies and corporations that he was a part of during his lifetime. While the extent of the work in which Colt completed in his office in Linden Place, it is almost guaranteed that he worked on his business ventures while living in the Hope Street mansion.

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<sup>146</sup> Friends of Linden Place, *Linden Place 1997-1998 Yearbook*. 37.

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**Previous documentation on file (NPS):**

☐ preliminary determination of individual listing (36 CFR 67) has been requested  
☒ previously listed in the National Register  
☐ previously determined eligible by the National Register  
☐ designated a National Historic Landmark  
☒ recorded by Historic American Buildings Survey #HABS RI, 1-BRIST, 15-  
☐ recorded by Historic American Engineering Record #                       
☐ recorded by Historic American Landscape Survey #                     

**Primary location of additional data:**

☐ State Historic Preservation Office  
☐ Other State agency  
☐ Federal agency  
☒ Local government  
☒ University  
☒ Other  
Name of repository: Linden Place Museum

**Historic Resources Survey Number (if assigned):**

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## 10. Geographical Data

**Acreage of Property** 1.8

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                        |                       |
|------------------------|-----------------------|
| 1. Latitude: 41.671341 | Longitude: -71.276727 |
| 2. Latitude: 41.670868 | Longitude: -71.276556 |
| 3. Latitude: 41.671285 | Longitude: -71.274592 |
| 4. Latitude: 41.671418 | Longitude: -71.274785 |

**Or**

### UTM References

Datum (indicated on USGS map):

☐ NAD 1927    or    ☐ NAD 1983

- |          |           |           |
|----------|-----------|-----------|
| 1. Zone: | Easting:  | Northing: |
| 2. Zone: | Easting:  | Northing: |
| 3. Zone: | Easting:  | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The nominated property encompasses 1.8 acres and is comprised of the Bristol Tax Assessor's Plat 13-56.

### Boundary Justification (Explain why the boundaries were selected.)

The verbal boundary description describes the outline of the property that has been associated with the Linden Place property since 1907 when the land surrounding the house was purchased by Samuel Colt to complete the current 1.8 acre site.<sup>147</sup>

<sup>147</sup> Friends of Linden Place, *The Capital Campaign for Linden Place*. 176.

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### 11. Form Prepared By

name/title: Eric Deitz  
organization: Roger Williams University  
street & number: 11 Oakwood Court  
city or town: Towaco state: New Jersey zip code: 07082  
e-mail: ericndeitz@gmail.com  
telephone: 973-219-6973  
date: April 30, 2015

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### Additional Documentation

Submit the following items with the completed form:

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

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### Photographs

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

### Photo Log

Name of Property: Linden Place

City or Vicinity: 500 Hope Street, Bristol

County: Bristol

State: Rhode Island

Photographer: Eric Deitz

Date Photographed: February - April 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 32. West Elevation, View from Street (RI\_Bristol County\_Linden Place\_0001)
- 2 of 32. West Elevation, Door Surround (RI\_Bristol County\_Linden Place\_0002)
- 3 of 32. West Elevation, Triple Hung Window (RI\_Bristol County\_Linden Place\_0003)
- 4 of 32. South-West Elevations (RI\_Bristol County\_Linden Place\_0004)
- 5 of 32. North Elevation (RI\_Bristol County\_Linden Place\_0005)
- 6 of 32. East Elevation (RI\_Bristol County\_Linden Place\_0006)
- 7 of 32. East Elevation, Door Surround (RI\_Bristol County\_Linden Place\_0007)
- 8 of 32. South Elevation, Octagonal Conservatory (RI\_Bristol County\_Linden Place\_0008)
- 9 of 32. View of Landscape from Rear Terrace (RI\_Bristol County\_Linden Place\_0009)
- 10 of 32. First Floor, Central Hall (RI\_Bristol County\_Linden Place\_0010)
- 11 of 32. First Floor, Curved Stair (RI\_Bristol County\_Linden Place\_0011)
- 12 of 32. First Floor, Parlors (RI\_Bristol County\_Linden Place\_0012)
- 13 of 32. First Floor, Front Parlor, Marble Fireplace (RI\_Bristol County\_Linden Place\_0013)
- 14 of 32. First Floor, Dining Room (RI\_Bristol County\_Linden Place\_0014)
- 15 of 32. First Floor, Dining Room, Plaster Modillion (RI\_Bristol County\_Linden Place\_0015)
- 16 of 32. Second Floor, Central Hall, Palladian Window (RI\_Bristol County\_Linden Place\_0016)
- 17 of 32. Second Floor, Southwest Bedroom (RI\_Bristol County\_Linden Place\_0017)
- 18 of 32. Second Floor, Northeast Bedroom, Fireplace (RI\_Bristol County\_Linden Place\_0018)
- 19 of 32. Second Floor, East Bathroom (RI\_Bristol County\_Linden Place\_0019)
- 20 of 32. Third Floor, Central Hall (RI\_Bristol County\_Linden Place\_0020)
- 21 of 32. Third Floor, Northwest Bedroom (RI\_Bristol County\_Linden Place\_0021)
- 22 of 32. Third Floor, Northeast Bathroom (RI\_Bristol County\_Linden Place\_0022)
- 23 of 32. Fourth Floor, View Down Curved Stair (RI\_Bristol County\_Linden Place\_0023)

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- 24 of 32. Caretaker's Wing, South-West Elevations (RI\_Bristol County\_Linden Place\_0024)
- 25 of 32. Caretaker's Wing, North Elevation (RI\_Bristol County\_Linden Place\_0025)
- 26 of 32. Caretaker's Wing, View of Kitchen (RI\_Bristol County\_Linden Place\_0026)
- 27 of 32. Billiard Wing, North-West Elevations (RI\_Bristol County\_Linden Place\_0027)
- 28 of 32. Billiard Wing, Billiard Room (RI\_Bristol County\_Linden Place\_0028)
- 29 of 32. Ballroom, South-East Elevations (RI\_Bristol County\_Linden Place\_0029)
- 30 of 32. Ballroom, Interior (RI\_Bristol County\_Linden Place\_0030)
- 31 of 32. Carriage House, South-East Elevations (RI\_Bristol County\_Linden Place\_0031)
- 32 of 32. Garage, South-West Elevations (RI\_Bristol County\_Linden Place\_0032)

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

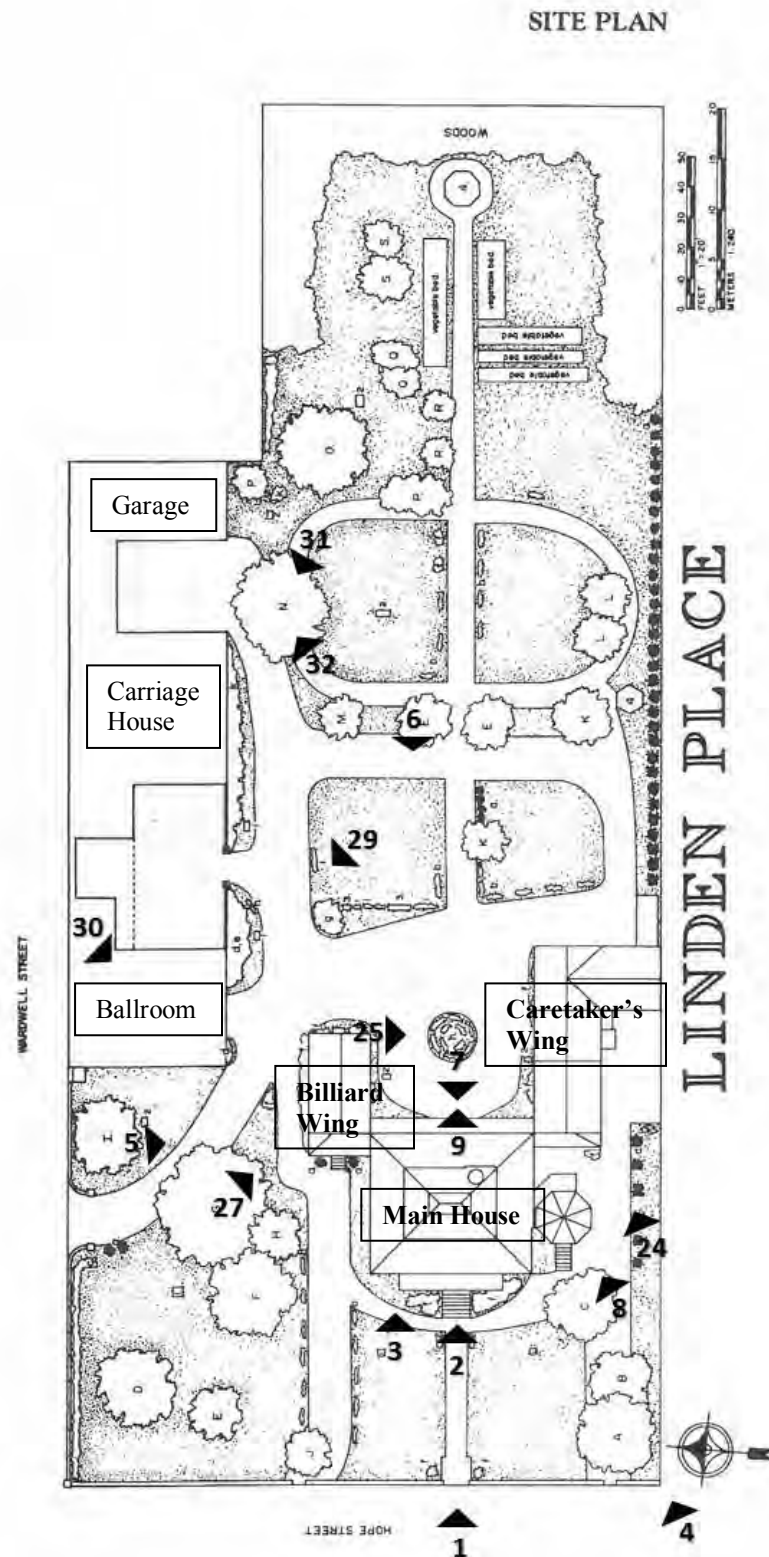
**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.



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**Photo Key 1**  
**All Exterior**  
**&**  
**Ballroom**  
**Interior**

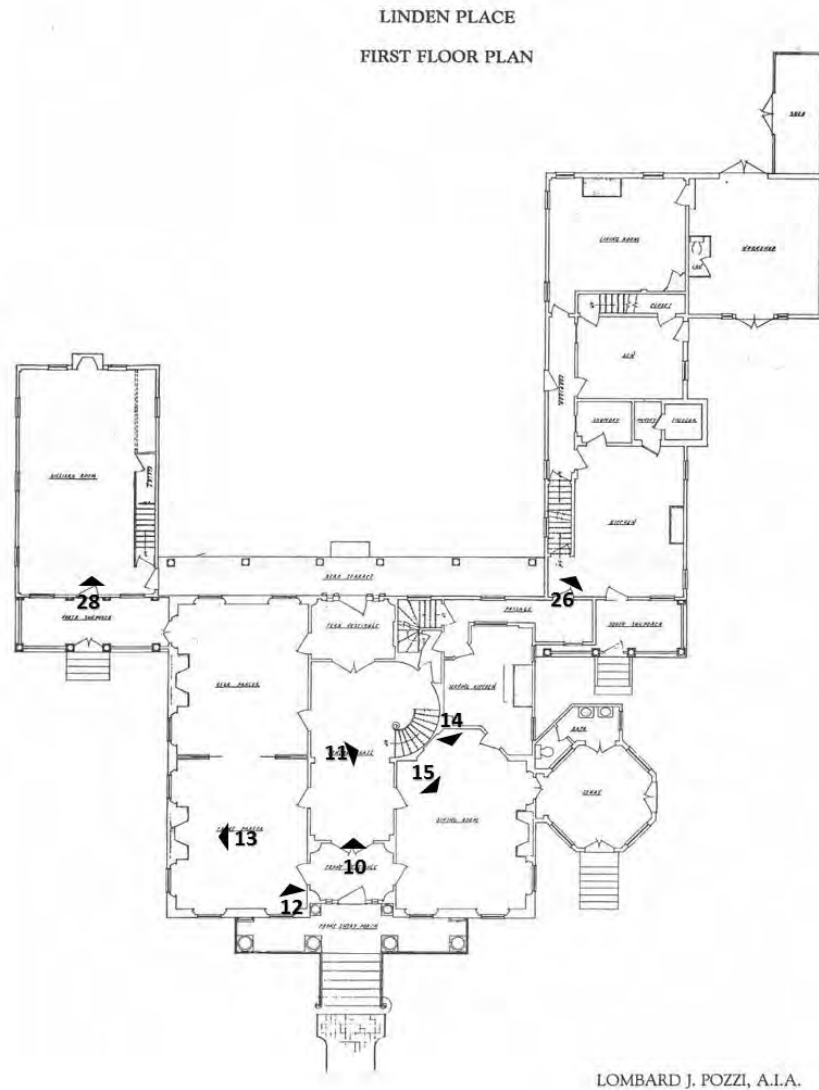




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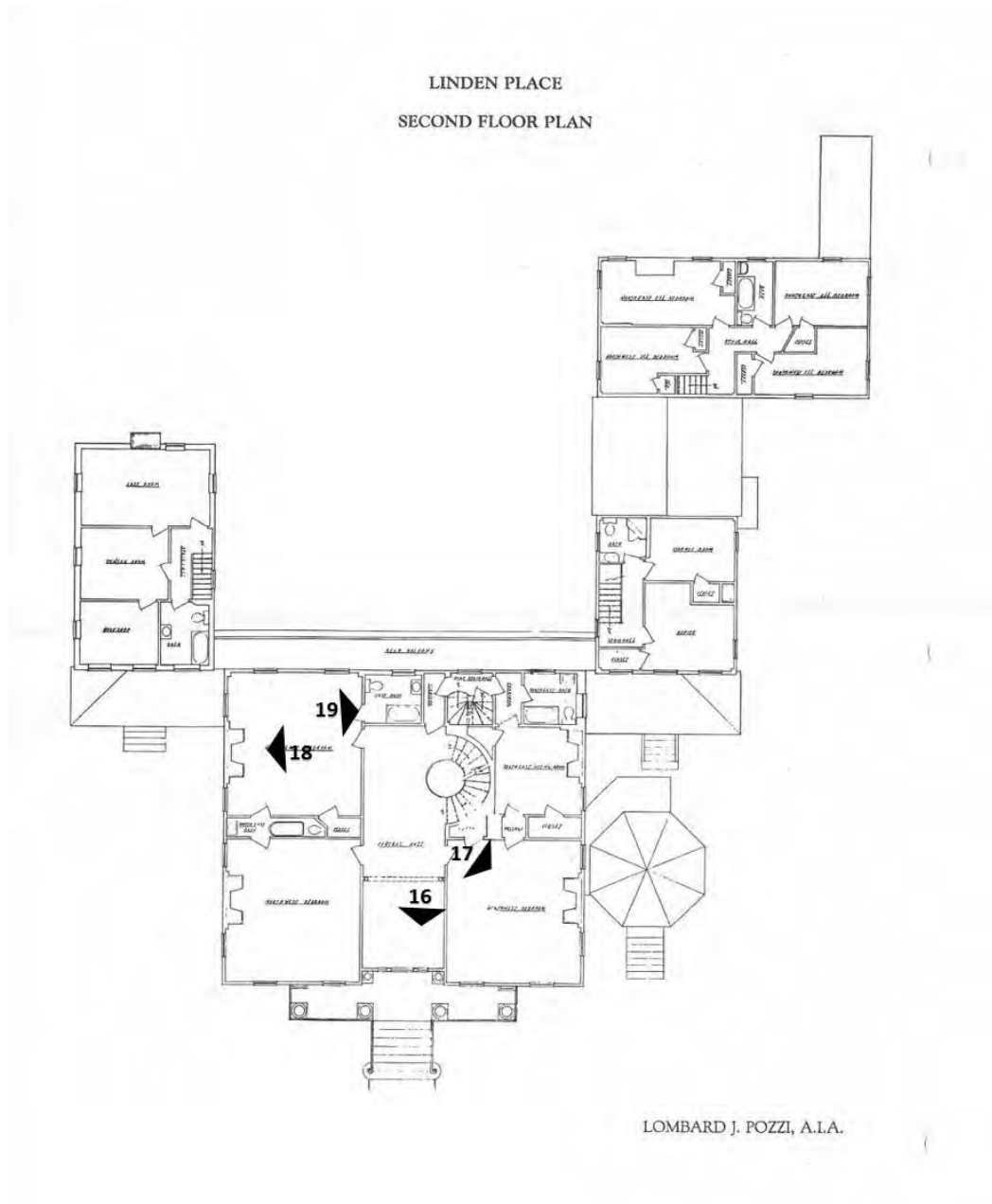
**Photo Key 2**  
**First Floor**



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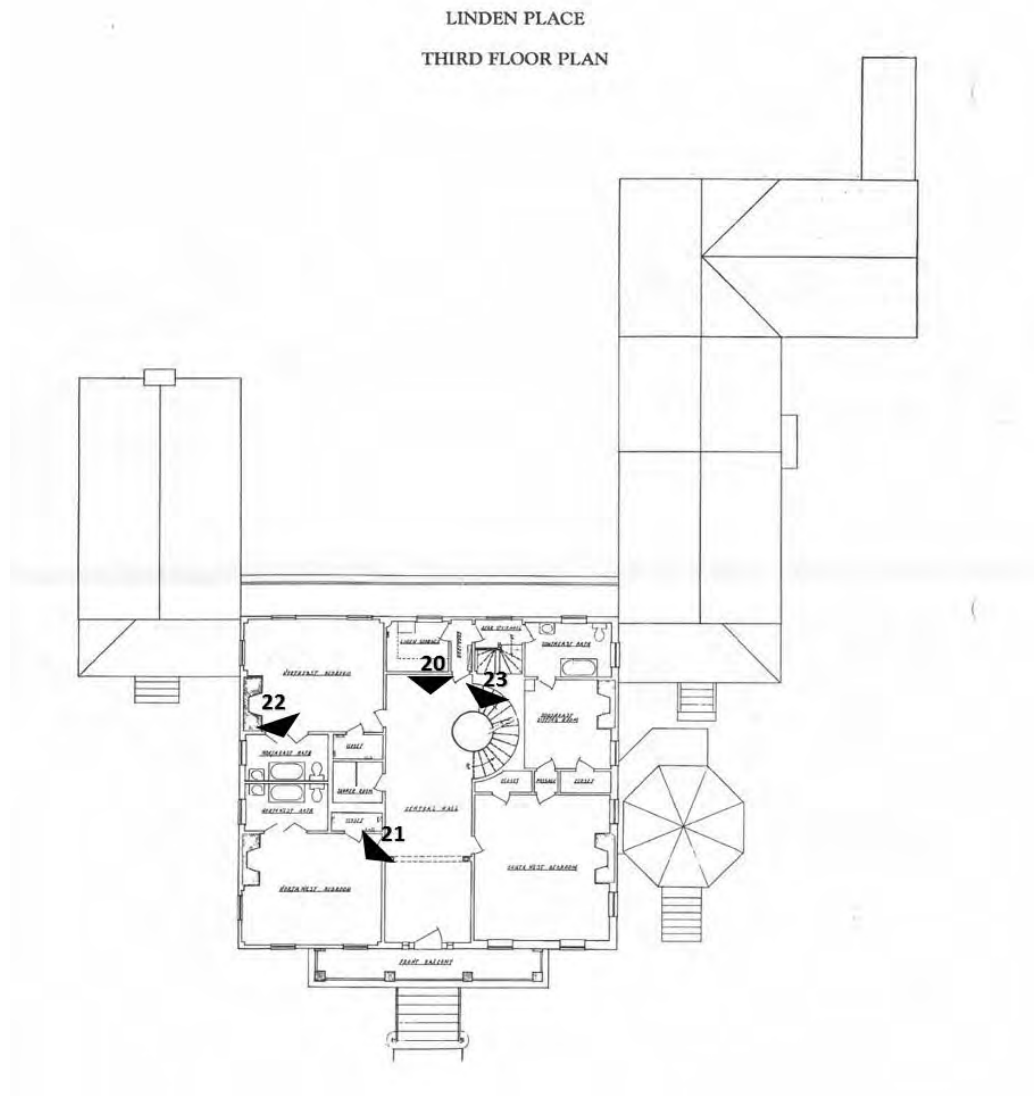
**Photo Key 3  
Second Floor**



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**Photo Key 4**  
**Third Floor**



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(Linden Place, Bristol County, RI, #2)



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(Linden Place, Bristol County, RI, #3)



(Linden Place, Bristol County, RI, #4)

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(Linden Place, Bristol County, RI, #5)



(Linden Place, Bristol County, RI, #6)



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(Linden Place, Bristol County, RI, #7)



(Linden Place, Bristol County, RI, #8)

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(Linden Place, Bristol County, RI, #10)



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(Linden Place, Bristol County, RI, #11)



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(Linden Place, Bristol County, RI, #13)



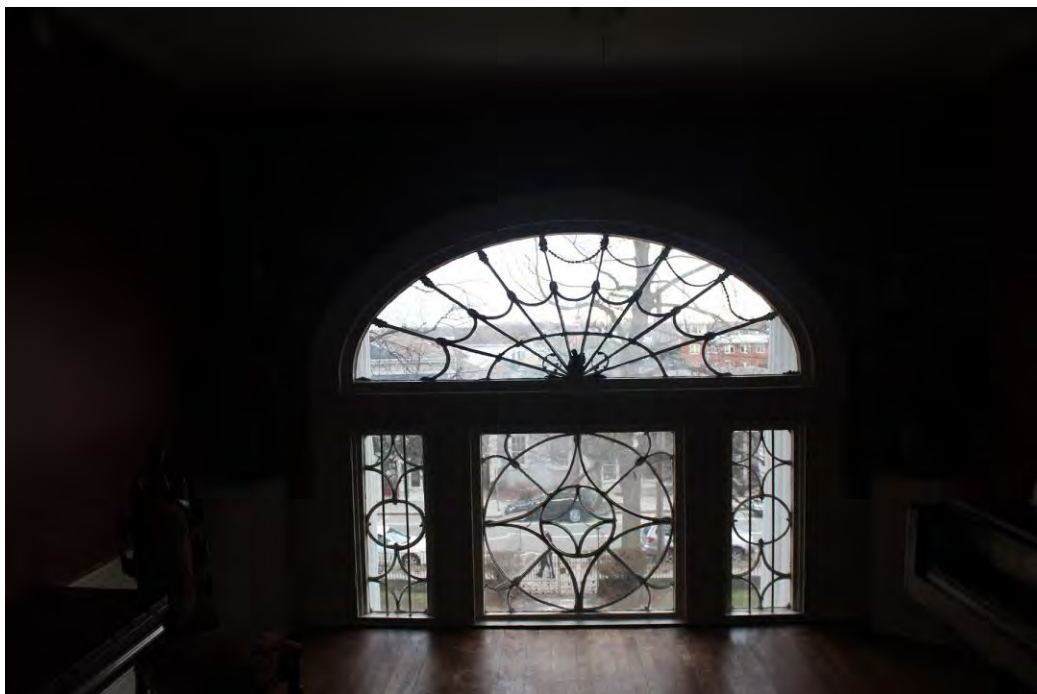
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(Linden Place, Bristol County, RI, #32)