

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC BELLEVUE AVENUE HISTORIC DISTRICT

AND/OR COMMON

2 LOCATION

STREET & NUMBER Three National Register Districts (see description)

CITY, TOWN

Newport

__ NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

STATE

Rhode Island

__ VICINITY OF
CODE

COUNTY

Newport

CODE

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> PARK
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> RELIGIOUS
			<input type="checkbox"/> SCIENTIFIC
			<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> OTHER

4 OWNER OF PROPERTY

NAME Multiple Owners

STREET & NUMBER

CITY, TOWN

STATE

__ VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. City Hall

STREET & NUMBER

Broadway

CITY, TOWN

STATE

Newport

Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Historic American Buildings Survey

DATE 1970

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS Library of Congress

CITY, TOWN

STATE

Washington, D.C.

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Travers Block 170-184 Bellevue Avenue

Designed by Richard Morris Hunt and built in 1870-1871 for William R. Travers, this is a brick building with an applied half-timber pattern made up of heavy chamfered members. The rectangular plan contains ten adjoining shops, each 16 feet wide. The building is two-and-a-half stories high within a mansard roof. The simple rectangular plan is broken by projecting bays at the center and by a diagonally placed bay at the exposed corner of Bellevue Avenue and Memorial Boulevard. The simple volume of the mansard roof is broken by projecting gables and dormers. The gables have sawn and shaped wood decoration, and the eaves of the mansard have strong chamfered brackets which, with the window frames of the upper floor, are worked into the vigorous rhythm of the half-timber pattern. Damaged by fire in 1972, now being restored.

The interiors on the ground floor, which is 10 feet high, have undergone numerous alterations to accommodate the various shops and businesses renting space in the building. At its south end the Travers Block abuts the Casino building.

The Newport Casino 186-202 Bellevue Avenue

The Casino building has a ground floor divided by smooth brick piers into nine bays which contain an arched central portal and four shop-fronts on either side of it. Across these piers the long, shingled frontage of the second floor is slightly corbelled out; at its center this front contains a recessed porch below a high gable containing a Palladian-window motif. Two other high frontal gables occur near the ends of the high, pitched roof which crowns the street frontage, and each has a smaller, asymmetrically placed gable treatment applied against it. Patterned shingles, small and large window panes, slight advances and recessions in the facade's plane combine with the gable accents to produce a lively but consistent and symmetrical rhythm across the nine bays. Behind this front exist complex arrangements for the accommodation of sporting and social activities. McKim, Mead and White 1879-1881. One of the first "country clubs" on the East Coast.

The King Block 204-214 Bellevue Avenue

South, and also abutting the Casino, is this rectangular building built for Leroy King of Newport and designed by the Boston architects Perkins and Betton; it was built in 1893-1894. Divided into six bays (about 130 feet in total length) and containing six adjoining shops, the building is made of brown pressed brick with very simple ornament of stepped brick courses.

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The Audrain Building
220-230 Bellevue Avenue

This last building in the row was built in 1902-1903 from the designs of the New York architect Bruce Price for Adolf L. Audrain and is of masonry construction, two stories high, with a flat roof. The rectangular plan, 110 feet by 73.5 feet, contains six adjoining shops. The 110-foot facade is divided into six bays defined by tall arches, one bay for each shop, with a richly-embellished doorway at the center leading to a stairway to the upper floor. The second floor was designed to contain six offices in the front and five in the rear. Beautiful terracotta trim.

Kingscote
NW corner of Bellevue Avenue and Bowery Street

Richard Upjohn was commissioned in 1839 to design this house for George Noble Jones, a Savannah merchant. During the Civil War the house was tended by William Henry King, who acquired it from Jones in 1864, giving the present house its name. (The nearby Italian villa was designed by Upjohn as well). Kingscote is a fine "gothick-rustick" in the style of A. J. Davis, Downing and Vaux. It is small in scale, asymmetrical and has the typical projecting and receding planes that give the house variety of light and shadow--one of the best examples of the Gothic taste.

There is the additional importance of the celebrated McKim, Mead & White dining room added in 1880-1881. Here is an early example of the inventive decorative talent of this famous firm, which was to influence American house interiors for decades to come. Of particular note in this room are its qualities of being light and airy while at the same time rich; there is new handling of old materials--wood and marble--and imaginative employment of new ones--Tiffany glass and cork. Also notable about the house in general are its immaculate state of preservation and the important and handsome accumulation of family furniture, rugs, porcelains, paintings, silver, objects de vertu, etc. which fill its rooms.

Bellevue Avenue

The Bellevue Avenue Historic District has as its spine a stretch of about two miles of this avenue, commencing where it is crossed by Bowery Street and continuing south and then, near the end, a short distance west, until the avenue's termination at the beginning of Ocean Avenue and just above Bailey's Beach. Forming the District, on either side of this extend of the avenue and on Ledge Road near its end, is a long succession of residential properties.

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<u>Map Number</u>	<u>Bellevue Avenue</u> <u>Property</u>
1	Elm Court, 1853. Italian Villa style; two stories with varied roof silhouette; hipped roofs; brick wall cover; regularly spaced--some grouped -- windows; entrance in center of east side; two story stable building at northeast part of property in conforming style.
2	Berkeley Villa, by Ogden Codman, Jr., 1910. Colonial Revival style; two-and-one-half stories with hipped roof; clapboard wall cover; central entrance pavilion on west recessed between engaged two-story columns; regularly-spaced windows; garden at rear with summer-houses; surrounding high brick wall.
3.	Edna Villa (Isaac Bell house), by McKim, Mead & White, 1882-1883. Queen Anne shingle style; two-and-one half stories; cross-gabled roof; shingle wall cover; varied window size and placement; entrance in porch on south side; turreted bay on south side; partially-surrounding porch with two-story bowed extension at north-east and one-story gabled extension at south-east. HABS, NR.
4.	Berkeley House, by McKim, Mead & White, 1884-1885. Queen Anne style; two-and-one-half stories under a cross-gabled roof; wall cover of brick with wood trim and timbering; entrance on north side in recessed porch; varied window placement; trees and shrubs within a high brick wall.
5	Eastcourt, c.1865-1880. "Carpenter Gothic" style; two-and-one-half stories; parallel gabled roofs (house probably built in two stages) with small frontal intersecting gable at south end; clapboard wall cover; sawn bargeboards and porch piers; regularly-spaced, plain windows; entrance in wide one-story porch on south side.
6	Perrywinkle, c.1870. Nondescript style, remodelled; one-and-one half stories; gable roof with frontal mansard extension, some shed dormers in gabled section and dormers in mansard; regularly-spaced windows; clapboard wall cover; entrance in columned porch under frontal (south) mansard extension.
7	House, c.1895. Shingle and Colonial Revival styles; two-and-one-half stories gable roof with frontal gabled projection at one side; shingle wall cover; regularly-spaced windows; entrance within one-story columned porch.

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8. C. H. Baldwin house, by Potter & Robinson, 1877-1878. Queen Anne style; two-and-one-half stories under high cross-gabled roof; wall cover of brick, clapboards, shingles, panels, timbering; entrance in porte-cochere at west; windows varied and grouped; service building at rear. HABS, NR.
9. The Elms, by Horace Trumbauer, 1900-1902. Academic French Louis XV style; two stories and penthouse; flat roof behind parapet with statuary at angles; limestone wall cover; tall segmental and flat-headed French windows with wrought-iron guard rails; triple arched entrances of wrought iron and glass in center of east facade; balustraded terraces with sculpture; imposing iron fence and gates on avenue frontage; extensive lawn, trees; formal sunken garden with pavilions at rear designed by Miller and Bowditch; paired formal stable buildings with iron clairvoyee-between at northwest. NR.
10. De Rham House, 1856. Mansard style; three stories within a clapboard wall cover and mansard roof; one-story surrounding porch with entrance on west side; plain, regularly-spaced windows; set back on a flat lawn.
11. William G. Weld house, by Dudley Newton, 1882-1884. Queen Anne-Romanesque styles; two-and-one-half stories with cross-gabled roof and turreted angle bay; faced in rough tan ashlar; plain, regularly-spaced windows; entrance in porte-cochere on west front; set back on a flat lawn; annexes at rear made during school use.
12. House, c.1840-1845. Greek Revival style; two-and-one-half stories; gable roof; clapboard wall cover; regularly-spaced windows; entrance within one-story Doric-columned porch.
13. Apartment building, c.1950-1960. "Moderne" style; three stories; flat roof; brick wall cover (buff color); grouped windows.
14. Apartment building, 1973; four stories high with a flat roof; interior open galleries; brick wall cover with cement trim; grouped windows.
15. House, c.1895-1900. Colonial Revival style; two-and-one-half stories; hip roof; buff brick wall cover with stone trim; entrance within columned porte-cochere on west side; regularly-spaced windows.
16. House, c.1870-1875. Mansard style; three stories within a mansard roof; clapboard wall cover; regularly-spaced windows; entrance within a full-width columned Colonial Revival porch on west side.

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|-----------------------|---|
| 17 | Chateau-Nooga, by George Post, 1880-1881. Queen Anne-cum-Tudor styles; two-and-one-half stories; cross-gabled roof; brick stone, shingle wall cover with timber trim; grouped windows; recessed entrance porch on west side. |
| 18 | Rockry Hall, 1848, enlarged c.1880's. Gothic villa style; two-and-one-half stories; cross-gabled roof; stone and shingle wall cover; plain, widely-spaced windows; entrance in vestibule-porch on north side. |
| 19 | William Osgood house, 1887. Romanesque style; two-and-one-half stories; mansard roof; rough stone wall cover; regularly-spaced, plain windows; entrance within full width arcaded stone porch across west side, subsidiary entrance on north side. |
| 20 | House, c.1885. Queen Anne-Shingle Style; two-and-one-half stories; hipped roof; cut-shingle wall cover; varied size and placement of windows; porches, of which the entrance is in a north one. |
| 21 | House, c.1890. Chateau style; two-and-one-half stories; high, sloping mansard roof; walls of brick (now and perhaps originally painted); wood architectural trim; entrance recessed in lower part of two-story loggie on west. |
| 22 | The Villa, c.1870. Mansard style; two-and-one-half stories; mansard roof; clapboard wall cover; regularly-spaced windows; bay at east end; entrance on north side. |
| 23 | Swanhurst, by Alexander McGregor, 1851. Italianate style; two-and-one-half stories; gable roof with eaves brackets, intruded by frontal pediment on north side; wall cover presently stucco over stone, wood trim including hoods, balconies; polygonal tower on west side, one-story porch on east side; entrance under hood in center of north side. Carriage house to the south. |
| 24 | House, c.1890-1900. Colonial Revival style; two-and-one-half stories under a cross-gabled roof; clapboard wall cover; regularly-spaced, plain windows; entrance within one-story porch on west side. |
| 25 | House, c.1880-1885. Queen Anne style; two-and-one-half stories; gable roof with dormers; cut-shingle wall cover; various size and placement of windows; entrance within porch; stone and brick stable accompanying. |

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- | <u>Map Number</u> | <u>Property</u> |
|-------------------|---|
| 26 | Wysteria Lodge, c.1870-1875. Remodelled in Colonial Revival style; two-and-one-half stories; mansard roof clapboard wall cover; regularly-spaced windows; entrance within one-story porch. |
| 27 | Harold Brown house, by Dudley Newton, 1894. Gothic manor style; two-and-one-half stories; gabled roof; rough beige stone wall cover; regularly-spaced and grouped windows; entrance in north-east angle; stables in conforming style at rear of property. |
| 28 | The Flower Cottage, c.1870-1875. Stick Style with Colonial Revival remodelling; small structure of one-and-one-half stories under a gable roof; clapboarded; simple window treatment; entrance within porch on south side. |
| 29 | Service buildings belonging to Harold Brown House, now residences. |
| 30 | John Carter Brown house, c.1865. Mid-Victorian in style--mansard, bracketed. Two-and-one-half stories; mansard roof with cupola; clapboard wall cover; regularly-spaced windows; entrance within porch on three-bay frontal elevation. |
| 31 | Chateau sur-Mer, by Seth Bradford, 1851, enlarged by Richard M. Hunt, 1872-1876. Mansard style; three stories under a high, angular mansard roof; rough tan granite ashlar wall cover with lighter-coloured stone trim; regularly spaced flat-headed windows and angular bay-windows; two towers; one-story porch around southern end; entrance in porte-cochere on north side; flat, grassed grounds contain numerous old trees and shrubbery plantings, stable, entrance lodge and entrance archway; low granite wall of rough stone with smooth stone gate piers and wrought-irongates surrounds property. HABS, NR. |
| 32 | Stonor Lodge, c.1870-1880. Stick style; two-and-one-half-stories; cross-gabled roof; clapboard wall cover; entrance in porch on east side; regularly-spaced plain windows. |
| 33 | Vernon Court, by Carrere & Hastings, 1900-1901. XVIII-Century French chateau style; two-and-one-half stories under a high hipped roof; stucco wall cover with ornament of swags; regularly-placed tall French windows with wrought-iron guard-rails; wrought-iron entrance gates at north and south for drive passing uncovered eastern entrance; formal high-walled garden at west designed by Wadley & Smythe; accessory buildings at east side of the property. |

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- 34 House (remodelled stable? n.d.). One-and-one half stories; gable roof; shingle wall cover.
- 35 Stable of the demolished W. G. Loew house, c.1890. Queen Anne style; rectangular structure of two-and-one-half stories with shingle and wood-panelled wall cover below a gable roof with round, domed cupola.
- 36 Stables of Chetwode, the main house now destroyed.
- 37 Fairlawn, 1852. Victorian Tudor-manor style; enlarged and extended in 1883 from designs of William A. Potter; two-and-one-half stories below cross-gabled roof; brick wall cover with timber trim (originally); grouped transomed windows; entrance within porte-cochere on west side; set upon flat lawns with some trees; stables at the rear to the north-east.
- 38 Belmead, c.1900. Colonial Revival-cum-Italianate styles; three stories; hipped roof; wall cover of brick (now stuccoed) with stone trim; regularly-spaced windows; entrance on east side in elliptical, columned one-story porch. Stables located on Coggeshall Avenue, now residence.
- 39 Ivy Tower, 1883. Queen Anne style; two-and-one-half stories, round tower in angle; stone, stucco, shingle and timber wall cover; grouped windows; entrance in recessed porch on east front.
- 40 Sunnylea, c.1880. Queen Anne style; two-and-one-half stories; cross-gabled roof; shingle wall cover; variously-placed windows; entrance in surrounding porch and southern porte-cochere.
- 41 Rosecliff, by McKim, Mead & White, 1900-1902. French XVII-Century style (adapted from the Grand Trianon); three stories; including penthouse concealed behind eaves balustrade; white terra-cotta wall cover forming both plain surfaces and elaborate trim; round-and-flat-headed French windows plain surfaces and elaborate trim; round-and-flat-headed French windows, plain surfaces and elaborate trim; round and flat-headed French windows with wrought-iron guard-rails; entrance at south end of west front under iron and glass "marquise;" balustraded terrace on east side; flat, grassed area at west. NR.
- 42 Sherwood, by Hoppin, Koen & Huntington, 1904. Georgian-Palladian style; three stories; low hipped roof behind balustrade; two-story columned portico at front, two-story columned elliptical portico at rear; stucco wall cover; regularly-spaced windows; entrance within eastern portico; sloping lawn at rear with high-gabled Victorian

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- 42 (cont.) stable surviving from previous house on the site, at north-west rear.
- 43 Sea Cliff, by Frederick Rhineland King, 1953. Informal, picturesque style with some Georgian Revival detailing; two-and-one-half stories; cross-gabled roof; brick wall cover; varied placement of windows; entrance on west side; placed on the down-slope at the end of a long lawn.
- 44 Beechwood, by Downing & Vaux, 1851-1852. Italianate style still, but lost porches and had walls stuccoed in 1930's remodelling; two-and-one-half stories under a hipped roof with central frontal pediment; original wall cover of brick with brownstone and wood trim; flat- and round-headed large windows, regularly-spaced; entrance in western porte-cochere; gate-house and greenhouse to west, on flat, grassed lot with large trees.
- 45 House, c.1870-1880. Stick Style; two-and-one-half stories; mansard roof with turret; clapboard wall cover; regularly-spaced windows; entrance in polygonal porch on east side.
- 46 Marble House, by Richard M. Hunt, 1888-1892. French neo-classic style; two stories and penthouse; flat-roofed behind balustrade; marble wall cover with pilasters; round- and flat-headed windows regularly spaced; wrought-iron and glass portal within colossal Corinthian portico on west side; imposing entrance drive with torches; elaborate wrought-iron fence and gates; oriental tea-house above the ocean, by Hunt & Hunt, 1913. NR.
- 47 Champ Soleil, by Polhemus & Coffin, 1929. French XVIII-Century manoir style; two-and-one-half stories; three-part composition with wings slightly brought forward; high, hipped roof; stucco wall cover with stone trim; regularly-spaced windows; uncovered entrance in center of east facade; service buildings on Coggeshall Avenue.
48. Former stable of Beaulieu, 1856-1859, now remodelled as a dwelling. Mansard style with recent alterations and additions; two stories; mansard roof; regularly-spaced windows; entrance in one-story peak-roofed vestibule projection added on south side.

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- 49 Beaulieu, 1856-1859. Mansard style; three stories under a concave mansard roof; much remodelled: originally had tower over entrance, surrounding porches; original wall cover of brick with "olive stone" and wood trim, now stuccoed; regularly-spaced windows; entrance in projecting bay of west front; unchanged gate-house at south-west corner of property shows original character of main house; low brick wall with "olive stone" capping along western frontage.
- 50 Rovensky Park, c.1960. Flat landscaped area with green planting, gravel paths, benches.
- 51 Clarendon Court, by Horace Trumbauer, 1904. Academic Georgian style; two stories beneath low hipped roof concealed by balustrade with urns; one-story flanking wings projecting at front; regularly-spaced windows; entrance in pedimented enframing at center of west front; smooth limestone wall cover; limestone wall with wrought-iron gate across property at west.
- 52 Thayer Cottage, 1870. Stick style; two-and-one-half stories; cross-gabled; turreted roof; clapboard wall cover; irregularly-placed windows; entrance in porch on east side.
53. Large garage and chauffeur's quarters now used as a dwelling or apartments, c.1915. French Louis XIII style; two stories; mansard roof with dormers; brick wall cover with stone trim and quoins; regularly-spaced windows; four large portals on north side.
- 54 Vladania, c.1870. Stick Style; three stories; high, angular mansard roof; clapboarded and panelled wall cover; irregular-spaced windows, some with hoods; entrance within one-story eastern porch with projecting hood over steps.
- 55 Miramar, by Horace Trumbauer, 1912-1915. French Louis XV style; two-and-one-half stories with mansard roof behind a balustrade; wall cover of smooth stone with carved panels of trophies; regularly spaced round-and flat-headed French windows; triple portals of wrought-iron and glass at center of west facade; balustraded terrace on ocean side; formerly elaborate-planted parterres by Jacques Grebert on west frontage; one-and-one-half-story garage of long, elegant "pavillion" design on north-west part of property; elaborate gilded wrought-iron fence across west side of property.
- 56 The Beeches, 1871. Mid-Victorian style with later Colonial Revival applications; two-and-one-half stories; mansard roof; clapboard wall cover; plain windows; entrance in porch on east side.

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- 57 Ocean View, by William R. Walker, 1866. Mansard style; three stories under a concave mansard roof (its dormers now removed and their places filled-in); clapboard wall cover; regularly-spaced plain windows; porches; entrance on west side; set back on a flat lawn with trees; stable and gate-lodge on western part of property.
- 58 Belcourt, by Richard M. Hunt, 1892. Large residence and stable complex in Louis XIII chateau style; three stories; mansard roof with bull's-eye dormers; stucco wall cover with brick trim on main house, timbering on stable walls; regularly-spaced small grilled windows and large, round-headed French windows; entrance in enclosed one-story vestibule on west.
- 59 House, c.1860-1870. Stick Style; two-and-one-half stories; cross-gabled roof; clapboard wall cover; regularly-spaced windows; entrance in one-story porch across east front.
- 60 Cottage, c.1890-1900. Nondescript style; one-and-one-half stories; cross-gabled roof; asphalt-shingle wall covering; regularly-spaced windows; entrance in one-story corner porch.
- 61 Barn (and smaller outbuildings) belonging to Belcourt, c.1892. Non-descript style; barn two-and-one-half stories; gable roof; shingle wall covering; few window openings; modern entrance on west side.
- 62 Rock Cliff, by George C. Mason, 1869, completely remodelled and re-cased, c.1912. Georgian style; two-and-one-half stories; hipped roof with dormers; stucco wall cover; regularly-spaced windows; central entrance in west side; gate-lodge at west part of property.
- 63 Quatrel, c.1870. Mansard and Stick Style; two-and-one-half stories; mansard roof; wall now stuccoed; regularly-spaced windows; entrance in arcaded one-story porch on east front.
- 64 Ranch house, c.1960-1965. One-story frame structure.
65. Rough Point, by Peabody & Stearns, 1888-1891. Tudor manor-house style on a large, long scale; two-and-one-half stories; cross-gabled roof; wall cover of rough sandstone ashlar; large and small grouped windows of leaded glass; entrance in west side.

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- 76 Plaisance, 1853 and remodelled. Mansard style now altered to "Normandy manoir:" one-and-one-half stories; mansard roof, wall cover of whitewashed brick; regularly-spaced windows; unsheltered entrance in angle of L-plan.
- 77 House, probably also a subsidiary of Mailands, c.1870-1880. Mansard style; two stories; mansard roof; walls now stuccoed; regularly-spaced windows; entrances in small shed-roofed porches on east and south sides.
- 78 Pelican Lodge, by Claiborne Pell, 1950. Cape Cod cottage style; one-and-one-half stories; gable roof, shingle wall cover, regularly-spaced windows; unsheltered entrance on east side.
- 79 Former gate-lodge, c.1880-1885. Queen Anne style; one-and-one-half stories; cross-gabled roof with extinguisher tower; stone and shingle wall cover; irregularly-placed windows; entrance in gabled corner porch.
- 80 House, c.1950-1960. Colonial Revival style; two-and-one-half stories including large north wing; gable roofs; clapboard wall cover; regularly-spaced windows; unsheltered entrances.
- 81 Land's End, 1870. Mansard style; one-and-one-half stories with higher central pavilion; mansard, hip and gambrel roofs; clapboard wall cover now stuccoed; regularly-spaced windows; entrance at center of west elevation.
82. The Waves, by John Russell Pope, 1927. Normandy manoir style; two-and-one-half stories; hipped roofs; brick, stucco and timbered wall covering; irregularly-placed windows; entrance at north in center of U-plan.

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Bellevue Avenue Historic District 7 13
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Ochre Points-Cliffs Area

Ochre Point is a residential area about 230 acres in extent projecting into the ocean, near the middle of the east side of Newport including the area known as the Cliffs.

This area also contains a textbook of architectural styles from the 1850's to the 20th century. Most significant are the opulent pre-depression (1929) palaces (Ochre Court, The Breakers) that imitated European estates. This district maintains its quality today in a quiet fashion.

Map Street
No. Address

Property

1. Cliff Ave. "Cliff Lawn," c.1870, remodelled c.1890-1900. Originally in the Stick Style, later given Colonial Revival trim; two-and-one-half stories; mansard roof; stucco wall cover with wood trim; entrance on west side, bay on north side; originally had surrounding porches. **
2. Cliff Ave. "John Easton Farm," c.1700 ff. Two-and-one-half stories under a gambrel roof; additions at north and south ends; regularly-spaced windows; central entrance on west side; small one-and-one-half story gambrel-roofed Colonial Revival stable to northwest. **
3. Cliff Ave., Approximately 23 houses on these three streets and running
Cliff Terrace south from the east end of Seaview Avenue. About half
and Seaview date from the 1870's-1880's and are in the Stick and mansard
Avenue styles, generally heavily remodelled; they are of modest
size and of one-and-one-half or two stories. The remainder
are cottages and ranch houses of c.1945-1955. All are of
frame construction, clapboarded or shingled.
4. 29 Cliff House, c.1885-1890. Queen Anne style; two-and-one-half
Avenue stories with cross-gabled roof and turret; shingled;
variously-placed windows; porches, entrance on west side. **
5. Cliff Ave. Four one-story frame ranch houses, c.1945-1955.
and Barclay
Square

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Bellevue Avenue Historic District 7 14
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<u>Map No.</u>	<u>Street Address</u>	<u>Property</u>
6.	Cliff Ave.	"Hopedene," by Peabody & Stearns, 1902. Georgian Revival style; two-and-one-half stories under a hipped roof; brick wall cover with stone trim; regularly-spaced flat- and round-headed windows; entrance at south end; garage to the north of the house. **
7.	Cliff Ave.	"Seaward," by John W. Richmond, 1948. Georgian Revival style; two stories; low hipped roof; brick wall cover; regularly-spaced windows; entrance on west side. *
8.	Cliff Ave.	"Ocean Lawn," by Peabody & Stearns, 1888-1889. Queen Anne and Tudor styles. Two-and-one-half stories under cross-gabled and hipped roofs with bargeboards; irregular rough-faced ashlar wall cover with timbering; grouped and irregularly-spaced windows; entrance at south between wings. **
9.	Narragansett Avenue	House, c.1850-1860. Rectangular structure in the Italianate bracketed style; cross-gabled roof; clapboarded wall cover above a stone foundation; central entrance within a triple-arcaded loggia-porte-cochere; windows surmounted by low pediments on brackets. **
10.	Narragansett Avenue	House, c.1850-1860. Italianate in style but with a mansard roof above two stories covered by clapboards; entrance in central porch; round- and segmental-headed windows, bay window to left of entrance. **
11.	Narragansett Avenue	House (formerly Forsyth Wickes), c.1850-1860, slightly remodelled. Originally Italianate in style but somewhat "Georgianised;" stone walls; two-and-one-half stories including hipped roof with dormers; grouped windows under low pediments on brackets; entrance in projecting one-story stone porch. **
12.	Narragansett Avenue	House (also formerly Forsyth Wickes), c.1895. Colonial Revival style; two-and-one-half clapboarded stories; hipped roof with dormers; entrance within porte-cochere having paired columns; various window treatments. **

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Map Street

No. Address

Property

13. Narragansett Avenue and Ammandale Rd. Four houses, c.1885. Queen Anne style; two-and-one-half stories with cross-gabled and hipped roof; clapboard and shingle wall cover; entrance in two-story porch with turned columns; variety of window treatment featuring elaborate muntin arrangements. **
14. Narragansett Avenue "The Orchard," 1871-1872. French XVII-XVIII-Century chateau or manoir style, following plans imported from France; beige brick walls with quoins under high, hipped roofs; tall, regularly-spaced windows; one-story rectangular end bay windows; uncovered central front entrance; elaborate wrought-iron fence with tall stone piers. **
15. Narragansett Avenue "Bois Dore," by Charles A. Platt, 1927. French XVIII-Century chateau style; limestone facing; two-and-one-half stories with a hipped roof having dormers; slightly projected entrance with foliate carving above; segmental-headed windows. **
16. 141 Narragansett Avenue House (formerly Carter?), c.1890-1900. Colonial Revival style; rectangular, with long extension to the south and gabled roof with dormers; two-and-one-half stories; clapboarded; undistinguished in detail; entrance in corner porch. *
17. 97 Narragansett Avenue House (originally E. D. Morgan), c.1850-1860. Asymmetrical Italian Villa style with tower in angle; two-and-one-half stories covered by a cross-gabled roof with wall facing of horizontal boarding; porch entrance at base of tower; three-story enlargement to west. **
18. Ochre Point Avenue Salve Regina College Dormitory (former site of "Whiteholme") 1963. Undistinguished three-story, L-shaped structure of buff-coloured brick with numerous paired windows.
19. Ochre Point Avenue "Southside," by McKim, Mead & White, 1882. Queen Anne-cum--Shingle Style; two-and-one-half stories; brick and shingle wall cover; gable roofs with numerous dormers, picturesque tall chimneys; large porch spaces on east side; variously grouped windows. **
20. Webster Street Stable of "Sulthorne" (main house now destroyed). A low, rectangular wooden building consonant in style with the main house but very simple in trim. *

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Bellevue Avenue Historic District 7 PAGE 16
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<u>Map No.</u>	<u>Street Address</u>	<u>Property</u>
21.	Webster Street	Service buildings belonging to Bois Dore, c.1880-1890. Small one-and-one-half story buildings in simple Queen Anne style; shingled; gable and gambrel roofs. *
22.	134 Webster Street	Remodelled stable buildings, c.1890. Queen Anne style; one-and-a-half stories; gable roofs, dormers; clapboard wall cover. *
23.	138 Webster Street	Cottage, c.1870-1880? Nondescript in style; one-and-a-half stories; covered with asbestos shingling.
24.	140 Webster Street	Cottage, c.1880-1900. Nondescript in style; one-and-a-half stories; clapboarded.
25.	Webster Street	Garage buildings, XX Century. One story; brick.
26.	162 Webster Street	House, c.1950-1960. Ranch-house type; one story; wall cover of shingles and vertical siding.
27.	167 Webster Street	Cottage, c.1895-1905. Queen Anne and Colonial Revival styles mixed; one-and-a-half stories; gable roof; shingle roof and wall cover; conventional windows and bay windows; entrance in front centre porch. *
28.	Ochre Point Avenue	"Whiteholme" stables, c.1885-1890. Shingle or Queen Anne style; long, low structure of one-and-one-half stories with shingle wall cover and cross-gabled, gambrel and hipped roofs; arched portal running through building at center; varied window treatment; intentionally picturesque composition. **
29.	Ochre Point Avenue	"Ochre Court," by Richard M. Hunt, 1888-1891. French late Gothic chateau style; two-and-one-half (or three) stories under a high hipped roof, cross-gables, turrets; limestone wall cover; western porte-cochere, eastern loggia; various window types and groupings, elaborate dormers; imposing wrought-iron entrance gate. **
30.	12 Leroy Avenue	House (formerly called "Bon Accueil"), c.1865-1870. Mansard-Stick Style; 2 stories plus mansard; clapboarded; entrance with polygonal porch at center front; stable to rear. *

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Map No.	Street Address	Property
31.	Leroy Avenue	"Ridgemere," 1898, by Peabody & Stearns. Queen Anne style with applied Colonial Revival elements; two-and-one-half stories with brick walls and a slate-covered hip roof with copper-sheathed dormers; numerous plate-glass windows; entrances in porch at front center and under porte-cochere on east side; wrought-iron frontal fence contained within brick piers. **
32.	Leroy Avenue	Stable belonging to "Ridgemere," c.1898? A low, brick structure.
33.	Lawrence Avenue	Stable, c.1885-1895. Gothic-cum-Tudor adaptation; one-and-one-half stories; brick walls, limestone trim; ventilator-cupola at south end; varied windows and dormers; modern extension at south. *
34.	Lawrence Avenue	Cottage and greenhouses, c.1900? Nondescript.
35.	Leroy Avenue	"Wakehurst," by Dudley Newton, 1888. Large manor-house in the Tudor style; two-and-one half stories with cross-gabled roofs; stone wall covering; varied and grouped window treatments; numerous chimneys; spacious walled grounds formally treated. **
36.	Shephard Avenue	Stables belonging to "Wakehurst," 1888. Consonant in style with the main house; U-shaped, with an entrance courtyard; two-and-one-half stories; gable roof; stone wall cover. **
37.	Leroy Avenue	Stable of "Vinland," c.1883. Consonant in style with the main house; two stories beneath a gable roof; one-and-one-half story gambrel roofed cottage adjoins to the west. *
38.	Leroy Avenue	"Cave Cliff," c.1870-1875. Mansard-roofed rectangular house with some small additions; two stories under the mansard; clapboarded; tall windows irregularly placed. **
39.	Ochre Point Avenue	"Vinland," by Peabody & Stearns, 1883, extended to the north, 1907. Tudor-Queen Anne-Richardsonian in style; two-and-one-half stories; rough-cut stone wall cover, brown smooth-cut stone trim; varied window treatment, bays, porches on water side, etc.; entrance in porte-cochere on west side. **

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CONTINUATION SHEET ITEM NUMBER PAGE

Map No.	Street Address	Property
40.	Ochre Point Avenue	Gate-lodge of "Vinland," c.1883. Queen Anne style, small and picturesque; two stories faced in rough stone with smooth trim; high, tiled roof, rounded corner turret. **
41.	Shepard Avenue	Classroom building of Salve Regina College, c.1960-1970. Plain, two-story building with brick wall cover and a flat roof.
42.	Shepard Avenue	Watts Sherman house stables, c.1874. Rectangular brick structure of one-and-a-half or two stories. *
43.	Shepard Avenue	Watts Sherman house, by H. H. Richardson, 1874; later enlarged to the north in the original style; northeast extension added c.1955-1965. Two-and-one-half stories in the English manor style; brick timber and shingle wall cover; varied window groupings; entrance in western porte-cochere; gable and cross-gabled roof. ** HABS, NHL
44.	Shepard Ave.	Ranch house, c.1950-1965. One story shingled structure.
45.	60 Shepard Avenue	Ranch house, c.1950-1965. One story shingled structure.
46.	Shepard Ave.	Ranch house, c.1950-1965. One story shingled structure.
47.	Shepard Ave.	Stable (remodeled as dwelling), c.1885-1895. Queen Anne style; one and one-half stories with shingle wall covering and gable roof; various window types; rear ell added. *
48.	Shepard Ave.	House, c.1885-1895. Queen Anne style; two-and-one-half stories; irregular shape with shingle wall cover, cross-gabled roof with turret; varied window types and placement; entrance at south within porte-cochere. **
49.	74 Victoria Avenue	House, ca.1950-1960. Ranch-style, one-story.
50.	Lawrence Avenue	Ranch-house, c.1950. One story; shingle wall cover, hipped roof.
51.	Lawrence Avenue	House, one story, brick and wood (converted service building?).

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Map	Street	SHEET	ITEM NUMBER	PAGE
No.	Address	Property		
52.	Ochre Point Avenue	"The Breakers," by Richard M. Hunt, 1892-1895. High Italian Renaissance <u>palazzo</u> style; rectangular, covered by stone under a tiled, <u>hipped</u> roof; much carved architectural adornment, well-placed; windows in varied, formalised spacings and groupings; entrance in western porte-cochere; imposing wrought-iron fence and gates with stone piers. ** HABS, NR		
53.	Ochre Point Avenue	Play-house of "The Breakers," c.1878-1880. Queen Anne style; one-story, small structure with shingle wall cover, cross-gabled roof; entrance within porch area; windows variously place. * NR		
54.	Ruggles Avenue	Garage building belonging to "Seaview Terrace." One-and-one-half stories; brick; gable roof with dormers. *		
55-56	Ruggles Avenue	Cottages belonging to "Seaview Terrace," XIX Century; frame structures of non-descript style.		
57	Ruggles Avenue	Garage belonging to "Seaview Terrace," 1927-1929. Normandy manoir style; one-and-one-half stories; stuccoed and timbered beneath a gable roof with cross-gables and dormers. *		
58.	Ruggles Avenue	"Seaview Terrace," by Howard Greenley, 1927-1929. French XVI-XVII-Century chateau style. Enormous two-and-one-half story structure with a hipped roof, cross-gables, towers and turrets, having stucco wall cover and timber adornment; varied window types; entrance in porte-cochere on north side. **		
59.	Ruggles Avenue	"Althorp," c.1895. Colonial Revival. Two-and-one-half stories, decked hip roof, clapboard wall cover; regularly-spaced windows; central south entrance within one-story porch; rounded projecting bays at each end of south elevation. **		
60.	Lawrence Avenue	Stable of "Althorp," c.1895. Colonial Revival style; rectangular, two-story, clapboarded structure under a gable roof. *		
61.	Lawrence Avenue	Stable, c.1890? (remodelled to residential use). No particular style; one story, L-shaped, including new southern extension; original wall cover brick, extension has wood cover; hipped roof. *		

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Map No.	Street Address	Property
62.	Lawrence Avenue	Stable, c.1885-1895. Queen Anne style; one-and-one-half stories, rectangular; brick and shingle wall cover, cross-gabled roof; varied window treatment. *
63.	Ruggles Avenue	Stables, c.1885-1890. *
64.	Ruggles Avenue	"Honeysuckle Lodge," 1886. Queen Anne-cum ^{and} -Shingle styles; wide, rectangular structure of two-and-one-half stories under sweeping cross-gabled roofs; wall cover of stone and shingle; varied and grouped window treatment; recessed north entrance under (now removed) porte-cochere. **
65.	Ruggles Avenue	"Nethercliff Hall," c.1875-1885. Stick-cum-Queen Anne styles three-storied squarish structure with stone and stucco wall cover beneath a hipped roof penetrated by cross-gables; varied window treatment; entrance within south porte-cochere. **
66.	Ruggles Avenue	"Midcliff," 1886. Queen Anne-cum-Shingle style. L-shape; two-and-one-half stories covered by stone and shingling beneath hipped and cross-gabled roofs with turret in angle; perimetral porches; entrance in northern one-story projecting porch (formerly a porte-cochere). **
67.	Ruggles Avenue	"Ochre Lodge," c.1885. Queen Anne-cum-Shingles styles; two-and-one-half stories with shingle wall cover beneath cross-gabled gambrel roof; varied window treatment; sitting-porches, and entrance within recessed south porch.
68.	Ruggles Avenue	"Fairholm," c.1860; enlarged 1875; altered 1930. Rectangular two-and-one-half story structure with eastern wing; originally a Stick Style building with a high, angular mansard and surrounding porches; in 1930 given some gables, applied timbering and stucco facing, corner tower at southwest, etc., to resemble English manor style; entrance on north side of main block. **
69.	Ruggles Avenue	Stable of "Fairholm," c.1875.

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<u>Map No.</u>	<u>Street Address</u>	<u>Property</u>
70	Ruggles Avenue	"Anglesea," by Detlef Lienau, 1879-1880. Originally Stick Style clapboarded house, later given Colonial Revival detailing; two-and-one-half-stories; cross-gabled roof; varied window treatments; entrance under porte-cochere on north side of main (east) block. **
71	Ruggles Avenue	Garage of "Anglesea," 1922. Small, rectangular two-story building in formal Louis XVI style; stucco wall cover, stone quoins; cross-gabled slate roof; pedimented pedestrian entrance. **

This material is from the surveys and reports of the Rhode Island Historical Commission.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 606 ±
 UTM REFERENCES

A	19	3082210	45194980	B	19	3082100	45191250
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	19	3067140	45191160	D	19	3067140	45191160
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

See continuation sheet

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
 Carolyn Pitts, Architectural Historian

ORGANIZATION
 Historic Sites Survey, National Park Service

DATE
 2/5/76

STREET & NUMBER
 1100 L Street, N.W.

TELEPHONE
 202-523-5464

CITY OR TOWN
 Washington, D.C. 20240

STATE

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
 ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Newport is one of the most spectacular assemblages of American architecture from its beginning to our own time. There are structures in this district that could never be built again in such close proximity, nor possessing such variety, nor by a group of such distinguished architectural firms.

This district begins with several commercial blocks including the Casino, continues with the Gothic Revival villas, and includes the "Stick Style" and Shingle Style and culminates in the great 19th century summer palaces of Bellevue Avenue and Ochre Point. The list of architects embraces almost every major designer of that time and what emerges at Newport is also a study of the development of the taste and skill of men like Richard Upjohn, Richard Morris Hunt and McKim, Mead and White over their professional careers.

A detailed description of the buildings in this large district is detailed in Section #7.

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Bellevue Avenue Historic District

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Data from the Historical and Preservation Commission of Rhode Island.

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Bellevue Avenue Historic District
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10 PAGE 1

Starting at the southeast corner of the junction of Bellevue Avenue and Memorial Boulevard (previously part of the Bellevue Avenue-Casino Historic District), the District runs east along Memorial Boulevard to the southwestern corner of Memorial Boulevard and Freebody Street; thence runs south along Freebody Street, across Berkeley Avenue and continues south along the east boundary of Plat 33 lot 30 and the east boundaries of Plat 34 lots 21 and 22 to Parker Avenue. The District continues west on Parker Avenue to Clay Street; proceeds south on Clay Street to the northern boundary of Plat 34 lot 41; thence east on the north boundary of this lot, thence south on the eastern boundary of this lot to Ward Avenue. At this point, the District assumes the boundaries of the Ochre Point-Cliffs Historic District, proceeding east on Ward Avenue to Annandale Road. The District then runs east along the northern boundary of Plat 34 lot 46 to the western boundary of Plat 34 lot 47, thence north along this boundary and the northern boundary of Plat 34 lot 27 to the western boundary of Plat 34 lot 182. The District thence runs north along this boundary to Cliff Avenue and its extension, and then north to Memorial Boulevard. The District then runs east along Memorial Boulevard to Easton Bay and the beginning of Easton's Beach. It then follows the shoreline in a southerly direction; at Marine Avenue the Ochre Point-Cliffs Historic District ends, the new District continuing generally south, and finally west and north along the shoreline to the junction of Bellevue Avenue and Bailey's Beach. The District runs east on Bellevue Avenue to Coggeshall Avenue, and thence north to Coggeshall Avenue to Lakeview Avenue; thence east on Lakeview Avenue to the west boundary of Plat 38 lot 8; thence north along this boundary and east along the north boundary of this lot to the west boundary of Plat 38 lot 5, thence north along this boundary to the south boundary of Plat 38 lot 6½, thence west along this boundary, thence north along the west boundary of this lot to Rovensky Avenue. The District continues west on Rovensky to the east boundary of Plat 37 lot 82, thence north along this boundary and the eastern boundaries of Plat 37 lots 78, 83, 81, 80, and 77 to the south boundary of Plat 37 lot 19; thence west along this boundary to Coggeshall Avenue. The District proceeds north along on Coggeshall Avenue to the south boundary of Plat 37 lot 20; thence west on this boundary to the shoreline of Almy Pond; thence north along the shoreline to the north boundary of Plat 37 lot 97, thence east on this boundary and the north boundary of Plat 37 lot 49 to Coggeshall Avenue. The District continues south on Coggeshall Avenue to the south boundary of Plat 37 lot 62, thence east on this boundary and north on the east boundary of this lot and lots 69, 72, 70, and 66 to Bancroft Avenue. Proceeding west on











Newport

W

0

W

Belleve Avenue, Newport
Historic District
USGS 7.5' series, Newport Quadrangle
UTM:
A 19,308320,4594980
B 19,308200,4591280
C 19,308740,4591180
D 19,308930,4594770



Map prepared, edited, and published by the Geological Survey
Control by USC&S and USCE.
Topography by planimetric surveys 1939. Revised 1957
Hydrography compiled from USC&S charts 236 and 1210 (1957)
Polyconic projection. 1927 North American datum.
10,000-foot grid based on Rhode Island coordinate system.
1000-meter Universal Transverse Mercator grid ticks,
zone 19, shown in blue.
Red tint indicates areas in which only
landmark buildings are shown.
Revisions shown in purple compiled from aerial
photographs taken 1970. This information has
been checked.



CONTOUR INTERVAL 10 FEET
DATUM IS MEAN SEA LEVEL
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
SOUNDING SYMBOLS REPRESENT THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 5.5 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20542
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Medium-duty ——— Unimproved dirt ———
State Route ○

NEWPORT, R. I.
N4122.5—W7115.75
1957
PHOTOREVISED 1970
AMS 674 IV NE—SERIES 1915



NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Georgia	
COUNTY: Troup	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
~~Bellevue~~ **NHL**

ALTERNATE HISTORIC:
Former home of Benjamin Harvey Hill

2. LOCATION

STREET AND NUMBER:
204 Ben Hill Street

CITY OR TOWN:
LaGrange

STATE: Georgia	CODE: 13	COUNTY: Troup	CODE: 205
-------------------	-------------	------------------	--------------

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	PUBLIC ACQUISITION	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	<input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Private Residence	<input checked="" type="checkbox"/> Other (Specify)	
<input checked="" type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious	<u>Club meetings</u>	
<input checked="" type="checkbox"/> Entertainment	<input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME:
LaGrange Woman's Club Charitable Trust

STREET AND NUMBER:
204 Ben Hill Street

CITY OR TOWN:
LaGrange

STATE:
Georgia

CODE:
13

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Troup County Courthouse

STREET AND NUMBER:
116 Ridley Avenue

CITY OR TOWN:
LaGrange

STATE:
Georgia

CODE:
13

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Troup-Harris-Heard Comprehensive Survey for Ga. Historical Commission

DATE OF SURVEY: 1972 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Georgia Historical Commission

STREET AND NUMBER:
116 Mitchell St., SW

CITY OR TOWN:
Atlanta

STATE:
Georgia

CODE:
13

SEE INSTRUCTIONS

STATE: Georgia

COUNTY: Troup

FOR NPS USE ONLY

DATE:

7 DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

Bellevue, an example of the domesticated temple form used in the Greek Revival style, was built between 1853 and 1855. Ionic columns with forward projecting scrolls on the capitals support a heavy entablature and form a wide two-story portico on three sides of the house. These projecting or turned capitals here are unusual as generally they appear only at a corner of such a colonnade. On the front facade heavy decorative bracketing for a second story balcony emphasizes the main entrance and the two flanking windows. The closely spaced turned bannisters make up the balustrade of this balcony that extends only along the front facade.

The interior of Bellevue features immense hallways and outstanding plaster cornices.

Behind the house was a kitchen. Far to the rear were the slave quarters, orchards, and vegetable gardens. The kitchen which was once removed from the house, now has a serving and pantry area connecting it to the main house. A back porch has also been added.

The grounds originally covered 1200 acres and were enclosed by a stone wall and massive gates, replicas of gates at the White House and said to cost \$12,000.

SEE INSTRUCTIONS

3. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian 16th Century 18th Century 20th Century
 15th Century 17th Century 19th Century

SPECIFIC DATES (If Applicable and Known) 1853-5

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|---|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input checked="" type="checkbox"/> Other (Specify)
History |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape Architecture | <input checked="" type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | |
| <input type="checkbox"/> Conservation | | | |

STATEMENT OF SIGNIFICANCE

Bellevue, the Greek Revival style home of the powerful orator and close constitution thinker, Benjamin Harvey Hill, presently serves as the clubhouse for the LaGrange Woman's Club.

Built in two years and said to be designed by a Mr. Taylor, Bellevue is an outstanding example of the Greek Revival style. The house, superbly sited on a slight rise, was introduced by an entrance lane, now called Ben Hill Street, lined with crepe myrtle and juniper trees. Each feature of detail and design is manifested in an elegantly elaborated form. The heavy entablature above the columns and the window frames exaggerate the details and form. The scrolled bracketing above the front facade windows and the unusual turned Ionic capitals add an almost baroque quality to this classical form.

Benjamin Harvey Hill had Bellevue built for his wife, Catherine Holt, sometime between 1853 and 1855. Hill was reared in Troup County from the age of ten, attended the University of Georgia at Athens and returned to LaGrange to practice law. He was elected to the Lower House of Georgia's General Assembly in 1851; was elected a member of the State Senate in 1859; elected to Congress from the 9th District in 1875; and elected to the United States Senate in 1877. Especially noted for his oratorical abilities, Hill, a Unionist and a Fillmore supporter, debated Robert Toombs and Alexander Stephens on the issues of the 1856 presidential campaign. These well-known heated debates precipitated Stephens' duel challenge to Hill, which was refused and followed by a fiery correspondence. Hill worked hard against secession, but once secession became a reality, he supported diligently the Confederacy when original secessionists deserted. After the war, although ardently opposed to the Reconstruction Acts, Hill again altered his policies with the altered circumstances and worked once more for the Union.

Bellevue, now preserved by the LaGrange Woman's Club, serves as a meeting place as well as a memorial to one of Georgia's outstanding statesmen.

SEE INSTRUCTIONS

9. MAJOR GEOGRAPHICAL REFERENCES

Caulter, S. Martin. "Alexander H. Stephens Challenges Benjamin H. Hill to a Duel," The Georgia Historical Quarterly, Summer, 1972, Vol. LVI, No. 2.
 Dictionary of American Biography, "Benjamin Harvey Hill," pp. 25-7.
 Davidson, William H., Pine Log and Creek Revival.
 Hill, Benjamin Harvey, Jr. Benjamin Harvey Hill - His Life and Speeches.
 Hunter, Mrs. Cliff, Jr., President LaGrange Woman's Club. Presented first draft of National Register nomination form; on file at the Georgia Historical Commission.
 Smith, Clifford. History of Troup County.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY				LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES								
CORNER	LATITUDE			LONGITUDE			LATITUDE			LONGITUDE		
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	0		"	0		"	33°	02'	30"	85°	02'	24"
NE	0		"	0		"						
SE	0		"	0		"						
SW	0		"	0		"						

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 2 1/2 acres

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE: William R. Mitchell, Jr., Director, Georgia Historic Sites Survey
 ORGANIZATION: Georgia Historical Commission DATE: Aug. 16, 1972
 STREET AND NUMBER: 116 Mitchell St., SW
 CITY OR TOWN: Selma STATE: Georgia CODE: 13

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

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

National State Local

Name: Cliff Hunter
 Title: State Liaison Officer

Date: August 18, 1972

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

Cliff Hunter
 Chief, Office of Archeology and Historic Preservation

Date: _____

ATTEST:

 Keeper of The National Register

Date: _____

SEE INSTRUCTIONS

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES

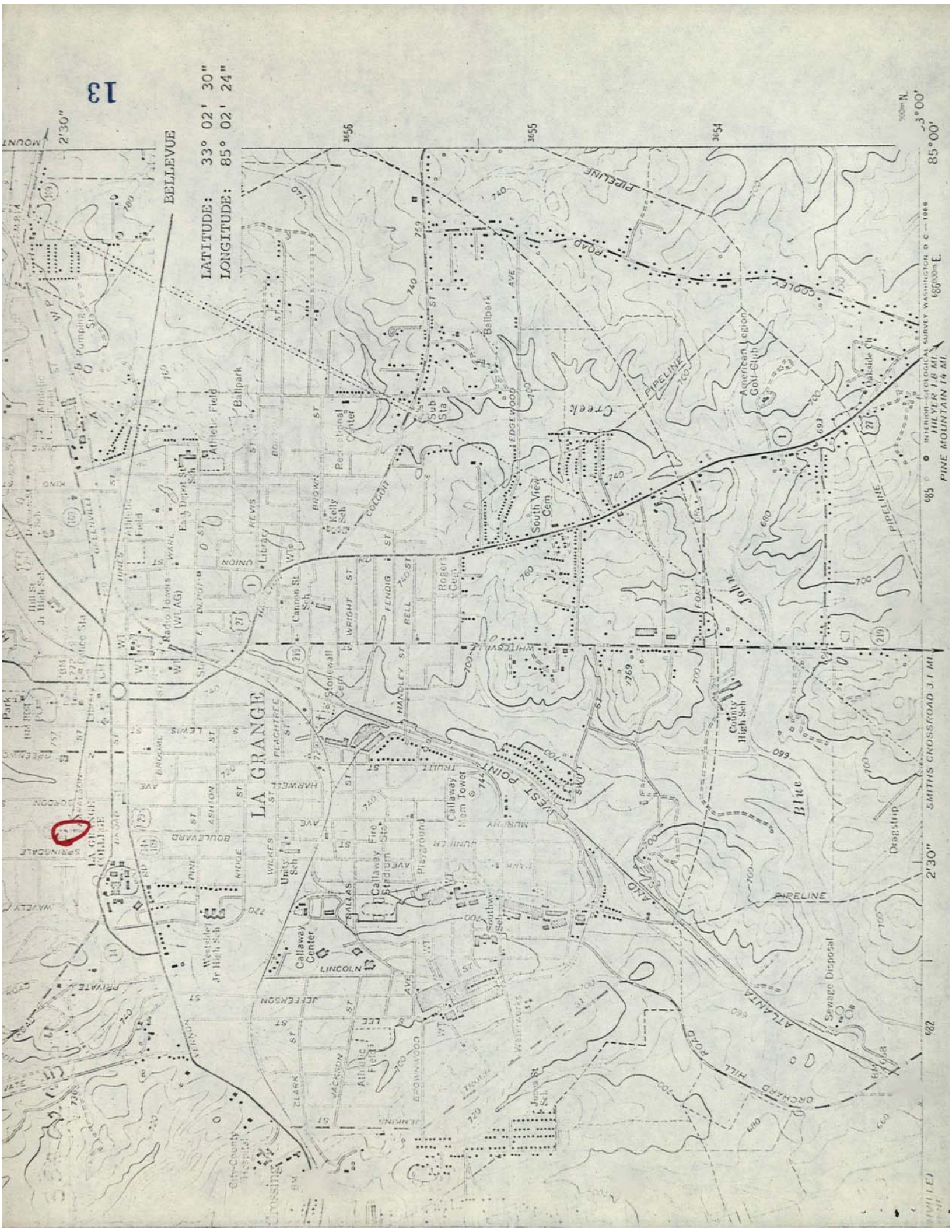
PROPERTY MAP FORM

(Type all entries - attach to or enclose with map)

DATE		Georgia	
COUNTY		Troup	
FOR NPS USE ONLY			
ENTRY NUMBER	DATE		
1. NAME			
COMMON	Bellevue		
AND/OR HISTORIC	FORMER HOME OF SENATOR BENJAMIN HARVEY HILL		
2. LOCATION			
STREET AND NUMBER	204 Ben Hill St.		
CITY OR TOWN	LaGrange		
STATE	CODE	COUNTY	CODE
Georgia	13	Troup	255
3. REFERENCE			
SOURCE	U.S. Geological Survey		
SCALE	1:24,000		
DATE	1964		
4. REQUIREMENTS			
TO BE INCLUDED ON ALL MAPS			
1. Property boundaries where required.			
2. North arrow.			
3. Latitude and longitude reference.			

SEE INSTRUCTIONS

LATITUDE: 33° 02' 30"
LONGITUDE: 85° 02' 24"



BELLEVUE

100m N
3° 00'
85° 00'
18500m E
INTERIOR-STRATIGRAPHICAL SURVEY WASHINGTON D C - 1966
HILVER 1:6 MI.
PINE MOUNTAIN 14 MI.

SMITHS CROSSROAD 3.1 MI.
2'30"

2'30"

482

SMITHS LE
LINE

Draft

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Rhode Island	
COUNTY: Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Bellevue Avenue Historic District

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
See Continuation Sheet 1

CITY OR TOWN:
Newport

STATE Rhode Island, 02810	CODE 11	COUNTY: Newport	CODE 005
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3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input type="checkbox"/> Private <input checked="" type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input checked="" type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) <input type="checkbox"/> Comments

4. OWNER OF PROPERTY

OWNER'S NAME:
Multiple ownership

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE:

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Newport City Hall

STREET AND NUMBER:
Broadway

CITY OR TOWN: STATE: CODE:
Newport Rhode Island, 02810 11

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic American Buildings Survey: Draft for Supplement

DATE OF SURVEY: 1970-1971 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Library of Congress

STREET AND NUMBER:
Independence Avenue and 1st Street, S. E.

CITY OR TOWN: STATE: CODE:
Washington District of Columbia 11

SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER

DATE

FOR NPS USE ONLY

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)-1

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

2. Location.

Beginning at the intersection of Bowery Street and Bellevue Avenue, the District runs east along Bowery Street to the eastern lot line of plat 33, lot 18, continuing south along this lot line and the eastern boundary of plat 33, lot 26, to the northern boundary of plat 33, lot 35, thence east along this boundary to the eastern boundary of plat 33, lot 35. The District continues south along the eastern boundary of plat 33, lot 35, then west along the southern boundary of this same lot to a point in line with Weld Court, thence south on Weld Court to Parker Avenue. The District then runs west on Parker Avenue to the eastern boundary of plat 34, lot 38, thence south along this boundary and the eastern boundaries of plat 34, lots 39, 55 and 56, and plat 36, lots 71, 72, 13, 15 and 16, to Leroy Avenue. The District then runs east on Leroy Avenue to the western boundary of plat 36, lot 24, then south on this boundary to the southern boundary of plat 36, lot 24. The District continues east along the southern boundaries of plat 36, lots 24 and 23, to Lawrence Avenue, thence south on Lawrence Avenue to Shepard Avenue, and west on Shepard Avenue to the eastern lot line of plat 36, lot 38. The District continues south along the eastern boundaries of plat 36, lots 38, 47, 55 and 127, to Marine Avenue, thence east along Marine Avenue to the ocean. The District follows the shoreline south, west and east to the point where Bellevue Avenue meets the sea east of Failey's Beach. The District then runs east on Bellevue Avenue to Coggeshall Avenue and north on Coggeshall Avenue to the northern boundary of plat 38, lot 76, thence east along this boundary to the western boundary of plat 38, lot 38, thence north and east along the boundary of plat 38, lot 38, to Ledge Road. The District continues north on Ledge Road to Lakeview Avenue, east on Lakeview Avenue to the western lot line of plat 37, lot 8, and north along this lot line and the western boundaries of plat 37, lots 5 and 4, to Rovensky Avenue. The District then continues north along the western boundaries of plat 37, lots 28 and 19, then east along the northern boundary of plat 37, lot 19 to the western boundary of plat 37, lot 17, north and west along the western and southern boundaries of plat 37, lot 17, to Coggeshall Avenue, north on Coggeshall Avenue to the northern boundary of plat 37, lot 17, east along this boundary to the western boundary of plat 37, lot 14, and then north along this line and the western boundary of plat 37, lot 71, to Bancroft Avenue. The District then runs west on Bancroft Avenue to Coggeshall Avenue, north on Coggeshall Avenue to the northern boundary of plat 37, lot 4, then east along this boundary to the western lot line of plat 37, lot 2, and then north along this lot line and the western boundaries of plat 37, lots 44 & 118, pl. 36 to the southern boundary of plat 36, lot 56, and then west along this line to Coggeshall Avenue. The District then runs north on Coggeshall Avenue to Victoria Avenue, east on Victoria Avenue and then north along the western boundaries of plat 36, lots 109 and 39, to Shepard Avenue, thence west on Shepard

(See Continuation Sheet 2.)

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet) - 2

STATE	Rhode Island	
COUNTY	Newport	
FOR NPS USE ONLY		
ENTRY NUMBER		DATE

(Number all entries)

2. Location.

Avenue to Coggeshall Avenue and north on Coggeshall Avenue to Howe Avenue. The District then runs east on Howe Avenue to the western boundary of plat 36, lot 83, and north along this boundary to the southern boundary of plat 36, lot 11, and thence west along this boundary to Spring Street. The District then runs north on Spring Street to Webster Street, east on Webster Street to the western boundary of plat 36, lot 8, and then north along this boundary and the western boundaries of plat 36, lots 7 and 5, and plat 35, lots 96 and 275, to Dixon Street. The District then runs west on Dixon Street to Spring Street, north on Spring Street to the northern boundary of plat 35, lot 22, then along the northern, western and eastern boundaries of this lot to Bellevue Court, east on Bellevue Court to the western boundary of plat 35, lot 23, north along this boundary to the northern boundary of plat 35, lot 23, thence east along this boundary and the northern boundary of plat 35, lot 24 $\frac{1}{2}$, to the western boundary of plat 35, lot 24, thence north along this line to Perry Street. The District continues west on Perry Street to the western boundaries of plat 33, lots 25 and 19, thence north on these lines to Bowery Street and east on Bowery Street to the starting-point.

7. Description.

Soleil was built as a simple but formal French manoir of modest dimensions. These are what one still sees today, for there was little building or change during the depression or war years. There have been losses through fire or demolition, and in the last decades two shopping-centres have destroyed the linear integrity of Bellevue Avenue at its beginning north of the District, while some modern, mongrel structures for institutional or apartment uses have been built in the District itself; but neither the losses nor the replacements, so far, erode too seriously the over-all District, all of whose properties are described in an inventory and shown on a map accompanying this nomination.

(See Continuation Sheet 3)

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet) - 13

STATE	
Rhode Island	
COUNTY	
Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

8. Significance.

nists on their way to Bailey's beach or the Casino and the setting for their pleasant and somewhat ritualistic afternoon drives to take the air in handsome open carriages while displaying prize horseflesh and the most delicate of feminine flesh, apparel and parasols -- friends and guarded enemies always bowing and smiling to each other. In time, this famous parade of conspicuous grace went out of style, and the place of the smartly-travelling victoria or barouche has been taken by the slow-moving sedan or bus of the modern sightseer, for the avenue is still an important and rewarding sight -- surely one of the most famous streets of America and, of these, an exceptionally intact one.

Along its eastern side (where some properties run back to cliffs above the ocean) and its western one is a parade of architecture not generally to be equalled elsewhere in this country, showing the full run of stylistic forms in which the finer and larger American residences were encased over a more than seventy-five-year period, and five of the most imposing of these (The Elms, Chateau sur-Mer, Marble House, Rosecliff and Belcourt) are now opened to the public. Excepting these last-mentioned, most other houses along the avenue remain in private ownership and occupation (although some have been converted internally to apartments or condominiums), and the original aspect and serenity of this famous Historic District is thus far preserved.

10. Geographical Data: UTM Coordinates

19 . 307150 . 4594550	19 . 307770 . 4592910
19 . 307400 . 4594490	19 . 307650 . 4591090
19 . 307440 . 4593530	19 . 306700 . 4591120
19 . 307700 . 4593560	19 . 307090 . 4593070
19 . 307730 . 4593380	19 . 306930 . 4594250
19 . 307410 . 4593340	19 . 307110 . 4594270
19 . 307450 . 4592960	

7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

Presenting their façades along a block-long length of Bellevue Avenue's east side running south from Memorial Boulevard are McKim, Mead and White's Newport Casino of 1880-1881 (already listed independently on the National Register) and three other buildings which flank it (one to the north and two to the south) and are of height comparable to it. One of these pre-dates the Casino and may somewhat have influenced its frontal proportions and design, while the remaining two structures were built about ten and twenty years, respectively, after the Casino. All four were designed with shop-fronts--intended to house a fashionable shopping row, as they still do--on the street level and offices, storerooms etc. above, except the Casino, which there has reception rooms. From north to south, these several buildings are:

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet) -2

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

7. Description.

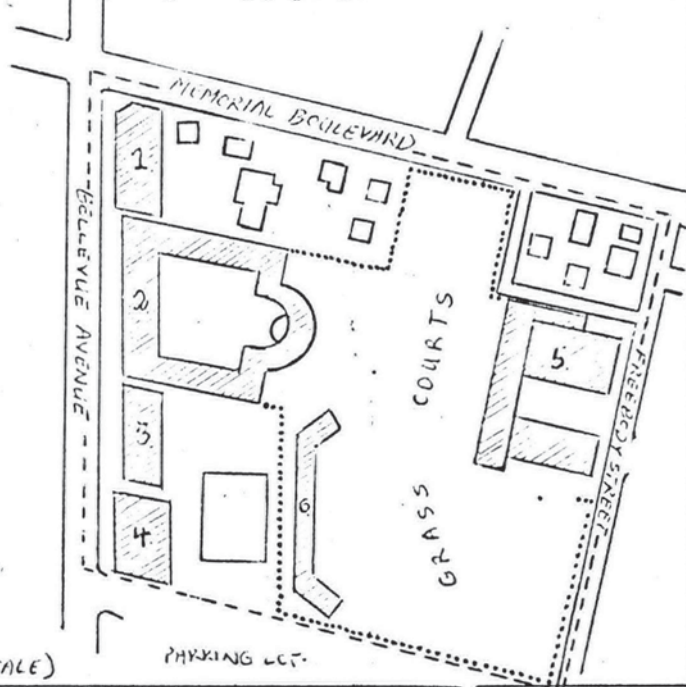
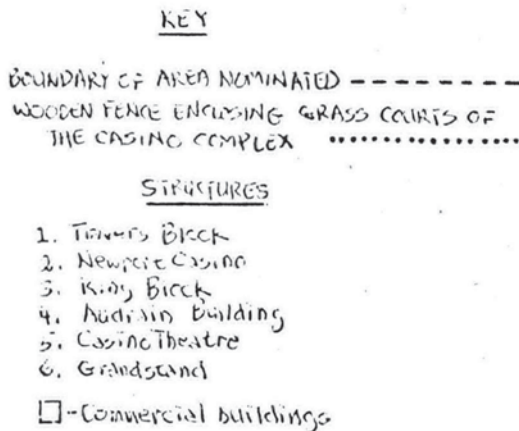
stories, with copper-sheathed spandrels containing raised decoration at the second-floor line. Buff brick walls on the side and rear have limestone trim. A roof balustrade with statuary does not survive, and the interiors have been remodelled for changing commercial uses. The exteriors survive in excellent and unaltered condition.

The district here nominated has the following as its boundaries: Memorial Boulevard on the north, a parking-lot abutting on the south, Freebody Street on the east, Bellevue Avenue on the west. It includes all buildings within the area just defined (although some are minor and/or modern commercial buildings not meriting description); it includes also the grass courts between the Casino and the Casino Theatre, both of which structures are already entered on the National Register; these grass courts are a part of the original planning of the Casino and Theatre complex.

It should be noted that on the week-end of November 4-5, 1972, the Travers Block was victim of a fire which seriously, but not irreparably, damaged the roof and the two upper floors. It is not yet known if restoration will be undertaken, but such a step has been immediately and vigorously promoted by a variety of interested individuals and organizations--local, state and national.

9. Major Bibliographical References.

The Newport Mercury, December 10, 1892, p. 1; May 10, 1893, p. 1.
Newport Journal and Weekly News, February 28, 1903, p. 5.



(NOT TO SCALE)

PARKING LOT

Casino Block

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

<input type="checkbox"/> Pre-Columbian	<input type="checkbox"/> 16th Century	<input type="checkbox"/> 18th Century	<input checked="" type="checkbox"/> 20th Century
<input type="checkbox"/> 15th Century	<input type="checkbox"/> 17th Century	<input checked="" type="checkbox"/> 19th Century	

SPECIFIC DATE(S) (If Applicable and Known) 1870-1903

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

<input type="checkbox"/> Aboriginal	<input type="checkbox"/> Education	<input type="checkbox"/> Political	<input checked="" type="checkbox"/> Urban Planning
<input type="checkbox"/> Prehistoric	<input type="checkbox"/> Engineering	<input type="checkbox"/> Religion/Philosophy	<input checked="" type="checkbox"/> Other (Specify)
<input type="checkbox"/> Historic	<input type="checkbox"/> Industry	<input type="checkbox"/> Science	Sports
<input type="checkbox"/> Agriculture	<input type="checkbox"/> Invention	<input type="checkbox"/> Sculpture	_____
<input checked="" type="checkbox"/> Architecture	<input type="checkbox"/> Landscape	<input type="checkbox"/> Social/Humanitarian	_____
<input type="checkbox"/> Art	<input type="checkbox"/> Architecture	<input type="checkbox"/> Theater	_____
<input checked="" type="checkbox"/> Commerce	<input type="checkbox"/> Literature	<input type="checkbox"/> Transportation	_____
<input type="checkbox"/> Communications	<input type="checkbox"/> Military		
<input type="checkbox"/> Conservation	<input type="checkbox"/> Music		

Bellevue Ave Hist Dist.

SEE INSTRUCTIONS

STATEMENT OF SIGNIFICANCE

Each of the buildings described has its own noticeable merits: The Travers Block of the early 1870's was an important beginning to northern Bellevue Avenue's primacy as a summer shopping center and--with its strongly-articulated half-timber façades--is similar to Richard Hunt's domestic work of this same period in Newport. It is an interesting and well-preserved example of his early style. Dating from 1880-1881, the Casino is a well known example of the "Shingle Style" work of the prominent architects McKim, Mead & White, and it is already on the National Register. The King Block, with its quiet façade and varied treatment of gables, is a dignified and restrained solution to commercial building problems in the late 19th century. The Audrain Building is a handsome piece of early 20th-century architecture, combining a thorough understanding of revival ornamental forms with the demand for open, glassy shop-fronts--characteristic of the best commercial architecture of its time.

The special significance of these four buildings, however, lies in their combination to form a particularly distinguished commercial street, the east side of Bellevue Avenue, beginning at Memorial Boulevard and running south. The development of the street began at the north with the building of the Travers Block in 1870-1871. The next building, and next in date, is the Newport Casino; the largest of the four and historically the best known, it was not only a commercial building but also a social center for the summer colony. Next chronologically and geographically comes the King Block, and the Audrain Building is the southern anchor of the group. The four buildings maintain a long street line and are basically related in scale and massing. They are also related in their use of richly-textured surfaces which at the same time allows great variety and liveliness. Without matching, the buildings complement each other in a particularly urbane way, forming an ensemble which should be preserved.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Downing, Antoinette F., and Scully, Vincent J., Jr.: The Architectural Heritage of Newport, Rhode Island, 1640-1915 (Cambridge, Massachusetts, 1952), pp. 138, 149-150.

Schuyler, Montgomery: The Works of the Late Richard M. Hunt (in "The Architectural Record," Vol. 5. New York, 1895), pp. 97-180.

Newport Mercury, November 12, 1870, p. 2.

Scully, Vincent J., Jr.: The Shingle Style (New Haven, Connecticut, 1955), pp. 131-132.

(See Continuation Sheet 2)

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R		LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES				
CORNER	LATITUDE		LONGITUDE		LATITUDE		LONGITUDE		
	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds	Degrees	Minutes	Seconds
NW	41°	29'	0.02N	71°	18'	33.0W			
NE	41°	29'	0.02N	71°	18'	23.0W			
SE	41°	28'	53.0N	71°	18'	23.0W			
SW	41°	28'	53.0N	71°	18'	33.0W			

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Eight

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE
STATE:	CODE	COUNTY:	CODE

11. FORM PREPARED BY

NAME AND TITLE: Osmund R. Overby, Supervisor, H. A. B. S. Newport Project
Richard B. Harrington, Consultant

ORGANIZATION: Rhode Island Historical Preservation Commission DATE: November 17, '72

STREET AND NUMBER: John Brown House, 52 Power Street

CITY OR TOWN: Providence STATE: Rhode Island, 02906 CODE: 44

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

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

National State Local

Name _____

Title _____

Date _____

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

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

SEE INSTRUCTIONS

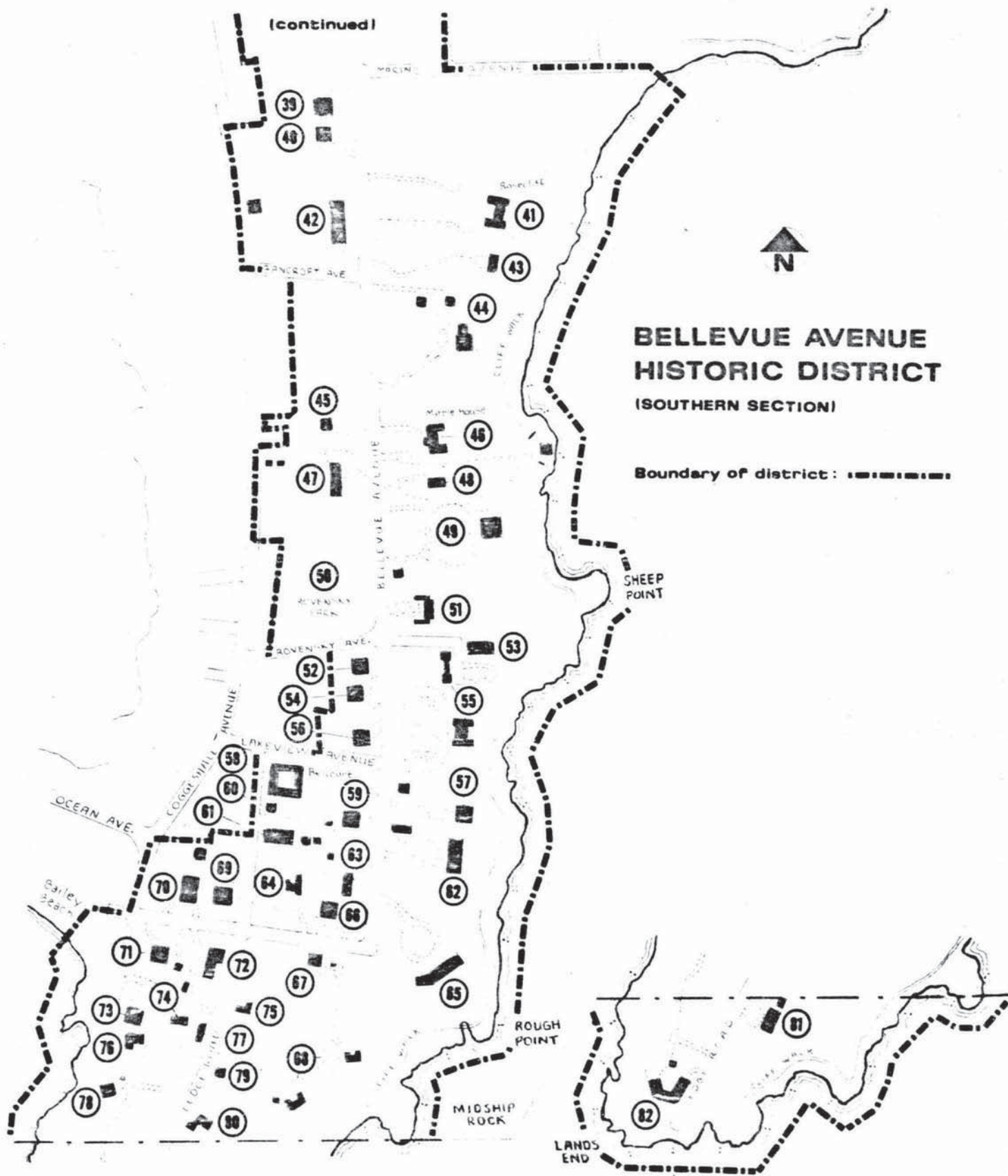


GEOGRAPHICAL COORDINATES

	Latitude			Longitude			
NW	41°	29'	0.02"	N	71°	18' 33.0"	W
NE	41°	29'	0.02"	N	71°	18' 23.0"	W
SE	41°	28'	53.0"	N	71°	18' 23.0"	W
SW	41°	28'	53.0"	N	71°	18' 33.0"	W

Bellew Ave - Casino

Use for property location
See maps for boundaries



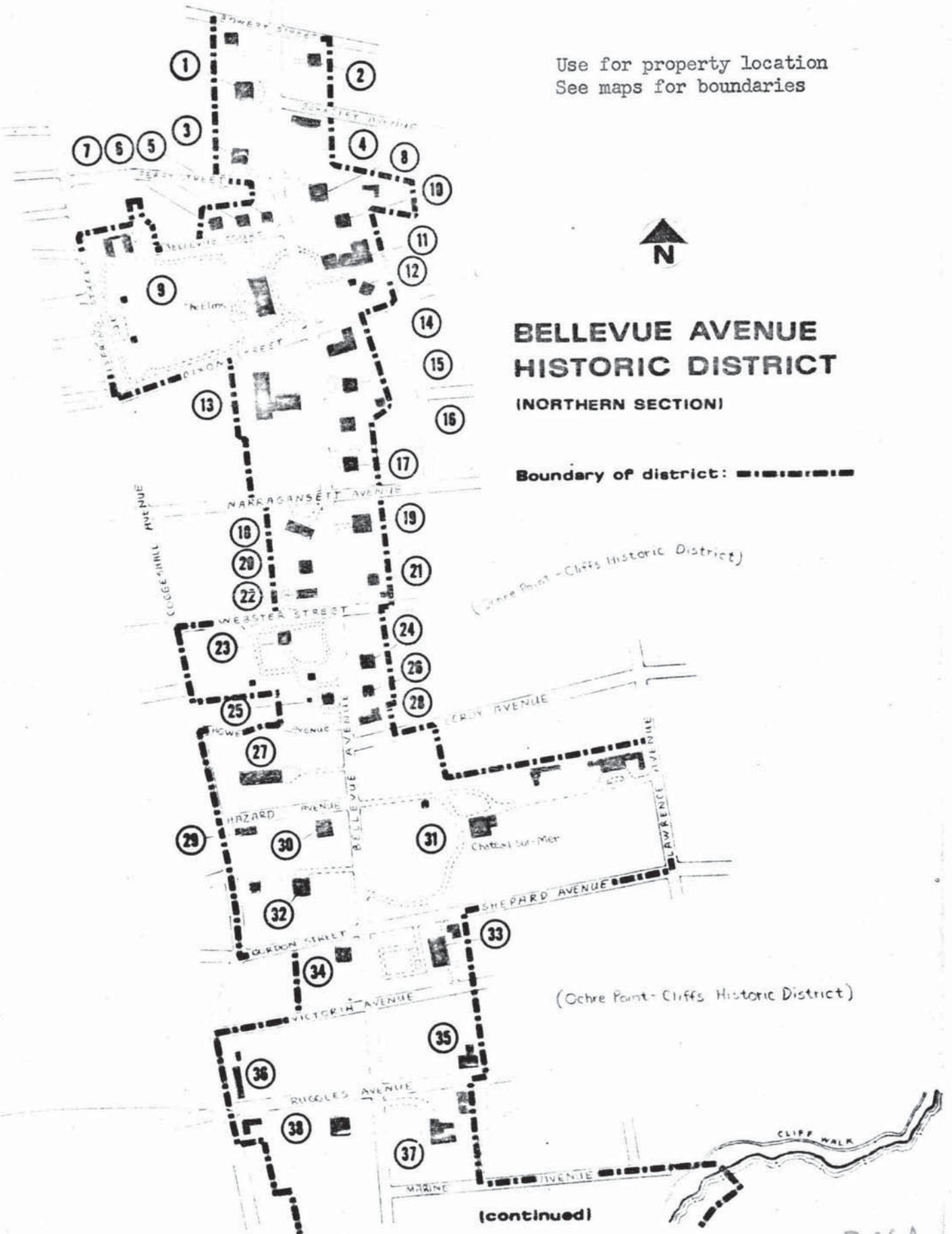
Use for property location
See maps for boundaries



BELLEVUE AVENUE HISTORIC DISTRICT

(NORTHERN SECTION)

Boundary of district: - - - - -



Use for property Location
See maps for boundaries



(Bellevue Ave N.H.L.)
**OCHRE POINT-CLIFFS
HISTORIC DISTRICT**

(SOUTHERN SECTION)

Boundary of district: - - - - -



not drawn to scale

entered NR May 17, 1973

Form 10-300
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Rhode Island	
COUNTY: Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Kingscote

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
North-west corner of Bellevue Avenue and Bowery Street

CITY OR TOWN:
Newport

STATE: Rhode Island, 02840 CODE: 44 COUNTY: Newport CODE: 005

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input checked="" type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ <input type="checkbox"/> Comments _____ _____ _____

4. OWNER OF PROPERTY

OWNER'S NAME:
Mrs. Anthony Rives, Estate of

STREET AND NUMBER:
Kingscote, Bellevue Avenue

CITY OR TOWN:
Newport

STATE:
Rhode Island, 02840

CODE:
44

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC:
Newport City Hall

STREET AND NUMBER:
Broadway

CITY OR TOWN:
Newport

STATE:
Rhode Island, 02840

CODE:
44

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic American Buildings Survey

DATE OF SURVEY: 1959, 1969 Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Library of Congress

STREET AND NUMBER:
Independence Avenue and 1st Street, S. E.

CITY OR TOWN:
Washington

STATE:
District of Columbia

CODE:
11

SEE INSTRUCTIONS

STATE:

COUNTY:

FOR NPS USE ONLY

ENTRY NUMBER

DATE

7. DESCRIPTION

CONDITION	(Check One)					
	<input checked="" type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input checked="" type="checkbox"/> Altered	<input type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

Kingscote is a Victorian cottage orné designed in 1839 by Richard Upjohn as a summer residence for George Noble Jones of Savannah, Georgia; it was completed by 1841. Set in the centre of a broad, flat lawn among large trees, the house is a timber-framed structure upon a low foundation of smooth, coursed granite, and its brick-filled walls are faced with horizontal matched boarding painted stone-grey; trim is accented in red and black; roof covering is of red slate. Picturesque and romantic variety of form was wanted, and so (except that the main entrance is centred) the building is irregular in plan, in its elemental masses and their height. It is in one part of one-and-a-half storeys, in another of two-and-a-half, and there is much variation in type and size among roof forms, gables, dormers and porches. The house as originally planned was not intended to be a large one, and although enlargement (which will be described later) took place in 1880-1881 it still appears small in scale, and quaint.

The main front faces south, and the wide Tudor-arched front doorway, flanked by two narrow windows of stained glass, is in a partially-recessed porch with a concave shed roof and sawn wooden pendants along its cornice. The portion of the house containing this entrance and other parts to its left (or west) is of one-and-a-half storeys, gabled and cross-gabled, with gabled dormers. Here the steep gables have deep, shading eaves with bargeboards of curving sawn openwork and surmounting pinnacles. First-floor windows have eared Tudor drip-moulds, and there is a small, rectangular one-storey bay-window capped by machicolation to the left of the entrance porch and beneath a prominent gable.

The block to the right of the entrance is, however, of two-and-one-half storeys in height beneath a hipped roof with hipped dormers on one side and, again, generously-projecting eaves (which have lost their sawn, cusped pendants). The south end of this block forms a semi-hexagonal bay while the north end has a smaller rectangular one, and its east side--of four regularly-spaced bays--forms the Bellevue Avenue façade of the house and has a one-storey porch with slim posts of wood, executed as moulded clustered columns, supporting a concave roof with eaves pendants. In this block, all windows except the dormers have drip-moulds.

The above parts form the main portion of the house and, excepting the plain rhythm of the Bellevue Avenue front, exhibit a complex and visually lively play of asymmetry subtly achieving balance. The shadowy void of the recessed porch together with the variety of the lower, western part of the house, with its gables, dormers, densely-latticed casement windows and profuse, lace-like trim, combine to hold their own in weight against the higher, larger, plainer eastern mass, with its more formal tall, large-paned casement (and, in the porch, sliding) windows. The tall, slender chimneys in numerous locations play their part, too, as accents. Domestic offices form a long, sumbling, gabled, storey-and-a-half wing running off, with various jogs and recessions, to the

(See Continuation Sheet 1.)

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet) -1

STATE	
Rhode Island	
COUNTY	
Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

7. Description.

north-west of the house, and this has its full complement of dormers, lattices, bargeboards, pendants and pinnacles.

In 1880-1881 the house was enlarged for the King family, who had acquired it in 1864. Undertaken by the firm of McKim, Mead & White, and chiefly to provide a sizeable new dining-room, this enlargement was accomplished by moving the service wing a distance to the north-west and inserting between it and the main house a three-storey, squarish block covered by grey shingling and a hipped roof, whose first floor contains the dining-room. In roofline, scale, similarity of trim etc., it was made, as much as possible, to harmonise with and not overpower the delicacy of the old "cottage."

Entering through the Tudor-arched, double-leafed front door, one is in a vestibule area set off from the nearly-square stair-hall by three open pointed arches on attenuated clustered columns of moulded wood. Trimmed in dark wood, the hall has a dado whose shallow panels are of cusped, pointed-arch form, and its ceiling is wood-panelled. The stair rises along the north and west walls and has a ramped moulded handrail carried on slim turned balusters which runs up from a heavy, round, turned newel; stair-ends are ornamented by carving. Window and door trim here, as elsewhere on the interior, consists of drip-moulds. To the right of the hall lie the two drawing-rooms which fill the eastern block of the house. They are connected with each other by a wide four-centred archway with sliding doors, and this shape is echoed by the enframement of an alcove in the north bay. Both rooms having floor-length sliding windows opening onto the east porch. The mantel in the south drawing-room is the original one, of polished dark wood with carving of Gothic inspiration, and encloses an arched hearth-opening bordered in moulded brick and backed by herringbone brickwork. A twin mantel in the north drawing-room was removed c. 1888 to allow substitution of an elaborate one of statuary marble in Rococo Revival design brought from a New York town house of King relatives which was being demolished: as that house and its mantel dated from 1840 they were contemporaneous with Kingscote. A study (formerly a downstairs bedroom) fills the south-west corner of the first floor and has the small machicolated bay-window seen left of the entrance. To its north, and projecting westerly, is the library (the old dining-room), which has early painted glass filling the transoms of its four-part western window. There is a small "north library" (probably the original library) beyond the wall which backs the start of the main staircase.

From the north-west corner of the original house a hallway area runs north within, and giving access to, the enlargement of 1880-1881. This passage is panelled in dark wood on its east side, but its north end is opened by large windows which have transoms showing dahlia-flower motifs in stained glass; these flowers are also shown in relief on the brass wall-sconces lighting this passage which Stanford White and his partners

(See Continuation Sheet 2.)

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)-2

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

7. Description.

created as a prelude to the magnificent new dining-room to its west. Hallway and dining-room are divided by an ornamental (and completely removable) long screen-wall and double-leafed doorway of wooden turned spindles, lattices and carved open work. The dining-room itself is a large oblong with a three-windowed bay slightly extruded at its south-west corner. Walls are panelled to plate-rail height, which matches the height of the hall screen, and there is a built-in sideboard on the north one. At this level a moulding runs continuously in a designedly unifying way around the room; above it, north and south walls are covered by a "paving" of thin rectangular cork strips, as is the ceiling of understated compartments. The west wall, the great decorative feature of the room, is quite different. Here there is a large hearth surrounded to moulding-height by a plain, wide, flat band of tawny, grey-veined marble; above the moulding the chimney-breast is faced with small squares of creamy Tiffany tiles. On either side of the fireplace, small squares of Tiffany glass, white with some of blue, form shimmering, translucent "window-walls," and this glass borders the large plate-glass panes of the windows in the corner bay, where again there are transoms with dahlias in stained glass. Smokey and nearly Tiffany glass has also been used for the shades of the wall sconces. This décor, innovative in its day, was nevertheless handled so as to be a transition and not a jolt from the older part of the house.

In the original structure the general lay-out of rooms on the second floor follows that of the first floor, with the exception that chambers are smaller, because beside and between them are inserted--unusual for 1839-1841--large clothes- and linen-closets. Trim here is like that downstairs, but simpler and often painted rather than stained or varnished; however, the upper hall's ceiling has polygonal compartmentation defined by slim, dark-stained mouldings. There are two small rooms here of particular interest. The first is over the downstairs vestibule area and has a large southern window; this was originally an aviary--probably also including greenery--and through large French doors from the hall the birds could be observed (it is now a bathroom, and the doors contain frosted glass). To its right, over the present study, is the old school-room, which is not large. It has a southern dormer with latticed, Gothic-pointed casements; flanking this dormer on the inside are two cupboards or bookcases each enclosed on two sides by glazing matching that of the dormer. Upper rooms in the 1880-1881 addition display simple moulded door trim with corner blocks and interesting tinted wooden mantels which McKim, Mead & White seem to have adapted from William Morris.

On the somewhat sheltered and simply-landscaped grounds (chiefly lawn, large old trees including red Japanese maples, a weeping willow, some shrubberies), there is also a one-and-one-half-storey clapboarded stable of mid-Victorian style with dormers having sawn, curving barge-boards. House and grounds are impeccably maintained. The house is occu-

(See Continuation Sheet 3.)

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)-3

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

7. Description.

nied, and the decoration and contents present an excellent picture of XIX-Century life and prosperous taste at a time before ostentation had displaced comfort.

8. Significance.

Kingscote even has an interesting "genealogy." In 1835 Upjohn designed a large Gothic villa in stone, in Maine, for Robert H. Gardiner-- perhaps his first residential essay in that style. Gardiner's son-in-law was George Noble Jones, of a prominent Georgia plantation family. Such Southerners were among the first to discover Newport's summer charms, and Jones in turn chose Upjohn to build a house for him there. In Newport, the Joneses apparently had a very friendly connection with the locally long-established King family, who had descent from the city's early benefactor, Abraham Redwood. Liking what Upjohn had done for Jones in 1839, Edward King called upon that architect to design for him in 1845, on a large property west of Kingscote, an imposing house in "Italian villa" style which still stands there and is famous.

Once the Civil War had erupted, the Joneses were unable to use their summer home, though the Kings apparently watched over the property for them. During the war arrangements were somehow concluded for its sale to William Henry King in 1864, when it received its present name. He had been engaged in the China trade, which will account for many of the furnishings and ornaments seen in the house. (It^{is} worth noting, in passing, that later Georgia Joneses have not forgotten the house and have come north to visit it: it was they who informed of the aviary.) In this century Kingscote descended to Mrs. E. Maitland Armstrong, born Gwendolen King, who resided there until her death in 1968 and made its preservation a great object of her life. In 1949 she was obliged to do battle with the City of Newport, which in one of its more misguided moments wanted to condemn the property and build there a modern high school which would have destroyed not only Kingscote but the entire remaining ambience, including the Newport Casino complex and other nearby properties of architectural distinction. Fortunately the municipality was prevented from accomplishing this intention. Kingscote is now owned and occupied by Mrs. Armstrong's daughter, Mrs. Anthony Rives, who returned to the house in order to continue giving it the great care that it has always had.

Note: Mrs. Rives died suddenly on October 23, 1972. Under the terms of her will, the Kingscote property is devised to The Preservation Society of Newport County, which will in future maintain and operate it as a house-museum.

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- | | | | |
|--|---------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century | <input type="checkbox"/> 17th Century | <input checked="" type="checkbox"/> 19th Century | |

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--------------------------------------|---|--|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Phi- | <input type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | losophy | _____ |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Science | _____ |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape | <input type="checkbox"/> Sculpture | _____ |
| <input type="checkbox"/> Art | Architecture | <input type="checkbox"/> Social/Human- | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Literature | itarian | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Military | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Music | <input type="checkbox"/> Transportation | _____ |

STATEMENT OF SIGNIFICANCE

Kingscote's importance and significance are considerable and varied. It was designed as a summer retreat, for which a "rustick Gothick" style had been considered appropriate as far back as the gaze-bos and tea-houses in XVIII-Century English gardens. An early advocate of this style here was Alexander Jackson Davis, who used it to provide freedom of plan and ventilation and "un-rigid," non-academic exterior forms for country and summer houses. His thinking was contagious to Richard Upjohn (1802-1878), Kingscote's architect--who already had an interest in asymmetrical planning and the Gothic style--and was promoted well past mid-century by A. J. Downing and Calvert Vaux.

Kingscote exhibits the newly-desired picturesqueness and romanticism of form and the concomitant freedom of planning in an immediately understandable and visually interesting way. It is small-scale; it is full of variety; it has a playful asymmetry; it has ever-changing light and shadow within its porches, its overhangs, its corners, even its rooms. It is a landmark of its generation and style and of American architecture as a whole.

Its intrinsic value is enhanced by the fact that it was designed by the famous Richard Upjohn: a number of his drawings for this house are at the Avery Library of Columbia University. He practised from the 1830's to the 1870's and was a prime promoter of the Gothic Revival, though designing more churches than residences in that style, and he was founder of the American Institute of Architects. Because of its Gothic style, its location and state of preservation, Kingscote fills an important place in Newport's impressive sequence of dwellings exhibiting the full variety of architectural treatments prevailing from

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Andrews, Wayne: Architecture, Ambition and Americans (New York, 1955), p. 126.
 Downing, Antoinette F., and Scully, Vincent J., Jr.: The Architectural Heritage of Newport, Rhode Island, 1640-1915 (Cambridge, Massachusetts, 1952), pp. 122-123, 150-151.
 Hitchcock, Henry-Russell, Jr.: Rhode Island Architecture (Providence, Rhode Island, 1939), pp. 48, 58.

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	0 0 0	0 0 0		41° 28' 53.94" N	71° 18' 34.69" W	
NE	0 0 0	0 0 0				
SE	0 0 0	0 0 0				
SW	0 0 0	0 0 0				

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Not more than one acre.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE:
 Richard B. Harrington, Consultant

ORGANIZATION: Rhode Island Historical Preservation Commission

DATE: August 22, 1972

STREET AND NUMBER:
 John Brown House, 52 Power Street

CITY OR TOWN: Providence

STATE: Rhode Island, 02906

CODE: 114

12. STATE LIAISON OFFICER CERTIFICATION

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

National State Local

Name _____

Title _____

Date _____

NATIONAL REGISTER VERIFICATION

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

 Chief, Office of Archeology and Historic Preservation

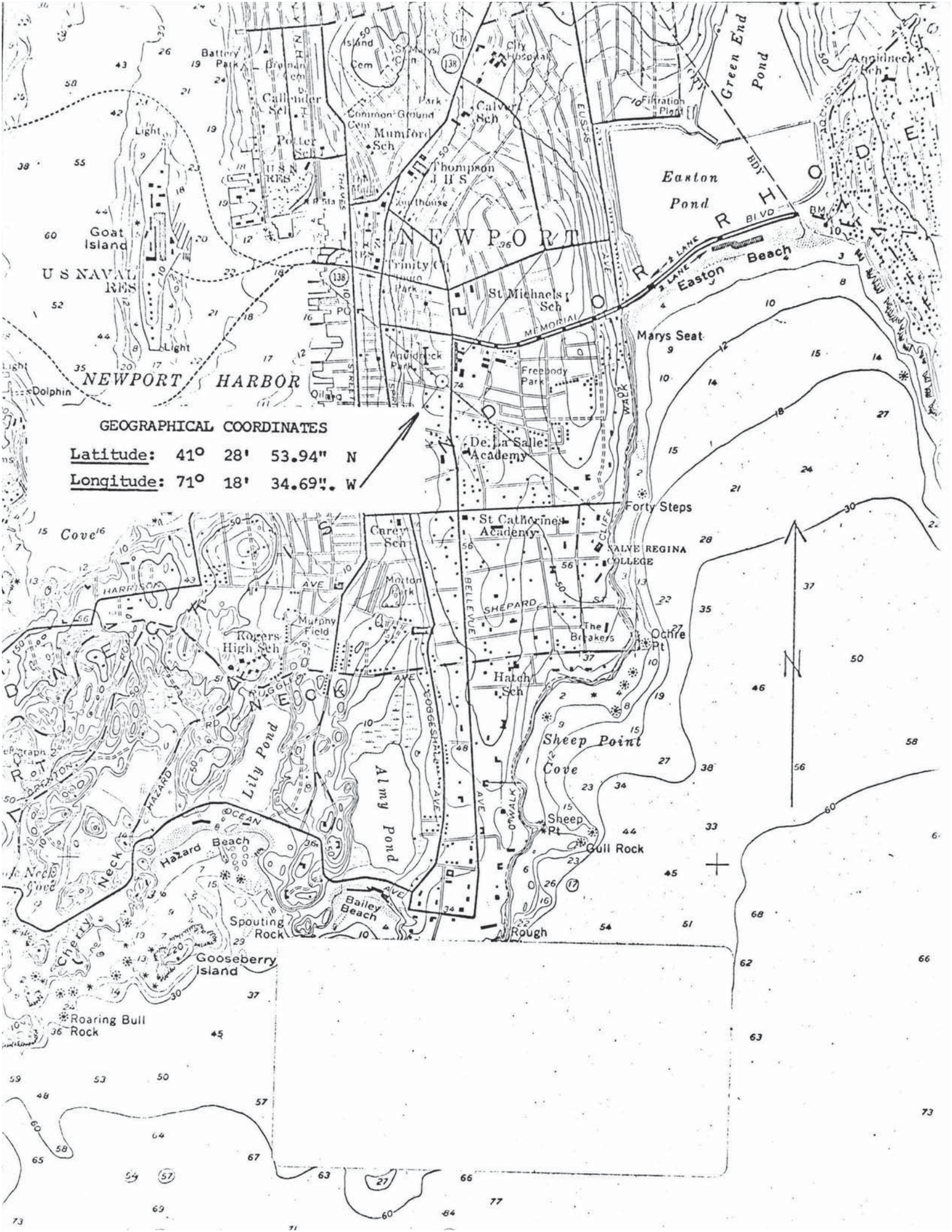
Date _____

ATTEST:

 Keeper of The National Register

Date _____

SEE INSTRUCTIONS



GEOGRAPHICAL COORDINATES

Latitude: 41° 28' 53.94" N

Longitude: 71° 18' 34.69" W

entered March 18, 1975

Form 10-300
(July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE: Rhode Island	
COUNTY: Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

1. NAME

COMMON:
Ochre Point-Cliffs Historic District

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
See Continuation Sheet 1

CITY OR TOWN:
Newport

STATE: Rhode Island, 02840 CODE: 44 COUNTY: Newport CODE: 005

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input checked="" type="checkbox"/> District <input type="checkbox"/> Building <input type="checkbox"/> Site <input type="checkbox"/> Structure <input type="checkbox"/> Object	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress
PRESENT USE (Check One or More as Appropriate)			
<input type="checkbox"/> Agricultural <input type="checkbox"/> Commercial <input checked="" type="checkbox"/> Educational <input type="checkbox"/> Entertainment	<input type="checkbox"/> Government <input type="checkbox"/> Industrial <input type="checkbox"/> Military <input checked="" type="checkbox"/> Museum	<input type="checkbox"/> Park <input checked="" type="checkbox"/> Private Residence <input type="checkbox"/> Religious <input type="checkbox"/> Scientific	<input type="checkbox"/> Transportation <input type="checkbox"/> Other (Specify) _____ _____ _____

4. OWNER OF PROPERTY

OWNER'S NAME:
Multiple ownership

STREET AND NUMBER:

CITY OR TOWN: STATE: CODE:

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
Newport City Hall

STREET AND NUMBER:
Broadway

CITY OR TOWN: STATE: Rhode Island, 02840 CODE: 44

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Historic American Buildings Survey: Draft Supplement

DATE OF SURVEY: Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Library of Congress

STREET AND NUMBER:
Independence Avenue and 1st Street, S. E.

CITY OR TOWN: STATE: District of Columbia CODE: 11

SEE INSTRUCTIONS

STATE:

COUNTY:

ENTRY NUMBER

DATE

FOR NPS USE ONLY

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)-1

STATE Rhode Island	
COUNTY Newport	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE

(Number all entries)

2. Location.

Beginning at the intersection of Memorial Boulevard and Cliff Avenue, the District boundary runs east along Memorial Boulevard to Easton Bay and the beginning of Easton Beach. The boundary then follows the shoreline south to where Marine Avenue approaches the water. The boundary then runs west along Marine Avenue to the western boundary of plat 36, lot 53, north along this boundary to Ruggles Avenue, east along Ruggles Avenue to the eastern boundary of plat 36, lot 17, and then north along this boundary and the eastern boundary of plat 36, lot 38, to Shepard Avenue. The District boundary then runs east along Shepard Avenue to Lawrence Avenue and north on Lawrence Avenue to the southern boundary of plat 36, lot 23, then west along this boundary and the southern boundary of plat 36, lot 24, to the western boundary of this same lot and north along this boundary to Leroy Avenue. The District boundary continues west on Leroy Avenue to the eastern boundary of plat 36, lot 16, and continues north along this boundary and the eastern boundaries of plat 36, lots 15, 13, 72 and 71 the western boundary of plat 34, lot 54, to the northern boundary of plat 34, lot 54. The District continues east along this boundary to Clay Street, north on Clay Street to Ward Avenue and east on Ward Avenue to Annandale Road. The District boundary then runs along the northern boundary of plat 34, lot 16, to the western boundary of plat 34, lot 17, then north along this boundary to the northern boundary of plat 34, lot 17, and east along this boundary and the northern boundary of plat 34, lot 27, to the western boundary of plat 34, lot 182. The District boundary then runs north along this boundary to Cliff Avenue and its extension, and then north to Memorial Boulevard.

7. Description.

ervation; the remaining houses are still occupied as private summer residences or discreetly disguised apartments.

North of the north-eastern portion of Ochre Point and sharing the Point's precipitous shoreline is an area know as The Cliffs, which is also part of the proposed Historic District. This section runs from the Forty Steps which go down to the water at the east end of Narragansett Avenue to a termination at the north, at Memorial Boulevard, and has as its western boundary Cliff Avenue, which runs south from the boulevard only part of the way to Ochre Point. The Cliffs is a somewhat narrow strip rather than an ample, nearly-square space as is the Point.

Because of its airiness and view and its relative inaccessibility to the general public, this quite early proved to be desirable as a summer residence location, though no more than four "estates" could com-

(See Continuation Sheet 2.)

7. DESCRIPTION

CONDITION

(Check One)

Excellent Good Fair Deteriorated Ruins Unexposed

(Check One)

Altered Unaltered

(Check One)

Moved Original Site

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

Ochre Point is a residential area about 230 acres in extent, projecting into the ocean near the middle of the east side of Newport. Within its boundaries which are defined elsewhere in this nomination, it has two main avenues running north and south, and six running east and west. Immediately contiguous to the north is the section known as The Cliffs, which also forms part of the Historic District and which will be described further on.

The Point took its present use and prominence in the middle of the XIX Century. At that time the southern part of Newport was developing in intensive fashion as a setting for summer houses, with Bellevue Avenue forming the spine of this villa colony. Bellevue Avenue was a choice address, but the lots on both sides of that roadway (not all of which have ocean frontage) had been rapidly built upon, and there was need for nearby expansion of the summer-residence community. East of the middle part of Bellevue Avenue is the flat Ochre Point area, projecting well into the water, which breaks against it below rock ledges to the east and south. It has a fine, elevated north-easterly view over the lower, Easton's Beach, part of Newport and, easterly out past Middletown's hill and on towards Sakonnet, Westport and Cape Cod, far out into the Atlantic horizon. This high, grassed promontory had its obviously desirable features even though Bellevue Avenue was the first fashionable allée.

Building on the Point began in the 1850's, as one can tell by the style (Italian Villa) of some of the houses closest to Bellevue Avenue, and it progressed over future decades in a west-to-east direction and a north-to-south one along fine, tree-lined streets. Most lots are comparatively large ones, and those built upon earliest were given surrounds of shrubbery or low walls; those built upon later, and with greater architectural elaboration, have in many cases high iron fences with ornate gateways. All residential sites were given careful arboreal or garden planting and smooth lawns. Practically all residences required nearby subsidiary buildings: such as stables, gardeners' cottages or greenhouses. As the popularity of this district continued and increased, it began to show (as it still does) a parade of all the architectural styles popular throughout the latter part of the XIX Century and the first quarter of the present one. In a few cases, houses of the 1850's-1870's which were later thought to be not aesthetically pleasing were demolished and replaced by structures of more academically elegant form, or were given some re-casing. On Ochre Point there has been much less demolition for other, modern, construction than elsewhere in Newport, and there has been much less destruction by fire. Therefore, this part of the Historic District remains visually largely what it was at the height of Newport's prominence as a "summer social capital" -- a prominence greatly enhanced by its architectural adornments. Certain of the great houses on the Point are now in institutional use, and the grandest of them all is a carefully-administered house-museum; but this has not changed their appearance and has, in fact, ensured their pre-

(See Continuation Sheet 1.)

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet) - 2

STATE	Rhode Island	
COUNTY	Newport	
FOR NPS USE ONLY		
ENTRY NUMBER	DATE	

(Number all entries)

7. Description

fortably be located there. Of these (excepting the eighteenth-century John Easton farmhouse on a small property) is Cliff Lawn, built c.1870 at the boulevard end and today a restaurant or inn, To its south are the Hopedene, Seaward and Ocean Lawn summer houses -- the last a mansion dating from the 1880's and the first two dating respectively from the beginning and the middle of this century and probably replacing Victorian villas. Between Cliff Lawn and Hopedene two short streets run down shoreward to the east from Cliff Avenue; these are Cliff Terrace and Seaview Avenue, upon which were built in the last quarter of the nineteenth century picturesque but inexpensive and unpretentious summer cottages and, more recently, a number of small houses of Cape Cod or ranch style.

The Ochre Point-Cliffs Historic District includes the Cliff Walk from its beginning at Memorial Boulevard south to Marine Avenue (the remainder of the Walk is included in the eastern perimeter of the Bellevue Avenue Historic District. The Cliff Walk is a foot-path of unusual beauty, approximately three miles in its total length, running along the crest of the Cliffs, with the sea below and the gardens of the District's estates on the west. The Walk provides spectacular views at every point, as it winds near many mansions and occasionally dips down to the shore. Originally a fishermen's trail, the Cliff Walk was at one time the subject of a court battle between the owners of the estates bordering the walk-way and the public. The estate-owners wished to prevent public access and viewing across their properties and erected gates and other barriers to close the Walk and prevent such nuisance. Such action outraged the native Newporters, who went to court and won a decision which re-asserted the right of the public to an unobstructed foot-way around the island. Thus, the barriers were removed, and the present foot-path was laid out, with much use ever since, with maintenance undertaken first by the Works Progress Administration in the 1930's-1940's, and by the municipality in more recent years.

(See Continuation Sheet 3)

SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian | 16th Century | 18th Century | 20th Century
 15th Century | 17th Century | 19th Century

SPECIFIC DATE(S) (If Applicable and Known) C. 1850 ff.

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- | | | | |
|--|--|--|---|
| <input type="checkbox"/> Aboriginal | <input type="checkbox"/> Education | <input type="checkbox"/> Political | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Prehistoric | <input type="checkbox"/> Engineering | <input type="checkbox"/> Religion/Philosophy | <input checked="" type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic | <input type="checkbox"/> Industry | <input type="checkbox"/> Science | <u>Social history</u> |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Invention | <input type="checkbox"/> Sculpture | _____ |
| <input checked="" type="checkbox"/> Architecture | <input checked="" type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian | _____ |
| <input type="checkbox"/> Art | <input type="checkbox"/> Literature | <input type="checkbox"/> Theater | _____ |
| <input type="checkbox"/> Commerce | <input type="checkbox"/> Military | <input type="checkbox"/> Transportation | _____ |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music | | _____ |
| <input type="checkbox"/> Conservation | | | _____ |

STATEMENT OF SIGNIFICANCE

The architectural and social history of Newport over a seventy-five-year period shows and explains itself with clarity in the relatively compact area of the Ochre Point-Cliff Historic District.

Chronologically, one can begin with the E. D. Morgan house of the 1850's on Narragansett Avenue. Built in the Italian Villa style, it is complete with asymmetrically-placed tower, spreading eaves, brackets, quoins and balusters. This house and the two wide, handsome Italianate houses diagonally across the street from it (and Sulthorne, to the south, off Webster Avenue and unfortunately very recently demolished) were among the earliest of the summer residences to be built on the Point. They are on spacious but not huge lots -- no site for these being of "estate" size -- and they are commodious but not grandiose houses. They were intended to be dignified summer residences, but ostentation and magnificence were in the 1850's qualities not yet reached for. At that time comfort, quiet good taste and leisurely pleasures were more the summer keynotes than were social ambition and conspicuous display. Such houses as these -- and the angular, mansarded and discreetly clapboarded Cave Cliff to the east, of the early 1870's -- were designed for large and prosperous Victorian families from various parts of the eastern seaboard who would keep a reasonable number of necessary servants and a gardener or two, who would have frequent house-guests and whose chief entertainments would be dinner-, tea- and garden-parties, croquet and strolls on the grounds, visits to the local shops and visits to the beach.

Such a sedate pattern, however, was not maintained for very long in the period after the Civil War, as old wealth found itself happily increasing and rapidly-self-multiplying new wealth appeared. Inventiveness and restlessness became evident in both social life at the higher levels and its mis-en-scène, domestic architecture. In this period arrived houses of the Stick Style -- their walls and sticks then no doubt in contrasting colours -- such as Anglesea, Fairholm, and the somewhat confused Nethercliff Hall (a chalet seems to have been one of its several god-parents). At this point a definite pleasure began to be taken in displaying one's position and affluence through choice of site, imaginative architecture erected thereon and definitely intended to be seen, and in more varied and sophisticated forms of entertaining --

(See Continuation Sheet 12.)

SEE INSTRUCTIONS

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Downing, Antoinette F., and Scully, Vincent J., Jr.: The Architectural Heritage of Newport Rhode Island, 1640-1915 (Cambridge, Massachusetts, 1952).
 Randall, Anne L.: Newport. A Tour Guide (Newport, Rhode Island, 1970).
 U. S. Works Project Administration. Federal Writers' Project: Rhode Island. A Guide ... (Boston, Massachusetts, 1937).

10. GEOGRAPHICAL DATA

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	See continuation sheet 13	See continuation sheet 13				
NE						
SE						
SW						

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: 460

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

11. FORM PREPARED BY

NAME AND TITLE:
 Richard B. Harrington, Consultant

ORGANIZATION: Rhode Island Historical Preservation Commission DATE: Sept. 11, 1971

STREET AND NUMBER:
 John Brown House, 52 Power Street

CITY OR TOWN: Providence STATE: Rhode Island, 02906 CODE: 41

12. STATE LIAISON OFFICER CERTIFICATION

NATIONAL REGISTER VERIFICATION

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

National State Local

Name _____

Title _____

Date _____

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

 Chief, Office of Archeology and Historic Preservation

Date _____

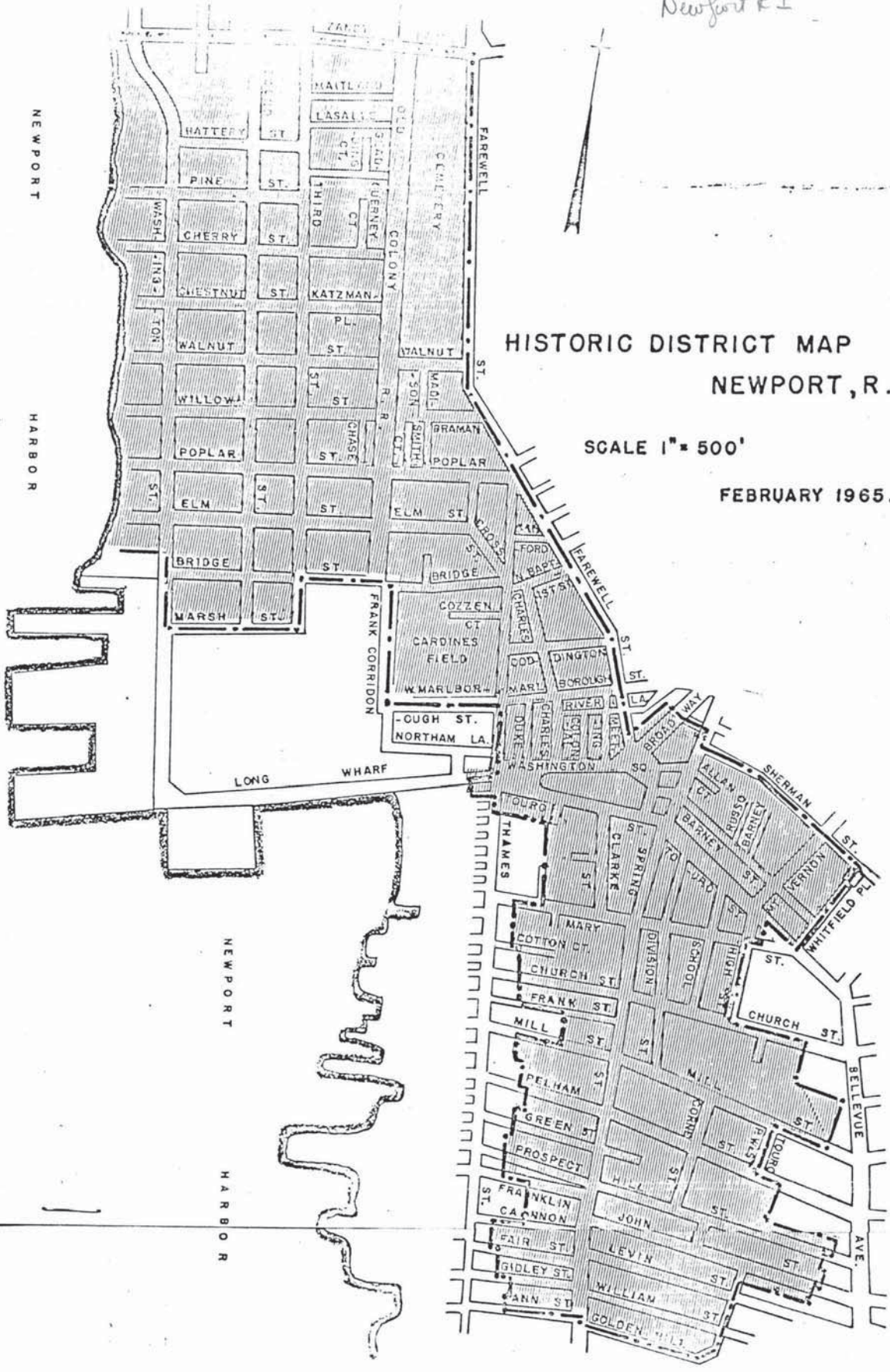
ATTEST:

 Keeper of The National Register

Date _____

SEE INSTRUCTIONS

Bellows Ave
Newport RI

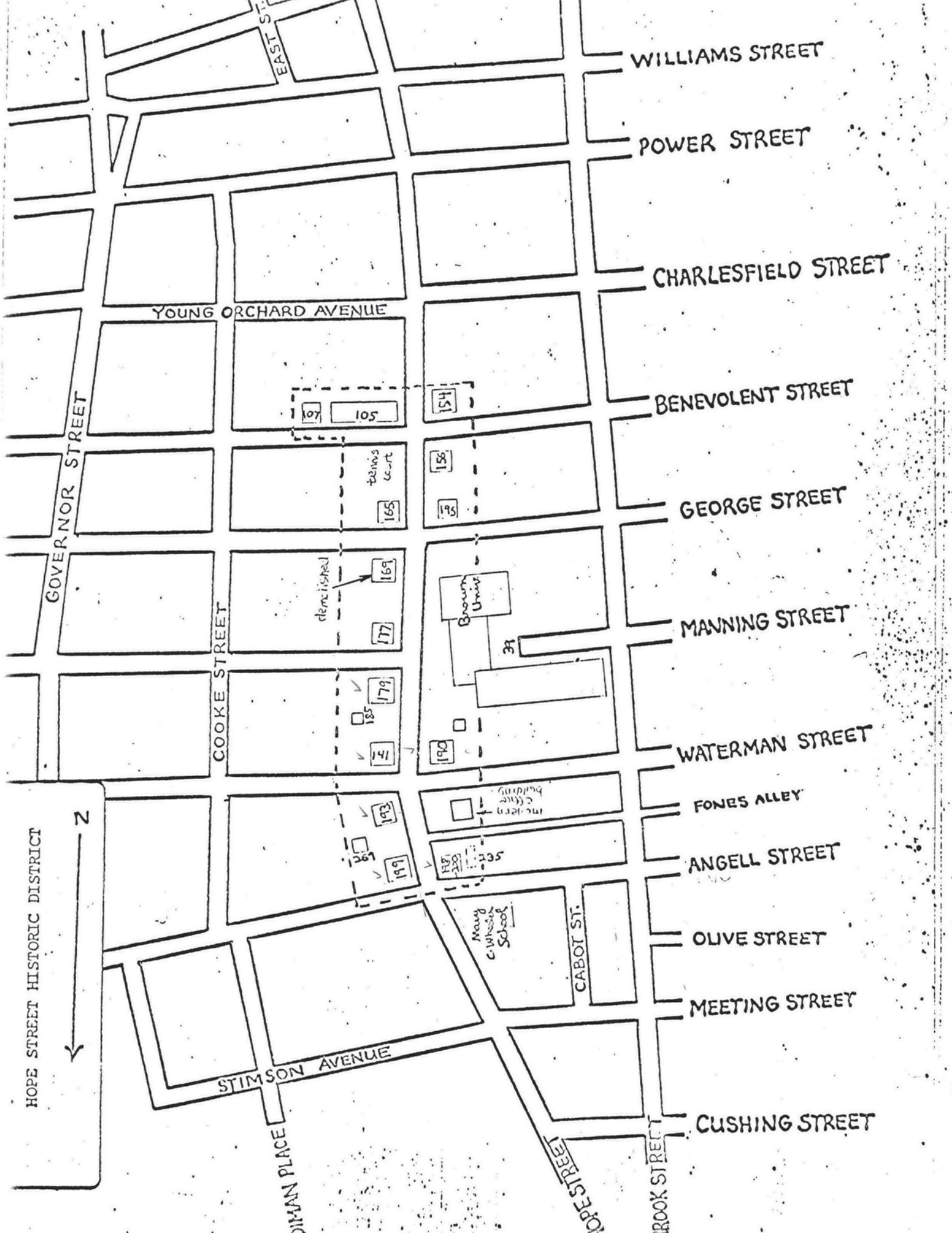


HISTORIC DISTRICT MAP NEWPORT, R. I

SCALE 1" = 500'

FEBRUARY 1965.

AQUIDNECK PARK



WILLIAMS STREET

POWER STREET

CHARLESFIELD STREET

BENEVOLENT STREET

GEORGE STREET

MANNING STREET

WATERMAN STREET

FONES ALLEY

ANGELL STREET

OLIVE STREET

MEETING STREET

CUSHING STREET

YOUNG ORCHARD AVENUE

COOKE STREET

STIMSON AVENUE

GOVERNOR STREET

HOPE STREET HISTORIC DISTRICT

N

EAST ST.

CABOT ST.

HOPE STREET

BROOK STREET

107 105

154

tennis court

156

165

demolished

169

177

Brown Unit

31

185

179

141

191

193

199

197 198 195

New Cushing School

modern office building

UNITED STATES DEPARTMENT OF THE INTERIOR
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**NATIONAL REGISTER OF HISTORIC PLACES
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DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC **BELLEVUE AVENUE HISTORIC DISTRICT**

AND/OR COMMON

MARK

2 LOCATION

STREET & NUMBER **Three National Register Districts (see description)**

NOT FOR PUBLICATION

CITY TOWN

CONGRESSIONAL DISTRICT

Newport

VICINITY OF

STATE

CODE

COUNTY

CODE

Rhode Island

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input checked="" type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> PARK
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES RESTRICTED	<input type="checkbox"/> RELIGIOUS
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> SCIENTIFIC
		<input type="checkbox"/> NO	<input type="checkbox"/> TRANSPORTATION
			<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input type="checkbox"/> OTHER

4 OWNER OF PROPERTY

NAME **Multiple Owners**

STREET & NUMBER

CITY TOWN

STATE

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE
REGISTRY OF DEEDS, ETC **City Hall**

STREET & NUMBER

Broadway

CITY TOWN

STATE

Newport

Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE **Historic American Buildings Survey**

DATE **1970**

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS **Library of Congress**

CITY TOWN

STATE

Washington, D.C.

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Bellevue Avenue Historic District 7 2
CONTINUATION SHEET ITEM NUMBER PAGE

The Audrain Building
220-230 Bellevue Avenue

This last building in the row was built in 1902-1903 from the designs of the New York architect Bruce Price for Adolf L. Audrain and is of masonry construction, two stories high, with a flat roof. The rectangular plan, 110 feet by 73.5 feet, contains six adjoining shops. The 110-foot facade is divided into six bays defined by tall arches, one bay for each shop, with a richly-embellished doorway at the center leading to a stairway to the upper floor. The second floor was designed to contain six offices in the front and five in the rear. Beautiful terracotta trim.

Kingscote
NW corner of Bellevue Avenue and Bowery Street

Richard Upjohn was commissioned in 1839 to design this house for George Noble Jones, a Savannah merchant. During the Civil War the house was tended by William Henry King, who acquired it from Jones in 1864, giving the present house its name. (The nearby Italian villa was designed by Upjohn as well). Kingscote is a fine "gothick-rustick" in the style of A. J. Davis, Downing and Vaux. It is small in scale, asymmetrical and has the typical projecting and receding planes that give the house variety of light and shadow--one of the best examples of the Gothic taste.

There is the additional importance of the celebrated McKim, Mead & White dining room added in 1880-1881. Here is an early example of the inventive decorative talent of this famous firm, which was to influence American house interiors for decades to come. Of particular note in this room are its qualities of being light and airy while at the same time rich; there is new handling of old materials--wood and marble--and imaginative employment of new ones--Tiffany glass and cork. Also notable about the house in general are its immaculate state of preservation and the important and handsome accumulation of family furniture, rugs, porcelains, paintings, silver, objects de vertu, etc. which fill its rooms.

Bellevue Avenue

The Bellevue Avenue Historic District has as its spine a stretch of about two miles of this avenue, commencing where it is crossed by Bowery Street and continuing south and then, near the end, a short distance west, until the avenue's termination at the beginning of Ocean Avenue and just above Bailey's Beach. Forming the District, on either side of this extend of the avenue and on Ledge Road near its end, is a long succession of residential properties.

(continued)

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Bellevue Avenue Historic District 7 PAGE 3
CONTINUATION SHEET ITEM NUMBER

Bellevue Avenue

Map
Number

Property

- 1 Elm Court, 1853. Italian Villa style; two stories with varied roof silhouette; hipped roofs; brick wall cover; regularly spaced--some grouped -- windows; entrance in center of east side; two story stable building at northeast part of property in conforming style.
- 2 Berkeley Villa, by Ogden Codman, Jr., 1910. Colonial Revival style; two-and-one-half stories with hipped roof; clapboard wall cover; central entrance pavilion on west recessed between engaged two-story columns; regularly-spaced windows; garden at rear with summer-houses; surrounding high brick wall.
3. Edna Villa (Isaac Bell house), by McKim, Mead & White, 1882-1883. Queen Anne shingle style; two-and-one half stories; cross-gabled roof; shingle wall cover; varied window size and placement; entrance in porch on south side; turreted bay on south side; partially-surrounding porch with two-story bowed extension at north-east and one-story gabled extension at south-east. HABS, NR.
4. Berkeley House, by McKim, Mead & White, 1884-1885. Queen Anne style; two-and-one-half stories under a cross-gabled roof; wall cover of brick with wood trim and timbering; entrance on north side in recessed porch; varied window placement; trees and shrubs within a high brick wall.
- 5 Eastcourt, c.1865-1880. "Carpenter Gothic" style; two-and-one-half stories; parallel gabled roofs (house probably built in two stages) with small frontal intersecting gable at south end; clapboard wall cover; sawn bargeboards and porch piers; regularly-spaced, plain windows; entrance in wide one-story porch on south side.
- 6 Perrywinkle, c.1870. Nondescript style, remodelled; one-and-one half stories; gable roof with frontal mansard extension, some shed dormers in gabled section and dormers in mansard; regularly-spaced windows; clapboard wall cover; entrance in columned porch under frontal (south) mansard extension.
- 7 House, c.1895. Shingle and Colonial Revival styles; two-and-one-half stories gable roof with frontal gabled projection at one side; shingle wall cover; regularly-spaced windows; entrance within one-story columned porch.

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Bellevue Avenue Historic District 7 PAGE 4
CONTINUATION SHEET ITEM NUMBER

Map
Number

Property

8. C. H. Baldwin house, by Potter & Robinson, 1877-1878. Queen Anne style; two-and-one-half stories under high cross-gabled roof; wall cover of brick, clapboards, shingles, panels, timbering; entrance in porte-cochere at west; windows varied and grouped; service building at rear. HABS, NR.
9. The Elms, by Horace Trumbauer, 1900-1902. Academic French Louis XV style; two stories and penthouse; flat roof behind parapet with statuary at angles; limestone wall cover; tall segmental and flat-headed French windows with wrought-iron guard rails; triple arched entrances of wrought iron and glass in center of east facade; balustraded terraces with sculpture; imposing iron fence and gates on avenue frontage; extensive lawn, trees; formal sunken garden with pavilions at rear designed by Miller and Bowditch; paired formal stable buildings with iron clairvoyee-between at northwest. NR.
10. De Rham House, 1856. Mansard style; three stories within a clapboard wall cover and mansard roof; one-story surrounding porch with entrance on west side; plain, regularly-spaced windows; set back on a flat lawn.
11. William G. Weld house, by Dudley Newton, 1882-1884. Queen Anne-Romanesque styles; two-and-one-half stories with cross-gabled roof and turreted angle bay; faced in rough tan ashlar; plain, regularly-spaced windows; entrance in porte-cochere on west front; set back on a flat lawn; annexes at rear made during school use.
12. House, c.1840-1845. Greek Revival style; two-and-one-half stories; gable roof; clapboard wall cover; regularly-spaced windows; entrance within one-story Doric-columned porch.
13. Apartment building, c.1950-1960. "Moderne" style; three stories; flat roof; brick wall cover (buff color); grouped windows.
14. Apartment building, 1973; four stories high with a flat roof; interior open galleries; brick wall cover with cement trim; grouped windows.
15. House, c.1895-1900. Colonial Revival style; two-and-one-half stories; hip roof; buff brick wall cover with stone trim; entrance within columned porte-cochere on west side; regularly-spaced windows.
16. House, c.1870-1875. Mansard style; three stories within a mansard roof; clapboard wall cover; regularly-spaced windows; entrance within a full-width columned Colonial Revival porch on west side.

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Bellevue Avenue Historic District 7 PAGE 5
CONTINUATION SHEET ITEM NUMBER PAGE

<u>Map Number</u>	<u>Property</u>
17	Chateau-Nooga, by George Post, 1880-1881. Queen Anne-cum-Tudor styles; two-and-one-half stories; cross-gabled roof; brick stone, shingle wall cover with timber trim; grouped windows; recessed entrance porch on west side.
18	Rockry Hall, 1848, enlarged c.1880's. Gothic villa style; two-and-one-half stories; cross-gabled roof; stone and shingle wall cover; plain, widely-spaced windows; entrance in vestibule-porch on north side.
19	William Osgood house, 1887. Romanesque style; two-and-one-half stories; mansard roof; rough stone wall cover; regularly-spaced, plain windows; entrance within full width arcaded stone porch across west side, subsidiary entrance on north side.
20	House, c.1885. Queen Anne-Shingle Style; two-and-one-half stories; hipped roof; cut-shingle wall cover; varied size and placement of windows; porches, of which the entrance is in a north one.
21	House, c.1890. Chateau style; two-and-one-half stories; high, sloping mansard roof; walls of brick (now and perhaps originally painted); wood architectural trim; entrance recessed in lower part of two-story loggie on west.
22	The Villa, c.1870. Mansard style; two-and-one-half stories; mansard roof; clapboard wall cover; regularly-spaced windows; bay at east end; entrance on north side.
23	Swanhurst, by Alexander McGregor, 1851. Italianate style; two-and-one-half stories; gable roof with eaves brackets, intruded by frontal pediment on north side; wall cover presently stucco over stone, wood trim including hoods, balconies; polygonal tower on west side, one-story porch on east side; entrance under hood in center of north side. Carriage house to the south.
24	House, c.1890-1900. Colonial Revival style; two-and-one-half stories under a cross-gabled roof; clapboard wall cover; regularly-spaced, plain windows; entrance within one-story porch on west side.
25	House, c.1880-1885. Queen Anne style; two-and-one-half stories; gable roof with dormers; cut-shingle wall cover; various size and placement of windows; entrance within porch; stone and brick stable accompanying.

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Bellevue Avenue Historic District
CONTINUATION SHEET ITEM NUMBER 7 PAGE 6

Map
Number

Property

- 26 Wysteria Lodge, c.1870-1875. Remodelled in Colonial Revival style; two-and-one-half stories; mansard roof clapboard wall cover; regularly-spaced windows; entrance within one-story porch.
- 27 Harold Brown house, by Dudley Newton, 1894. Gothic manor style; two-and-one-half stories; gabled roof; rough beige stone wall cover; regularly-spaced and grouped windows; entrance in north-east angle; stables in conforming style at rear of property.
- 28 The Flower Cottage, c.1870-1875. Stick Style with Colonial Revival remodelling; small structure of one-and-one-half stories under a gable roof; clapboarded; simple window treatment; entrance within porch on south side.
- 29 Service buildings belonging to Harold Brown House, now residences.
- 30 John Carter Brown house, c.1865. Mid-Victorian in style--mansard, bracketed. Two-and-one-half stories; mansard roof with cupola; clapboard wall cover; regularly-spaced windows; entrance within porch on three-bay frontal elevation.
- 31 Chateau sur-Mer, by Seth Bradford, 1851, enlarged by Richard M. Hunt, 1872-1876. Mansard style; three stories under a high, angular mansard roof; rough tan granite ashlar wall cover with lighter-coloured stone trim; regularly spaced flat-headed windows and angular bay-windows; two towers; one-story porch around southern end; entrance in porte-cochere on north side; flat, grassed grounds contain numerous old trees and shrubbery plantings, stable, entrance lodge and entrance archway; low granite wall of rough stone with smooth stone gate piers and wrought-irongates surrounds property. HABS, NR.
- 32 Stonor Lodge, c.1870-1880. Stick style; two-and-one-half-stories; cross-gabled roof; clapboard wall cover; entrance in porch on east side; regularly-spaced plain windows.
- 33 Vernon Court, by Carrere & Hastings, 1900-1901. XVIII-Century French chateau style; two-and-one-half stories under a high hipped roof; stucco wall cover with ornament of swags; regularly-placed tall French windows with wrought-iron guard-rails; wrought-iron entrance gates at north and south for drive passing uncovered eastern entrance; formal high-walled garden at west designed by Wadley & Smythe; accessory buildings at east side of the property.

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Bellevue Avenue Historic District 7 7

CONTINUATION SHEET

ITEM NUMBER

PAGE

Number

Property

- 34 House (remodelled stable? n.d.). One-and-one half stories; gable roof; shingle wall cover.
- 35 Stable of the demolished W. G. Loew house, c.1890. Queen Anne style; rectangular structure of two-and-one-half stories with shingle and wood-panelled wall cover below a gable roof with round, domed cupola.
- 36 Stables of Chetwode, the main house now destroyed.
- 37 Fairlawn, 1852. Victorian Tudor-manor style; enlarged and extended in 1883 from designs of William A. Potter; two-and-one-half stories below cross-gabled roof; brick wall cover with timber trim (originally); grouped transomed windows; entrance within porte-cochere on west side; set upon flat lawns with some trees; stables at the rear to the north-east.
- 38 Belmead, c.1900. Colonial Revival-cum-Italianate styles; three stories; hipped roof; wall cover of brick (now stuccoed) with stone trim; regularly-spaced windows; entrance on east side in elliptical, columned one-story porch. Stables located on Coggeshall Avenue, now residence.
- 39 Ivy Tower, 1883. Queen Anne style; two-and-one-half stories, round tower in angle; stone, stucco, shingle and timber wall cover; grouped windows; entrance in recessed porch on east front.
- 40 Sunnylea, c.1880. Queen Anne style; two-and-one-half stories; cross-gabled roof; shingle wall cover; variously-placed windows; entrance in surrounding porch and southern porte-cochere.
- 41 Rosecliff, by McKim, Mead & White, 1900-1902. French XVII-Century style (adapted from the Grand Trianon); three stories; including penthouse concealed behind eaves balustrade; white terra-cotta wall cover forming both plain surfaces and elaborate trim; round-and-flat-headed French windows plain surfaces and elaborate trim; round-and-flat-headed French windows, plain surfaces and elaborate trim; round and flat-headed French windows with wrought-iron guard-rails; entrance at south end of west front under iron and glass "marquise;" balustraded terrace on east side; flat, grassed area at west. NR.
- 42 Sherwood, by Hoppin, Koen & Huntington, 1904. Georgian-Palladian style; three stories; low hipped roof behind balustrade; two-story columned portico at front, two-story columned elliptical portico at rear; stucco wall cover; regularly-spaced windows; entrance within eastern portico; sloping lawn at rear with high-gabled Victorian

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Bellevue Avenue Historic District 7 8
CONTINUATION SHEET ITEM NUMBER PAGE

Map
Number

Property

- 42 (cont.) stable surviving from previous house on the site, at north-west rear.
- 43 Sea Cliff, by Frederick Rhineland King, 1953. Informal, picturesque style with some Georgian Revival detailing; two-and-one-half stories; cross-gabled roof; brick wall cover; varied placement of windows; entrance on west side; placed on the down-slope at the end of a long lawn.
- 44 Beechwood, by Downing & Vaux, 1851-1852. Italianate style still, but lost porches and had walls stuccoed in 1930's remodelling; two-and-one-half stories under a hipped roof with central frontal pediment; original wall cover of brick with brownstone and wood trim; flat- and round-headed large windows, regularly-spaced; entrance in western porte-cochere; gate-house and greenhouse to west, on flat, grassed lot with large trees.
- 45 House, c.1870-1880. Stick Style; two-and-one-half stories; mansard roof with turret; clapboard wall cover; regularly-spaced windows; entrance in polygonal porch on east side.
- 46 Marble House, by Richard M. Hunt, 1888-1892. French neo-classic style; two stories and penthouse; flat-roofed behind balustrade; marble wall cover with pilasters; round- and flat-headed windows regularly spaced; wrought-iron and glass portal within colossal Corinthian portico on west side; imposing entrance drive with torcheres; elaborate wrought-iron fence and gates; oriental tea-house above the ocean, by Hunt & Hunt, 1913. NR.
- 47 Champ Soleil, by Polhemus & Coffin, 1929. French XVIII-Century manoir style; two-and-one-half stories; three-part composition with wings slightly brought forward; high, hipped roof; stucco wall cover with stone trim; regularly-spaced windows; uncovered entrance in center of east facade; service buildings on Coggeshall Avenue.
48. Former stable of Beaulieu, 1856-1859, now remodelled as a dwelling. Mansard style with recent alterations and additions; two stories; mansard roof; regularly-spaced windows; entrance in one-story peak-roofed vestibule projection added on south side.

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Bellevue Avenue Historic District 7 9
CONTINUATION SHEET ITEM NUMBER PAGE

<u>Number</u>	<u>Property</u>
49	Beaulieu, 1856-1859. Mansard style; three stories under a concave mansard roof; much remodelled: originally had tower over entrance, surrounding porches; original wall cover of brick with "olive stone" and wood trim, now stuccoed; regularly-spaced windows; entrance in projecting bay of west front; unchanged gate-house at south-west corner of property shows original character of main house; low brick wall with "olive stone" capping along western frontage.
50	Rovensky Park, c.1960. Flat landscaped area with green planting, gravel paths, benches.
51	Clarendon Court, by Horace Trumbauer, 1904. Academic Georgian style; two stories beneath low hipped roof concealed by balustrade with urns; one-story flanking wings projecting at front; regularly-spaced windows; entrance in pedimented enframing at center of west front; smooth limestone wall cover; limestone wall with wrought-iron gate across property at west.
52	Thayer Cottage, 1870. Stick style; two-and-one-half stories; cross-gabled; turreted roof; clapboard wall cover; irregularly-placed windows; entrance in porch on east side.
53.	Large garage and chauffeur's quarters now used as a dwelling or apartments, c.1915. French Louis XIII style; two stories; mansard roof with dormers; brick wall cover with stone trim and quoins; regularly-spaced windows; four large portals on north side.
54	Vladania, c.1870. Stick Style; three stories; high, angular mansard roof; clapboarded and panelled wall cover; irregular-spaced windows, some with hoods; entrance within one-story eastern porch with projecting hood over steps.
55	Miramar, by Horace Trumbauer, 1912-1915. French Louis XV style; two-and-one-half stories with mansard roof behind a balustrade; wall cover of smooth stone with carved panels of trophies; regularly spaced round-and flat-headed French windows; triple portals of wrought-iron and glass at center of west facade; balustraded terrace on ocean side; formerly elaborate-planted parterres by Jacques Grebert on west frontage; one-and-one-half-story garage of long, elegant "pavillion" design on north-west part of property; elaborate gilded wrought-iron fence across west side of property.
56	The Beeches, 1871. Mid-Victorian style with later Colonial Revival applications; two-and-one-half stories; mansard roof; clapboard wall cover; plain windows; entrance in porch on east side.

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- | <u>Map
Number</u> | <u>Property</u> |
|-----------------------|---|
| 66 | Roselawn, c.1850-1860 ff. Carpenter Gothic and Stick styles; two-and-one-half stories; cross-gabled roof; clapboard wall cover; regularly-spaced flat-headed windows; entrance at south in partially-surrounding one-story porch. |
| 67 | Rockhurst gate-lodge, c.1880-1890. Queen Anne style; small, intentionally picturesque structure of one-and-one-half stories; steep hipped roof with cross-gables and conical turrets; varied window size and placement; entrance on east; wall cover of stone and shingling. |
| 68 | Two ranch-style houses, c.1950-1960. One-and-one-half stories; shingled walls. |
| 69. | Inchiquin, c.1880-1885. French chateau style; three stories; high mansard roof with prominent dormers; rough granite ashlar wall cover; regularly-spaced and grouped windows; one-story porch on two sides; entrances within porch at south and within porte-cochere at east. |
| 70 | Beachmound, by Henry Ives Cobb, 1897. Colonial (Southern) Revival; two-and-one-half stories; gable roof; clapboard wall cover; colossal ionic porticos on east and west sides; regularly-spaced windows; entrance within west portico. |
| 71 | House, 1974. Two-and-one-half stories; gable roof. |
| 72 | Mailands, c.1850-1860. Italianate style with Colonial Revival renovations; two houses moved together; two-and-one-half stories; hip roof; clapboard walls; regularly-spaced windows; entrance on north side in one-story columned porch. |
| 73 | Seaweed, c.1870-1880(?). Colonial Revival style now; two-and-one-half stories; gable roof; clapboard wall cover; regularly-spaced windows; entrance in wide porch on north side. |
| 74 | Stable formerly belonging to Mailands, now remodelled as a dwelling, c.1875-1880. Mansard style; mansard and hip roofs; one-and-one-half stories; stucco and shingle wall covering. |
| 75 | House, c.1965-1970. Nondescript modern style; two stories; hip roof; brick wall cover; large picture windows, uncovered entrance in center of V-shaped house plan. |

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<u>Map Number</u>	<u>Property</u>
76	Plaisance, 1853 and remodelled. Mansard style now altered to "Normandy manoir:" one-and-one-half stories; mansard roof, wall cover of whitewashed brick; regularly-spaced windows; unsheltered entrance in angle of L-plan.
77	House, probably also a subsidiary of Mailands, c.1870-1880. Mansard style; two stories; mansard roof; walls now stuccoed; regularly-spaced windows; entrances in small shed-roofed porches on east and south sides.
78	Pelican Lodge, by Claiborne Pell, 1950. Cape Cod cottage style; one-and-one-half stories; gable roof, shingle wall cover, regularly-spaced windows; unsheltered entrance on east side.
79	Former gate-lodge, c.1880-1885. Queen Anne style; one-and-one-half stories; cross-gabled roof with extinguisher tower; stone and shingle wall cover; irregularly-placed windows; entrance in gabled corner porch.
80	House, c.1950-1960. Colonial Revival style; two-and-one-half stories including large north wing; gable roofs; clapboard wall cover; regularly-spaced windows; unsheltered entrances.
81	Land's End, 1870. Mansard style; one-and-one-half stories with higher central pavilion; mansard, hip and gambrel roofs; clapboard wall cover now stuccoed; regularly-spaced windows; entrance at center of west elevation.
82.	The Waves, by John Russell Pope, 1927. Normandy manoir style; two-and-one-half stories; hipped roofs; brick, stucco and timbered wall covering; irregularly-placed windows; entrance at north in center of U-plan.

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Ochre Points-Cliffs Area

Ochre Point is a residential area about 230 acres in extent projecting into the ocean, near the middle of the east side of Newport including the area known as the Cliffs.

This area also contains a textbook of architectural styles from the 1850's to the 20th century. Most significant are the opulent pre-depression (1929) palaces (Ochre Court, The Breakers) that imitated European estates. This district maintains its quality today in a quiet fashion.

<u>Map No.</u>	<u>Street Address</u>	<u>Property</u>
1.	Cliff Ave.	"Cliff Lawn," c.1870, remodelled c.1890-1900. Originally in the Stick Style, later given Colonial Revival trim; two-and-one-half stories; mansard roof; stucco wall cover with wood trim; entrance on west side, bay on north side; originally had surrounding porches. **
2.	Cliff Ave.	"John Easton Farm," c.1700 ff. Two-and-one-half stories under a gambrel roof; additions at north and south ends; regularly-spaced windows; central entrance on west side; small one-and-one-half story gambrel-roofed Colonial Revival stable to northwest. **
3.	Cliff Ave., Cliff Terrace and Seaview Avenue	Approximately 23 houses on these three streets and running south from the east end of Seaview Avenue. About half date from the 1870's-1880's and are in the Stick and mansard styles, generally heavily remodelled; they are of modest size and of one-and-one-half or two stories. The remainder are cottages and ranch houses of c.1945-1955. All are of frame construction, clapboarded or shingled.
4.	29 Cliff Avenue	House, c.1885-1890. Queen Anne style; two-and-one-half stories with cross-gabled roof and turret; shingled; variously-placed windows; porches, entrance on west side. **
5.	Cliff Ave. and Barclay Square	Four one-story frame ranch houses, c.1945-1955.

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<u>Map No.</u>	<u>Street Address</u>	<u>Property</u>
6.	Cliff Ave.	"Hopedene," by Peabody & Stearns, 1902. Georgian Revival style; two-and-one-half stories under a hipped roof; brick wall cover with stone trim; regularly-spaced flat- and round-headed windows; entrance at south end; garage to the north of the house. **
7.	Cliff Ave.	"Seaward," by John W. Richmond, 1948. Georgian Revival style; two stories; low hipped roof; brick wall cover; regularly-spaced windows; entrance on west side. *
8.	Cliff Ave.	"Ocean Lawn," by Peabody & Stearns, 1888-1889. Queen Anne and Tudor styles. Two-and-one-half stories under cross-gabled and hipped roofs with bargeboards; irregular rough-faced ashlar wall cover with timbering; grouped and irregularly-spaced windows; entrance at south between wings. **
9.	Narragansett Avenue	House, c.1850-1860. Rectangular structure in the Italianate bracketed style; cross-gabled roof; clapboarded wall cover above a stone foundation; central entrance within a triple-arcaded loggia-porte-cochere; windows surmounted by low pediments on brackets. **
10.	Narragansett Avenue	House, c.1850-1860. Italianate in style but with a mansard roof above two stories covered by clapboards; entrance in central porch; round- and segmental-headed windows, bay window to left of entrance. **
11.	Narragansett Avenue	House (formerly Forsyth Wickes), c.1850-1860, slightly remodelled. Originally Italianate in style but somewhat "Georgianised;" stone walls; two-and-one-half stories including hipped roof with dormers; grouped windows under low pediments on brackets; entrance in projecting one-story stone porch. **
12.	Narragansett Avenue	House (also formerly Forsyth Wickes), c.1895. Colonial Revival style; two-and-one-half clapboarded stories; hipped roof with dormers; entrance within porte-cochere having paired columns; various window treatments. **

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No. Address Property

- 13. Narragansett Avenue and Ammandale Rd. Four houses, c.1885. Queen Anne style; two-and-one-half stories with cross-gabled and hipped roof; clapboard and shingle wall cover; entrance in two-story porch with turned columns; variety of window treatment featuring elaborate muntin arrangements. **
- 14. Narragansett Avenue "The Orchard," 1871-1872. French XVII-XVIII-Century chateau or manoir style, following plans imported from France; beige brick walls with quoins under high, hipped roofs; tall, regularly-spaced windows; one-story rectangular end bay windows; uncovered central front entrance; elaborate wrought-iron fence with tall stone piers. **
- 15. Narragansett Avenue "Bois Dore," by Charles A. Platt, 1927. French XVIII-Century chateau style; limestone facing; two-and-one-half stories with a hipped roof having dormers; slightly projected entrance with foliate carving above; segmental-headed windows. **
- 16. 141 Narragansett Avenue House (formerly Carter?), c.1890-1900. Colonial Revival style; rectangular, with long extension to the south and gabled roof with dormers; two-and-one-half stories; clapboarded; undistinguished in detail; entrance in corner porch. *
- 17. 97 Narragansett Avenue House (originally E. D. Morgan), c.1850-1860. Asymmetrical Italian Villa style with tower in angle; two-and-one-half stories covered by a cross-gabled roof with wall facing of horizontal boarding; porch entrance at base of tower; three-story enlargement to west. **
- 18. Ochre Point Avenue Salve Regina College Dormitory (former site of "Whiteholme") 1963. Undistinguished three-story, L-shaped structure of buff-coloured brick with numerous paired windows.
- 19. Ochre Point Avenue "Southside," by McKim, Mead & White, 1882. Queen Anne-cum--Shingle Style; two-and-one-half stories; brick and shingle wall cover; gable roofs with numerous dormers, picturesque tall chimneys; large porch spaces on east side; variously grouped windows. **
- 20. Webster Street Stable of "Sulthorne" (main house now destroyed). A low, rectangular wooden building consonant in style with the main house but very simple in trim. *

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<u>Map No.</u>	<u>Street Address</u>	<u>Property</u>
21.	Webster Street	Service buildings belonging to Bois Dore, c.1880-1890. Small one-and-one-half story buildings in simple Queen Anne style; shingled; gable and gambrel roofs. *
22.	134 Webster Street	Remodelled stable buildings, c.1890. Queen Anne style; one-and-a-half stories; gable roofs, dormers; clapboard wall cover. *
23.	138 Webster Street	Cottage, c.1870-1880? Nondescript in style; one-and-a-half stories; covered with asbestos shingling.
24.	140 Webster Street	Cottage, c.1880-1900. Nondescript in style; one-and-a-half stories; clapboarded.
25.	Webster Street	Garage buildings, XX Century. One story; brick.
26.	162 Webster Street	House, c.1950-1960. Ranch-house type; one story; wall cover of shingles and vertical siding.
27.	167 Webster Street	Cottage, c.1895-1905. Queen Anne and Colonial Revival styles mixed; one-and-a-half stories; gable roof; shingle roof and wall cover; conventional windows and bay windows; entrance in front centre porch. *
28.	Ochre Point Avenue	"Whiteholme" stables, c.1885-1890. Shingle or Queen Anne style; long, low structure of one-and-one-half stories with shingle wall cover and cross-gabled, gambrel and hipped roofs; arched portal running through building at center; varied window treatment; intentionally picturesque composition. **
29.	Ochre Point Avenue	"Ochre Court," by Richard M. Hunt, 1888-1891. French late Gothic chateau style; two-and-one-half (or three) stories under a high hipped roof, cross-gables, turrets; limestone wall cover; western porte-cochere, eastern loggia; various window types and groupings, elaborate dormers; imposing wrought-iron entrance gate. **
30.	12 Leroy Avenue	House (formerly called "Bon Accueil"), c.1865-1870. Mansard-Stick Style; 2 stories plus mansard; clapboarded; entrance with polygonal porch at center front; stable to rear. *

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Map No.	Street Address	Property
31.	Leroy Avenue	"Ridgemere," 1898, by Peabody & Stearns. Queen Anne style with applied Colonial Revival elements; two-and-one-half stories with brick walls and a slate-covered hip roof with copper-sheathed dormers; numerous plate-glass windows; entrances in porch at front center and under porte-cochere on east side; wrought-iron frontal fence contained within brick piers. **
32.	Leroy Avenue	Stable belonging to "Ridgemere," c.1898? A low, brick structure.
33.	Lawrence Avenue	Stable, c.1885-1895. Gothic-cum-Tudor adaptation; one-and-one-half stories; brick walls, limestone trim; ventilator-cupola at south end; varied windows and dormers; modern extension at south. *
34.	Lawrence Avenue	Cottage and greenhouses, c.1900? Nondescript.
35.	Leroy Avenue	"Wakehurst," by Dudley Newton, 1888. Large manor-house in the Tudor style; two-and-one half stories with cross-gabled roofs; stone wall covering; varied and grouped window treatments; numerous chimneys; spacious walled grounds formally treated. **
36.	Shephard Avenue	Stables belonging to "Wakehurst," 1888. Consonant in style with the main house; U-shaped, with an entrance courtyard; two-and-one-half stories; gable roof; stone wall cover. **
37.	Leroy Avenue	Stable of "Vinland," c.1883. Consonant in style with the main house; two stories beneath a gable roof; one-and-one-half story gambrel roofed cottage adjoins to the west. *
38.	Leroy Avenue	"Cave Cliff," c.1870-1875. Mansard-roofed rectangular house with some small additions; two stories under the mansard; clapboarded; tall windows irregularly placed. **
39.	Ochre Point Avenue	"Vinland," by Peabody & Stearns, 1883, extended to the north, 1907. Tudor-Queen Anne-Richardsonian in style; two-and-one-half stories; rough-cut stone wall cover, brown smooth-cut stone trim; varied window treatment, bays, porches on water side, etc.; entrance in porte-cochere on west side. **

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Map No.	Street Address	Property
40.	Ochre Point Avenue	Gate-lodge of "Vinland," c.1883. Queen Anne style, small and picturesque; two stories faced in rough stone with smooth trim; high, tiled roof, rounded corner turret. **
41.	Shepard Avenue	Classroom building of Salve Regina College, c.1960-1970. Plain, two-story building with brick wall cover and a flat roof.
42.	Shepard Avenue	Watts Sherman house stables, c.1874. Rectangular brick structure of one-and-a-half or two stories. *
43.	Shepard Avenue	Watts Sherman house, by H. H. Richardson, 1874; later enlarged to the north in the original style; northeast extension added c.1955-1965. Two-and-one-half stories in the English manor style; brick timber and shingle wall cover; varied window groupings; entrance in western porte-cochere; gable and cross-gabled roof. ** HABS, NHL
44.	Shepard Ave.	Ranch house, c.1950-1965. One story shingled structure.
45.	60 Shepard Avenue	Ranch house, c.1950-1965. One story shingled structure.
46.	Shepard Ave.	Ranch house, c.1950-1965. One story shingled structure.
47.	Shepard Ave.	Stable (remodeled as dwelling), c.1885-1895. Queen Anne style; one and one-half stories with shingle wall covering and gable roof; various window types; rear ell added. *
48.	Shepard Ave.	House, c.1885-1895. Queen Anne style; two-and-one-half stories; irregular shape with shingle wall cover, cross-gabled roof with turret; varied window types and placement; entrance at south within porte-cochere. **
49.	74 Victoria Avenue	House, ca.1950-1960. Ranch-style, one-story.
50.	Lawrence Avenue	Ranch-house, c.1950. One story; shingle wall cover, hipped roof.
51.	Lawrence Avenue	House, one story, brick and wood (converted service building?).

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52.	Ochre Point Avenue	"The Breakers," by Richard M. Hunt, 1892-1895. High Italian Renaissance <u>palazzo</u> style; rectangular, covered by stone under a tiled, hipped roof; much carved architectural adornment, well-placed; windows in varied, formalised spacings and groupings; entrance in western porte-cochere; imposing wrought-iron fence and gates with stone piers. ** HABS, NR	
53.	Ochre Point Avenue	Play-house of "The Breakers," c.1878-1880. Queen Anne style; one-story, small structure with shingle wall cover, cross-gabled roof; entrance within porch area; windows variously place. * NR	
54.	Ruggles Avenue	Garage building belonging to "Seaview Terrace." One-and-one-half stories; brick; gable roof with dormers. *	
55-56	Ruggles Avenue	Cottages belonging to "Seaview Terrace," XIX Century; frame structures of non-descript style.	
57	Ruggles Avenue	Garage belonging to "Seaview Terrace," 1927-1929. Normandy manoir style; one-and-one-half stories; stuccoed and timbered beneath a gable roof with cross-gables and dormers. *	
58.	Ruggles Avenue	"Seaview Terrace," by Howard Greenley, 1927-1929. French XVI-XVII-Century chateau style. Enormous two-and-one-half story structure with a hipped roof, cross-gables, towers and turrets, having stucco wall cover and timber adornment; varied window types; entrance in porte-cochere on north side. **	
59.	Ruggles Avenue	"Althorp," c.1895. Colonial Revival. Two-and-one-half stories, decked hip roof, clapboard wall cover; regularly-spaced windows; central south entrance within one-story porch; rounded projecting bays at each end of south elevation. **	
60.	Lawrence Avenue	Stable of "Althorp," c.1895. Colonial Revival style; rectangular, two-story, clapboarded structure under a gable roof. *	
61.	Lawrence Avenue	Stable, c.1890? (remodelled to residential use). No particular style; one story, L-shaped, including new southern extension; original wall cover brick, extension has wood cover; hipped roof. *	

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62.	Lawrence Avenue	Stable, c.1885-1895. Queen Anne style; one-and-one-half stories, rectangular; brick and shingle wall cover, cross-gabled roof; varied window treatment. *
63.	Ruggles Avenue	Stables, c.1885-1890. *
64.	Ruggles Avenue	"Honeysuckle Lodge," 1886. Queen Anne-cum-Shingle styles; wide, rectangular structure of two-and-one-half stories under sweeping cross-gabled roofs; wall cover of stone and shingle; varied and grouped window treatment; recessed north entrance under (now removed) porte-cochere. **
65.	Ruggles Avenue	"Nethercliff Hall," c.1875-1885. Stick-cum-Queen Anne styles three-storied squarish structure with stone and stucco wall cover beneath a hipped roof penetrated by cross-gables; varied window treatment; entrance within south porte-cochere. **
66.	Ruggles Avenue	"Midcliff," 1886. Queen Anne-cum-Shingle style. L-shape; two-and-one-half stories covered by stone and shingling beneath hipped and cross-gabled roofs with turret in angle; perimetal porches; entrance in northern one-story projecting porch (formerly a porte-cochere). **
67.	Ruggles Avenue	"Ochre Lodge," c.1885. Queen Anne-cum-Shingles styles; two-and-one-half stories with shingle wall cover beneath cross-gabled gambrel roof; varied window treatment; sitting-porches, and entrance within recessed south porch.
68.	Ruggles Avenue	"Fairholm," c.1860; enlarged 1875; altered 1930. Rectangular two-and-one-half story structure with eastern wing; originally a Stick Style building with a high, angular mansard and surrounding porches; in 1930 given some gables, applied timbering and stucco facing, corner tower at southwest, etc., to resemble English manor style; entrance on north side of main block. **
69.	Ruggles Avenue	Stable of "Fairholm," c.1875.

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Starting at the southeast corner of the junction of Bellevue Avenue and Memorial Boulevard (previously part of the Bellevue Avenue-Casino Historic District), the District runs east along Memorial Boulevard to the southwestern corner of Memorial Boulevard and Freebody Street; thence runs south along Freebody Street, across Berkeley Avenue and continues south along the east boundary of Plat 33 lot 30 and the east boundaries of Plat 34 lots 21 and 22 to Parker Avenue. The District continues west on Parker Avenue to Clay Street; proceeds south on Clay Street to the northern boundary of Plat 34 lot 41; thence east on the north boundary of this lot, thence south on the eastern boundary of this lot to Ward Avenue. At this point, the District assumes the boundaries of the Ochre Point-Cliffs Historic District, proceeding east on Ward Avenue to Annandale Road. The District then runs east along the northern boundary of Plat 34 lot 46 to the western boundary of Plat 34 lot 47, thence north along this boundary and the northern boundary of Plat 34 lot 27 to the western boundary of Plat 34 lot 182. The District thence runs north along this boundary to Cliff Avenue and its extension, and then north to Memorial Boulevard. The District then runs east along Memorial Boulevard to Easton Bay and the beginning of Easton's Beach. It then follows the shoreline in a southerly direction; at Marine Avenue the Ochre Point-Cliffs Historic District ends, the new District continuing generally south, and finally west and north along the shoreline to the junction of Bellevue Avenue and Bailey's Beach. The District runs east on Bellevue Avenue to Coggeshall Avenue, and thence north to Coggeshall Avenue to Lakeview Avenue; thence east on Lakeview Avenue to the west boundary of Plat 38 lot 8; thence north along this boundary and east along the north boundary of this lot to the west boundary of Plat 38 lot 5, thence north along this boundary to the south boundary of Plat 38 lot 6½, thence west along this boundary, thence north along the west boundary of this lot to Rovensky Avenue. The District continues west on Rovensky to the east boundary of Plat 37 lot 82, thence north along this boundary and the eastern boundaries of Plat 37 lots 78, 83, 81, 80, and 77 to the south boundary of Plat 37 lot 19; thence west along this boundary to Coggeshall Avenue. The District proceeds north along on Coggeshall Avenue to the south boundary of Plat 37 lot 20; thence west on this boundary to the shoreline of Almy Pond; thence north along the shoreline to the north boundary of Plat 37 lot 97, thence east on this boundary and the north boundary of Plat 37 lot 49 to Coggeshall Avenue. The District continues south on Coggeshall Avenue to the south boundary of Plat 37 lot 62, thence east on this boundary and north on the east boundary of this lot and lots 69, 72, 70, and 66 to Bancroft Avenue. Proceeding west on

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Bancroft Avenue to Coggeshall Avenue, and north on Coggeshall to the south boundary of Plat 37 lot 3; thence east on this boundary and north on the eastern boundary of this lot and that of lot 93; thence west on the north boundary of this lot to the east boundary of Plat 36 lot 120; thence north on the east boundary of this lot and on those of lots 121 and 122; thence west on the north boundary of lot 122, across Coggeshall Avenue and continuing along the south boundary of Plat 40 lots 253 and 86; thence north along the west boundary of lot 86, across Ruggles Avenue, and continuing north along the west boundaries of Plat 40 lots 401, 4½, and 372 to the south boundary of Plat 40 lot 13; thence west along the south boundary of lot 13, and north along its west boundary to Bateman Avenue. The District proceeds east along Bateman Avenue to Coggeshall Avenue, and then north on Coggeshall to the south boundary of Plat 35 lot 8, continuing east on this boundary and north along the east boundary of this lot to Perry Street. The District bound continues east on Perry Street to the east boundary of Plat 32 lot 265 thence north on the eastern boundary of this lot and those of lots 176, 175, 174, 173, 137, and 136; thence west on the north boundary of lot 136 to East Street. The District continues north on East Street to Pope Street; thence west on Pope Street to the east boundary of Plat 32 lot 102; thence north on this boundary, and west on the north boundary of this lot to the east boundary of Plat 32 lot 294, and north on this boundary to Bowery Street. The District continues east on Bowery Street to King Street, thence north on King Street to Jones Avenue; thence east on Jones Avenue to Bellevue Avenue; thence north on Bellevue Avenue to the intersection of Memorial Boulevard and the starting point of the District.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A	19	368	2210	45	94980	B	19	368	2010	45	91250
	ZONE	EASTING	NORTHING				ZONE	EASTING	NORTHING		
C	19	3616	71410	45	91160	D	19	3016	301	45	94770
	ZONE	EASTING	NORTHING				ZONE	EASTING	NORTHING		

VERBAL BOUNDARY DESCRIPTION

See continuation sheet

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
Carolyn Pitts, Architectural Historian

ORGANIZATION
Historic Sites Survey, National Park Service

DATE
2/5/76

STREET & NUMBER
1100 L Street, N.W.

TELEPHONE
202-523-5464

CITY OR TOWN
Washington, D.C. 20240

STATE

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ___ LOCAL ___

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

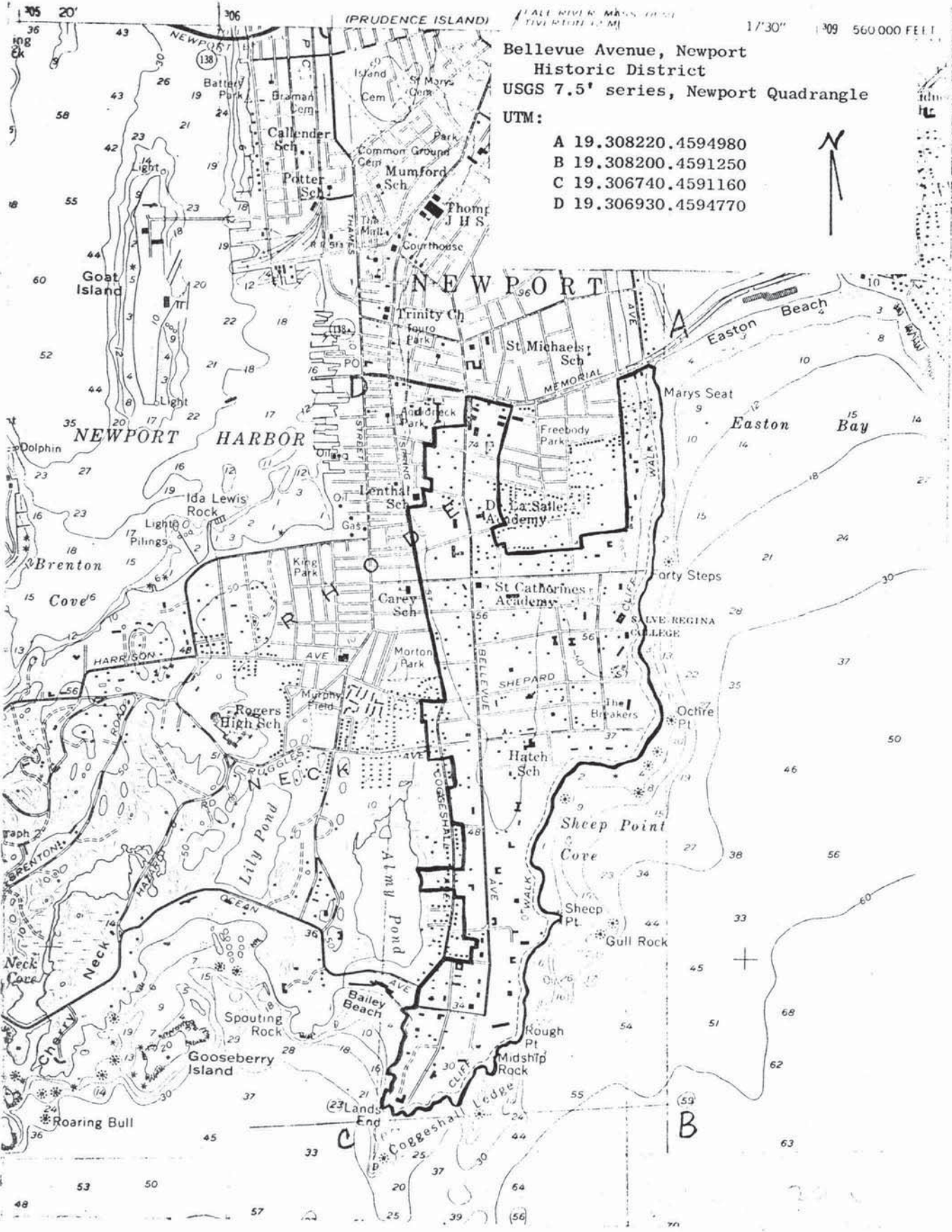
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER



17'30" 1909 560 000 FEET

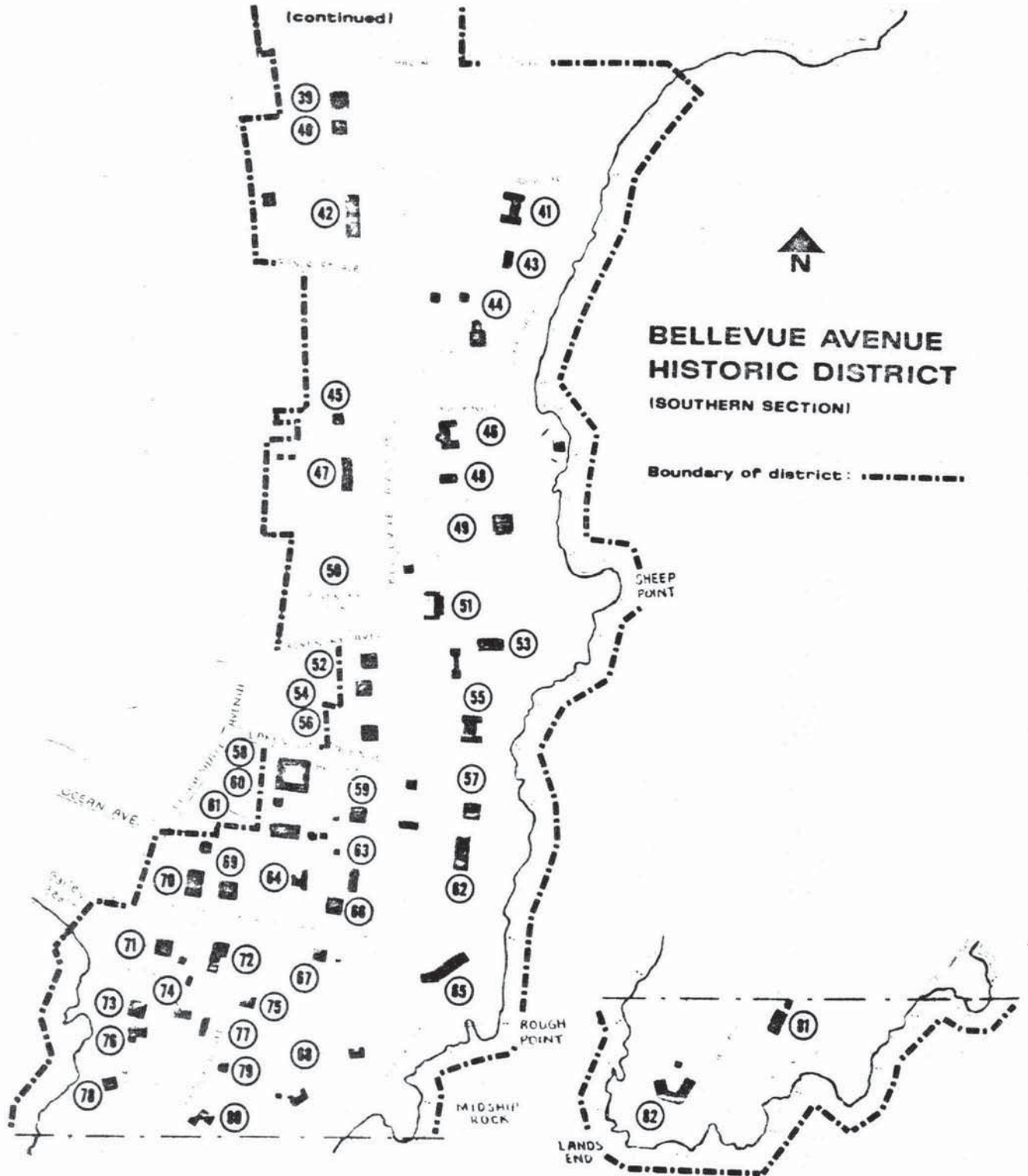
Bellevue Avenue, Newport
 Historic District
 USGS 7.5' series, Newport Quadrangle

UTM:
 A 19.308220.4594980
 B 19.308200.4591250
 C 19.306740.4591160
 D 19.306930.4594770



Map labels include: PRUDENCE ISLAND, NEWPORT, NEWPORT HARBOR, EASTON BAY, SHEEP POINT COVE, and various schools and parks such as Callender Sch., Mumford Sch., Trinity Ch., St. Michael's Sch., St. Catherine's Academy, and Rogers High Sch. Street names like BELLEVUE AVE, SHEPARD AVE, and HARRISON AVE are also visible.

Use for property location
See maps for boundaries



**BELLEVUE AVENUE
HISTORIC DISTRICT
(SOUTHERN SECTION)**

Boundary of district: - - - - -

Use for property location
See maps for boundaries



BELLEVUE AVENUE HISTORIC DISTRICT (NORTHERN SECTION)

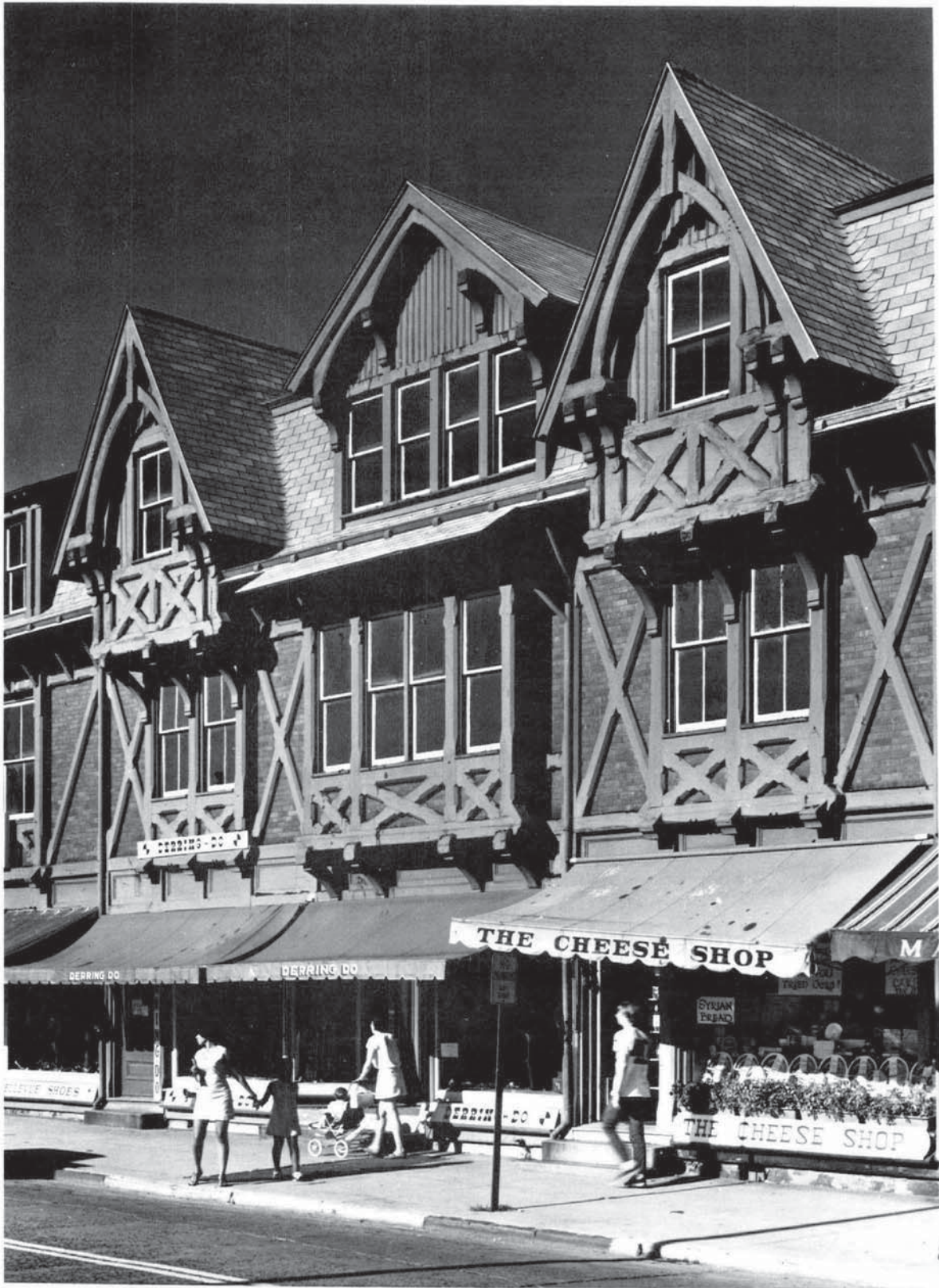
Boundary of district: - - - - -



(continued)

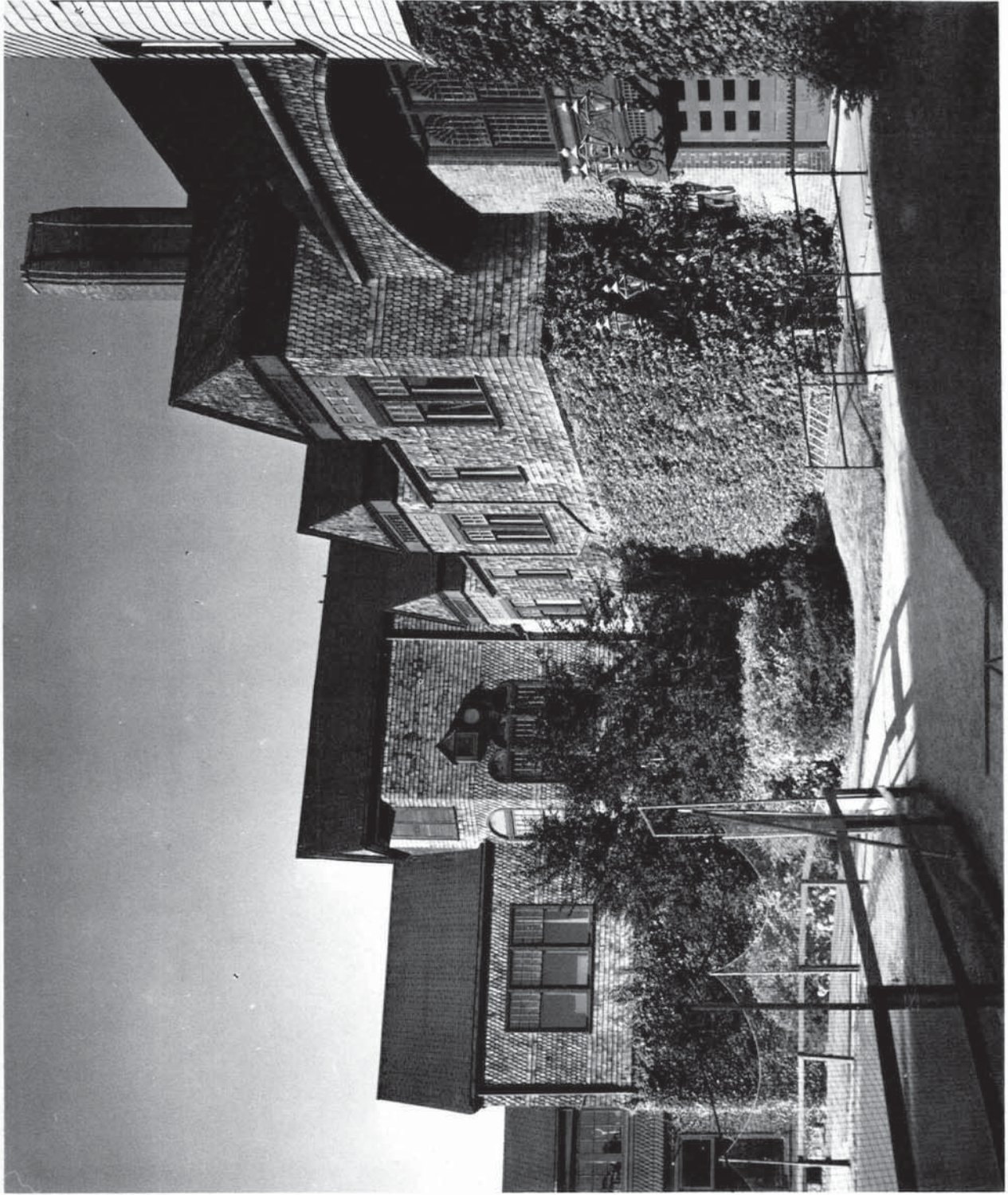


Daniel T. Swinburne House, Newport, Rhode Island. Photo HABS



Travers Block, Newport, Rhode Island

Photo: HABS, Cervin Robinson



Newport Casino, Newport, Rhode Island

Photo: HABS, Cervin Robinson

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	ARCHEOLOGY PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	ARCHEOLOGY HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN	
<input type="checkbox"/> 1700-1799	ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900	COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Newport is one of the most spectacular assemblages of American architecture from its beginning to our own time. There are structures in this district that could never be built again in such close proximity, nor possessing such variety, nor by a group of such distinguished architectural firms.

This district begins with several commercial blocks including the Casino, continues with the Gothic Revival villas, and includes the "Stick Style" and Shingle Style and culminates in the great 19th century summer palaces of Bellevue Avenue and Ochre Point. The list of architects embraces almost every major designer of that time and what emerges at Newport is also a study of the development of the taste and skill of men like Richard Upjohn, Richard Morris Hunt and McKim, Mead and White over their professional careers.

A detailed description of the buildings in this large district is detailed in Section #7.

7 DESCRIPTION

CONDITION

EXCELLENT
 GOOD
 FAIR

DETERIORATED
 RUINS
 UNEXPOSED

CHECK ONE

UNALTERED
 ALTERED

CHECK ONE

ORIGINAL SITE
 MOVED DATE _____

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Travers Block 170-184 Bellevue Avenue

Designed by Richard Morris Hunt and built in 1870-1871 for William R. Travers, this is a brick building with an applied half-timber pattern made up of heavy chamfered members. The rectangular plan contains ten adjoining shops, each 16 feet wide. The building is two-and-a-half stories high within a mansard roof. The simple rectangular plan is broken by projecting bays at the center and by a diagonally placed bay at the exposed corner of Bellevue Avenue and Memorial Boulevard. The simple volume of the mansard roof is broken by projecting gables and dormers. The gables have sawn and shaped wood decoration, and the eaves of the mansard have strong chamfered brackets which, with the window frames of the upper floor, are worked into the vigorous rhythm of the half-timber pattern. Damaged by fire in 1972, now being restored.

The interiors on the ground floor, which is 10 feet high, have undergone numerous alterations to accommodate the various shops and businesses renting space in the building. At its south end the Travers Block abuts the Casino building.

The Newport Casino 186-202 Bellevue Avenue

The Casino building has a ground floor divided by smooth brick piers into nine bays which contain an arched central portal and four shop-fronts on either side of it. Across these piers the long, shingled frontage of the second floor is slightly corbelled out; at its center this front contains a recessed porch below a high gable containing a Palladian-window motif. Two other high frontal gables occur near the ends of the high, pitched roof which crowns the street frontage, and each has a smaller, asymmetrically placed gable treatment applied against it. Patterned shingles, small and large window panes, slight advances and recessions in the facade's plane combine with the gable accents to produce a lively but consistent and symmetrical rhythm across the nine bays. Behind this front exist complex arrangements for the accommodation of sporting and social activities. McKim, Mead and White 1879-1881. One of the first "country clubs" on the East Coast.

The King Block 204-214 Bellevue Avenue

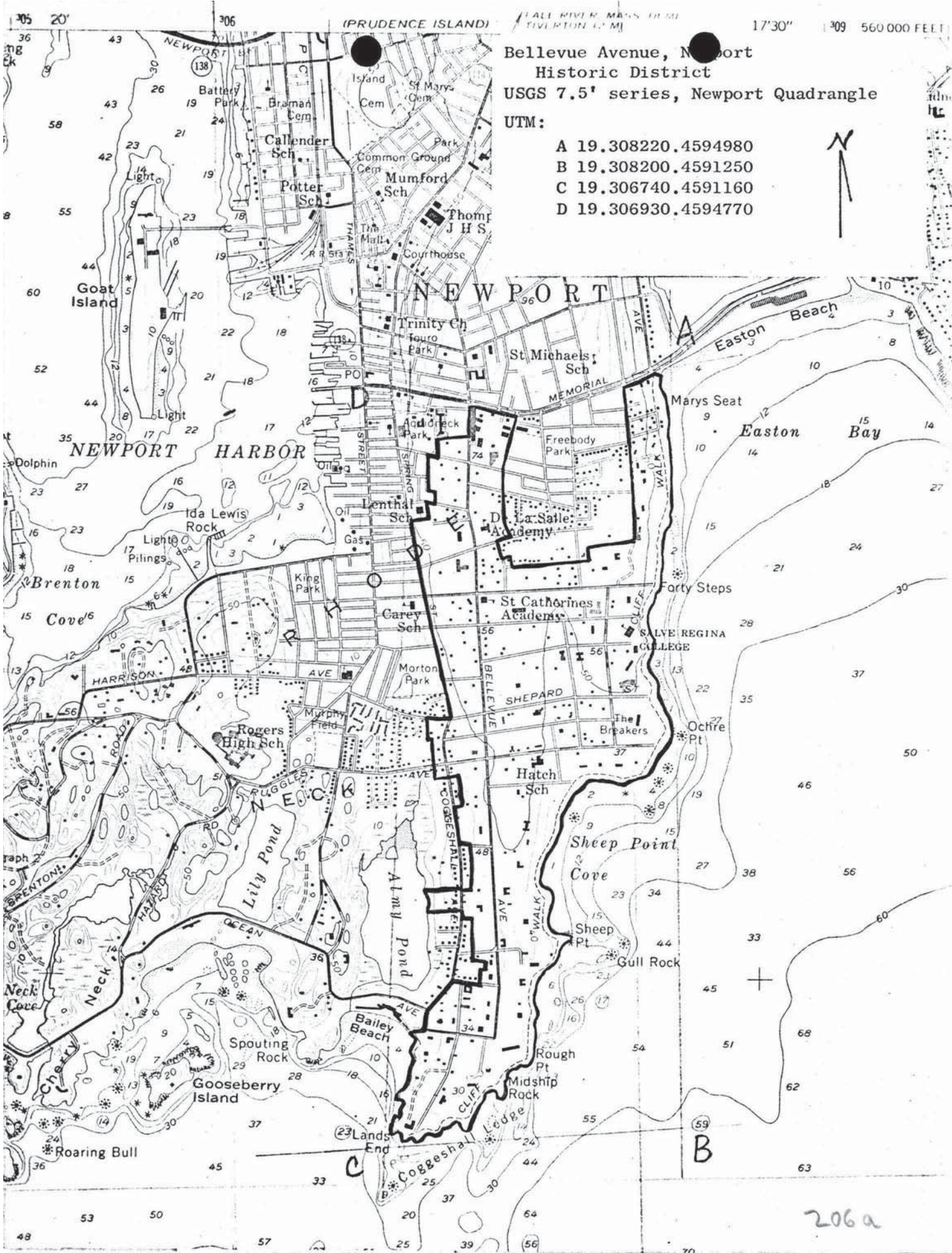
South, and also abutting the Casino, is this rectangular building built for Leroy King of Newport and designed by the Boston architects Perkins and Betton; it was built in 1893-1894. Divided into six bays (about 130 feet in total length) and containing six adjoining shops, the building is made of brown pressed brick with very simple ornament of stepped brick courses.

(Continued)



King Block, Newport, Rhode Island

Photo: HABS, Cervin Robinson



Bellevue Avenue, Newport
 Historic District
 USGS 7.5' series, Newport Quadrangle

UTM:
 A 19.308220.4594980
 B 19.308200.4591250
 C 19.306740.4591160
 D 19.306930.4594770



206a



STATE OF RHODE ISLAND AND PROVIDENCE PLANTATIONS

HISTORICAL PRESERVATION COMMISSION

Old State House
150 Benefit Street
Providence, R. I. 02903
(401) 277-2678

February 4, 1976

Ms. Carolyn Pitts
Historic Sites Survey
Department of the Interior
1100 L Street, N. W.
Washington, D. C. 20240

Dear Carolyn:

Enclosed are the map and verbal boundary descriptions for Bellevue Avenue and Ocean Drive Historic Districts. Bellevue Avenue has been defined to include two earlier NR districts: Bellevue Avenue-Casino Historic District and Ochre Point-Cliffs Historic District (which includes the Cliff Walk) on the basis that all of this area forms a social and architectural continuum of development and makes the most sense when considered as a whole. I'm also including a copy of part of Rhode Island's proposal for the "Heritage '76 - Meeting House" program of the American Revolution Bicentennial Commission. The Newport Casino and the Casino Theatre were among the properties proposed for funding through this program. I don't know if the material will be helpful, but for what it's worth it's yours!

Some new research on Ocean Drive district can be hand-carried to you next week. We hope to have it in usable shape late Friday. Slides will be delivered to you next week -- in toto, with any luck. If without luck, one view of the Athenaeum may have to be mailed to you next week, or sent down with someone from Rhode Island if anyone is planning to fly down on Monday afternoon.

I hope that you will have whatever you need for successful presentations. Thank you for all your work for the Rhode Island properties.

Sincerely,

Ancelin
Ancelin V. Lynch
National Register Coordinator

Enclosures



UNITED STATES
DEPARTMENT OF THE INTERIOR
OFFICE OF THE SECRETARY
WASHINGTON, D.C. 20240

MAY 11 1976

Memorandum

To: Director, National Park Service

From: Secretary of the Interior (sgd) Tom Kleppe

Subject: Landmark Recommendations of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments, 74th meeting, April 5-7, 1976, Washington, D. C.

On the recommendations of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments, and pursuant to the authority contained in the Historic Sites Act of 1935 (49 Stat. 666; 16 U. S. C. 461 et seq.), I do hereby take the following actions:

1. Designated as National Historic Landmarks

Arizona

Fort Huachuca

California

Hearst San Simeon Estate, "La Cuesta Encantada," San Simeon

Connecticut

Charles E. Norton House, Plainville

District of Columbia

St. Luke's Episcopal Church
Carter G. Woodson House
Charolette Forten Grimke House
Washington Navy Yard
U. S. Marine Corps Barracks and Commandant's House
Andrew Mellon Building

Florida

Tampa Bay Hotel, Tampa

Georgia

Fox Theatre, Atlanta
Owens-Thomas House, Savannah
Telfair Academy, Savannah
Green-Meldrim House, Savannah
Thomas F. Watson House, 310 Lumpkin Street, Thomsen
Henry W. Grady House, Athens

Illinois

Arthur H. Compton House, Chicago
Robert A. Millikan House, Chicago
Frank R. Lillie House, Chicago
Jean Baptiste Point Du Sable Homesite, Chicago

Indiana

General Lew Wallace Study, Crawfordsville

Kansas

William Allen White House, Emporia
Carry A. Nation House, Medicine Lodge

Massachusetts

William E. B. DuBois Boyhood Homesite, Great Barrington
William Monroe Trotter House, Dorchester
William C. Nell Residence, Boston
Maria Baldwin House, Cambridge

Michigan

Parke-Davis Laboratory, Detroit
Herbert H. Dow House, Midland

Mississippi

Oakland Memorial Chapel, Alcorn University, Alcorn
I. T. Montgomery House, Mound Bayou

Missouri

General John J. Pershing Boyhood Home, Laclede

Montana

Rankin Ranch, Avalanche Gulch

New Jersey

Lucy, the Margate Elephant, Margate
Cape May Historic District, Cape May
Old Queens, New Brunswick
Great Falls of the Passaic/S.U.M. Historic District

New York

James Weldon Johnson Residence, New York City
New York Amsterdam News Building, New York City
Will Marion Cook House, New York City
Louis Armstrong House, Corona
Edward Kennedy "Duke" Ellington Residence, New York City
Villa Lewaro, Irvington
Ralph Bunche House, Kew Gardens
John Roosevelt "Jackie" Robinson Residence, Brooklyn
Samuel J. Tilden House, New York City
Old New York County Courthouse, New York City
John D. Rockefeller, Sr. Estate, Mount Pleasant

Ohio

Captain Edward V. Rickenbacker House, Columbus
John B. Tytus House, Middletown

Pennsylvania

Fairmount Water Works, Philadelphia
Allegheny County Court House and Jail, Pittsburgh
Fallingwater, Mill Run
Henry O. Tanner Homesite, Philadelphia
Charles B. Dudley House, Altoona
Edward G. Acheson House, Monongahela
Smithfield Street Bridge, Pittsburgh

Rhode Island

Ocean Drive Historic District, Newport
Bellevue Avenue Historic District, Newport
Arcade, Providence
Lippitt House, Providence

South Carolina

Denmark Vesey House, Charleston
South Carolina State House, Columbia

Tennessee

Alvin Cullom York Farm, Fentress County

Texas

Galveston-East End Historic District
Galveston-The Strand Historic District
Samuel T. Rayburn House, Fannin County

Virginia

Charles Richard Drew House, Arlington
Benjamin Banneker: SW-9 Intermediate Boundary Stone, Arlington

2. Designated as Natural Landmarks

California

Sharktooth Hill, Kern County

Georgia

Big Hammock Natural Area, Tattnall County
Ebenezer Creek Swamp, Effingham County

Mississippi

Bienville Pines Scenic Area, Scott County
Green Ash-Overcup Oak-Sweetgum Research Natural Areas,
Sharkey County
Harrell Prairie Hill, Scott County

Montana

Red Rock Lakes National Wildlife Refuge, Beaverhead County

New York

Moss Island, Herkimer County

South Dakota

Cathedral Spires and Limber Pine Natural Area, Custer County

Texas

Palo Duro Canyon State Park, Randall and Armstrong Counties

Vermont

Battell Biological Preserve, Addison County

Canfield Fisher Memorial Pines, Bennington County

You are directed to take such further steps as may be necessary to effectuate the above actions.

H. J. Sheely 5/21/76

Green

Con Haine
5-21-76



United States Department of the Interior

OFFICE OF THE SECRETARY
WASHINGTON, D.C. 20240

MAY 25 1976

The Secretary of the Interior

Thomas S. Kleppe

is pleased to inform you that the historic properties in your State described in the enclosed brief summaries have been found to possess national significance in commemorating the history of the United States. On the recommendation of the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments these properties have been designated national historic landmarks. We hope this action will be of interest to you and your constituents.

Also enclosed are leaflets explaining in detail the historic preservation programs of the National Park Service. National historic landmark status automatically enrolls the property on the National Register of Historic Places and extends to it the safeguards provided by the National Historic Preservation Act of 1966.

Recognition of the property's significance as a landmark is accorded by certificates and bronze plaques which are provided free of charge to the owners or administrators of these properties upon their agreement to adhere to simple preservation practices. The Director of the National Park Service will shortly notify the owners about these benefits and provide them with the appropriate agreement forms.

The owners of these properties are to be commended for preserving these significant examples of our Nation's cultural heritage for the education and enjoyment of all our citizens.

Enclosures

Green

BASIC FILE RETAINED IN PS (HSS)

North Atlantic Region

FNP:HJ Sheely:mdw 5/13/76
bcc: Regional Director, North Atlantic Region
PS (HSS) - Sheely



Hon. John O. Pastore
Hon. Claiborne Pell
United States Senate
Washington, D.C.

Ocean Drive Historic District, R.I.
Bellevue Avenue Historic District,
Rhode Island
Arcade, Rhode Island
Lippitt House, Rhode Island

Hon. Fernand J. St. Germain
House of Representatives
Washington, D.C.

Ocean Drive Historic District
Bellevue Avenue Historic District
Lippitt House

Hon. Edward Beard
House of Representatives
Washington, D.C.

Arcade

W. J. Sheely 6/14/76

Green



United States Department of the Interior

NATIONAL PARK SERVICE
WASHINGTON, D.C. 20240

JUN 18 1976

IN REPLY REFER TO:

The Director of the National Park Service

Gary Everhardt

is pleased to inform you that the historic property described briefly in the enclosure has been found to possess national significance in commemorating the history of the United States and has, therefore, been designated a national historic landmark.

The purpose of landmark designation is to recognize nationally significant sites and to encourage their owners to preserve them. Landmarks are chosen through studies prepared by the National Survey of Historic Sites and Buildings; evaluated by the Advisory Board on National Parks, Historic Sites, Buildings, and Monuments; and approved by the Secretary of the Interior in accordance with the Historic Sites Act of 1935.

Recognition of the property's significance as a landmark is accorded by certificates and bronze plaques which are provided free of charge to the owners or administrators of these properties upon their agreement to adhere to simple preservation practices which would satisfy the criteria for continuing eligibility. These are set forth in the enclosed leaflet. We will be pleased to provide a certificate and bronze plaque. Enclosed are copies of the agreement. The form should be completed in triplicate and two copies returned to the National Park Service. The third copy may be retained for your records.

National historic landmark status automatically enrolls the property on the National Register of Historic Places. Under the provisions of the National Historic Preservation Act of 1966, entry on the National Register provides each property with safeguards against damage by Federal undertakings and fulfills one qualification for participation in a grant-in-aid program to assist in its preservation. Further information is contained in the enclosed leaflet describing the National Register.

We are pleased to include this property among the sites already designated national historic landmarks.

Mr. B. Cowles Mallory
City Manager
Newport, Rhode Island

OCEAN DRIVE HISTORIC DISTRICT, R.I.
BELLEVUE AVENUE HISTORIC DISTRICT, R.I.

FNP:HJ Sheely:kr 6/14/76
bcc: Regional Director, North Atlantic Region
WJ Sheely



Green

July 22, 1976
(Date)

Mr. Gary Everhardt
Director
National Park Service
Department of the Interior
Washington, D.C. 20240

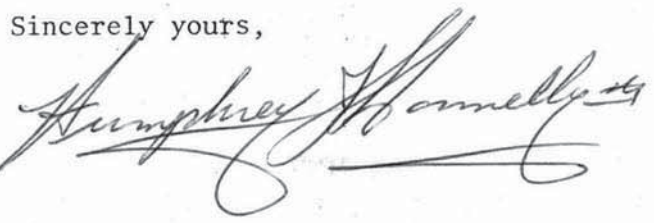
Dear Mr. Everhardt:

As the (owner, owners) of Bellevue Avenue Historic District
(Name of site)

located in Newport Newport Rhode Island
(City) (County) (State)

(we) hereby accept your offer of a certificate and a bronze plaque, 17" x 18" , formally marking this historic property a national historic landmark. (Check one or both as desired.)

1. Fully conscious of the high responsibility to the Nation that goes with the ownership and care of a property classified as having national significance and worthy of national historic landmark status, (we) agree to preserve, so far as practicable and to the best of (my,our) ability, the historical values that will satisfy the criteria for continuing significance.
2. Toward this end, (we) agree to continue to use the property only for purposes consistent with its historical character.
3. (we) agree to permit an annual visit to the property by a representative of the National Park Service, as a basis for continuing landmark status.
4. If, for any reason, the three conditions mentioned above cannot continue to be met, it is agreed that the national historic landmark status shall cease and that until such status is restored by the Secretary of the Interior, neither the national historic landmark certificate nor the plaque will be displayed.

Sincerely yours,


KP Ross 7/30/76
B. Feary 7/30/76
Acting PS

H3417-PS

AUG 4 1976

Honorable Humphrey J. Donnelly III
Mayor of Newport
Newport, Rhode Island 02840

Dear Mayor Donnelly:

Thank you for the agreement forms sent on July 22, 1976, requesting the certificates and plaques identifying Ocean Drive Historic District and Bellevue Avenue Historic District, Newport, Rhode Island, as national historic landmarks. We are proceeding with the preparation of the certificates and plaques.

Our North Atlantic Regional Office coordinates planning for presentation ceremonies in Rhode Island. The Regional Director will inform you when the certificates and plaques for Ocean Drive Historic District and Bellevue Avenue Historic District have been completed. Should you wish the help of the Service in arranging ceremonies for the presentation, he will be glad to assist you. His name and address is: Mr. Jerry Wagers, Regional Director, North Atlantic Regional Office, National Park Service, 150 Causeway Street, Boston, Massachusetts 02114.

We are pleased to know that you plan active participation in the National Historic Landmarks Program.

Sincerely yours,

/Sgd/ Jerry L. Rogers

Acting Director, Office of Archeology
and Historic Preservation

Enclosure

FNP:KP Ross:kr 7/30/76
bcc: Regional Director, North Atlantic Region w/c application forms
Director's Reading File
DI
PII
PS(Reading File)
PS-Sheely w/c application forms

HP - R. I. - Ocean Drive Historic District

Advisory Council on
Historic Preservation
1522 K Street N.W.
Washington, D.C. 20005

September 2, 1976

Colonel John H. Mason
Division Engineer
New England Division
Corps of Engineers
U.S. Department of the Army
424 Trapelo Road
Waltham, Massachusetts 02154

Dear Col. Mason:

On September 1, 1976, the Advisory Council received an adequately documented determination from the Corps of Engineers (CORPS) that the proposed issuance of a permit for restoration of the Cliff Walk would not adversely affect the Bellevue Avenue National Landmark Historic District, Newport, Rhode Island, a property included in the National Register of Historic Places. After review of the CORPS' determination, the Executive Director notes no objection to the determination of no adverse effect.

In accordance with Section 800.4(d) of Advisory Council's "Procedures for the Protection of Historic and Cultural Properties" (36 C.F.R., Part 800), you may proceed with the undertaking.

A copy of your determination of no adverse effect, along with supporting documentation and this concurrence, should be included in any environmental assessment or statement prepared for this undertaking in compliance with the National Environmental Policy Act.

Your continued cooperation is appreciated.

Sincerely yours,

John D. McDermott

Myra F. Harrison
Acting Director
Office of Review
and Compliance

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NORTH ATLANTIC REGION
15 State Street
Boston, MA 02109

MEMORANDUM

Sept. 27, 1977
DATE

TO: Chief, Cultural Resources and Management Division
National Park Service
Attention: Mr. Horace Sheely

FROM: Regional Director, North Atlantic Region

Name of Landmark:

Bellevue Avenue Historic District
Newport, RI

Date:

Time:

Location of Ceremony:

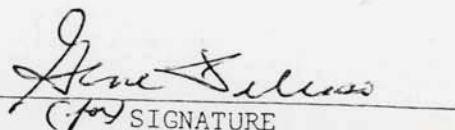
Presentation will be made by:

Presentation will be made to:

Distinguished Guests:

Remarks:

The City Manager of Newport requested that the certificate be mailed. There is no ceremony planned. The plaque was delivered to the site on January 4, 1977


SIGNATURE

file (P-Herme Ave HD) (NH)



The Preservation Society of Newport County

118 MILL STREET

P. O. BOX 510

NEWPORT, RHODE ISLAND, 02840-0939

JGW/cab

401-847-1000

May 15, 1987

Miss Caroline Pitts
History Division
National Park Service
P.O. Box 37127
Washington, DC 20013-7127

Dear Caroline,

Enclosed are reduced plans and drawings of the building proposed on Jones Street, immediately across the street from Kingscote and diagonally across the street from Newport Casino. As you can see it is a less than inspired design and looks as if it is going to become a major issue. There will be a Zoning Board hearing to appeal the decision of the Historic District Commission on the 26th. The Historic District Commission wisely turned the building down.

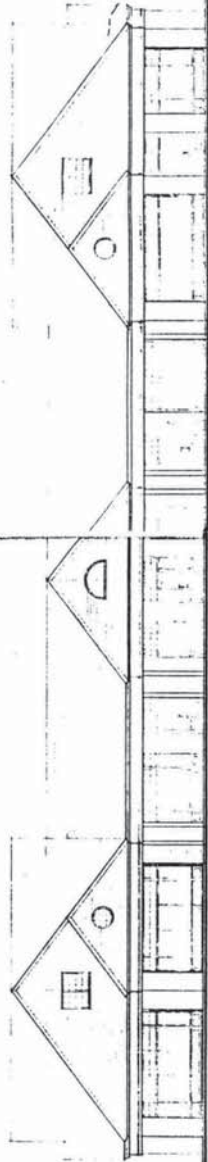
As abutters, the Preservation Society is objecting. I doubt that we can stop it but would at least try for a better design.

I will keep you posted. If you have any ideas, please let me know.

Sincerely,

John A. Cherol
Executive Director

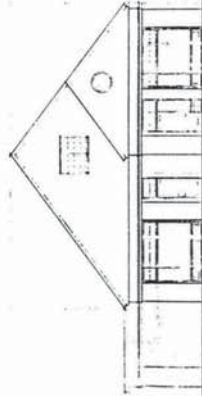
JAC/cab
Enc.



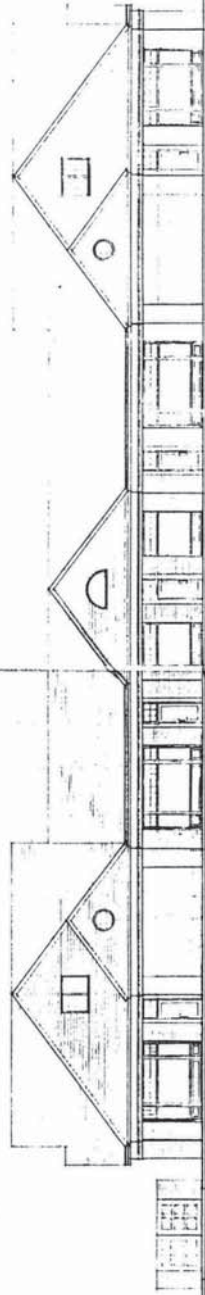
I T H R O N Z O T A V E L L E



W E S T E L L E V A T I O N



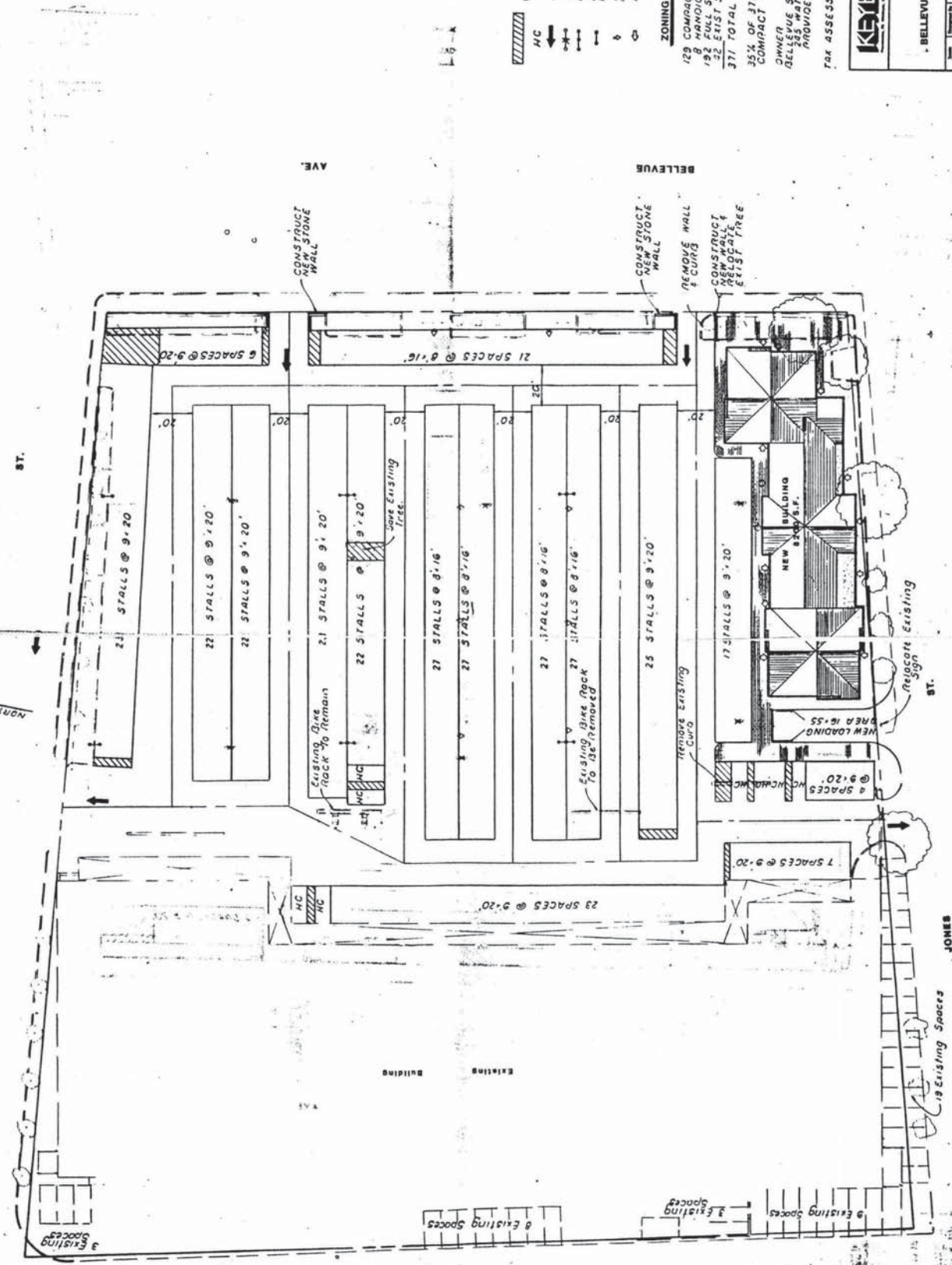
E A S T E L L E V A T I O N



J O N E S S T R E E T B E L L E V A L L E Z O N

KEYES		ARCHITECTS	
ADDITION TO JUE SHOPPING CENTER			
NEWPORT, R.I.			
DATE	SCALE	PROJECT	NO.
11-10-78	1/4" = 1'-0"	100-100	100-100
ELEVATIONS			

GENERAL NOTES



LEGEND

- ▨ LINE STRIPING (NO PARKING)
- HC HANDICAP STALL
- DIRECTION OF TRAFFIC
- ↔ RELOCATE EXIST. LIGHT
- ⊕ RELOCATED LIGHT
- ⊕ MODIFIED LIGHT
- ⊕ NEW COMPACT CAR PARKING SIGNS
- ⊕ DOOR LOCATIONS

ZONING INFORMATION

- 129 COMPACT CAR SPACES (8' x 16')
- 8 HANDICAPPED SPACES
- 129 FULL SIZE SPACES (9' x 20')
- 371 TOTAL
- 35% OF 371 = 129 (ALLOWABLE COMPACT CARS)
- OWNER: BELLEVUE SHOPPING CTR. ASSOC.
- 235 WATERMAN STREET, PROVIDENCE, R.I. 02906
- TAX ASSESSOR: PLAT NO 78
- LOT NO. 1172

KELES ENGINEERING

BELLEVUE SHOPPING CENTER

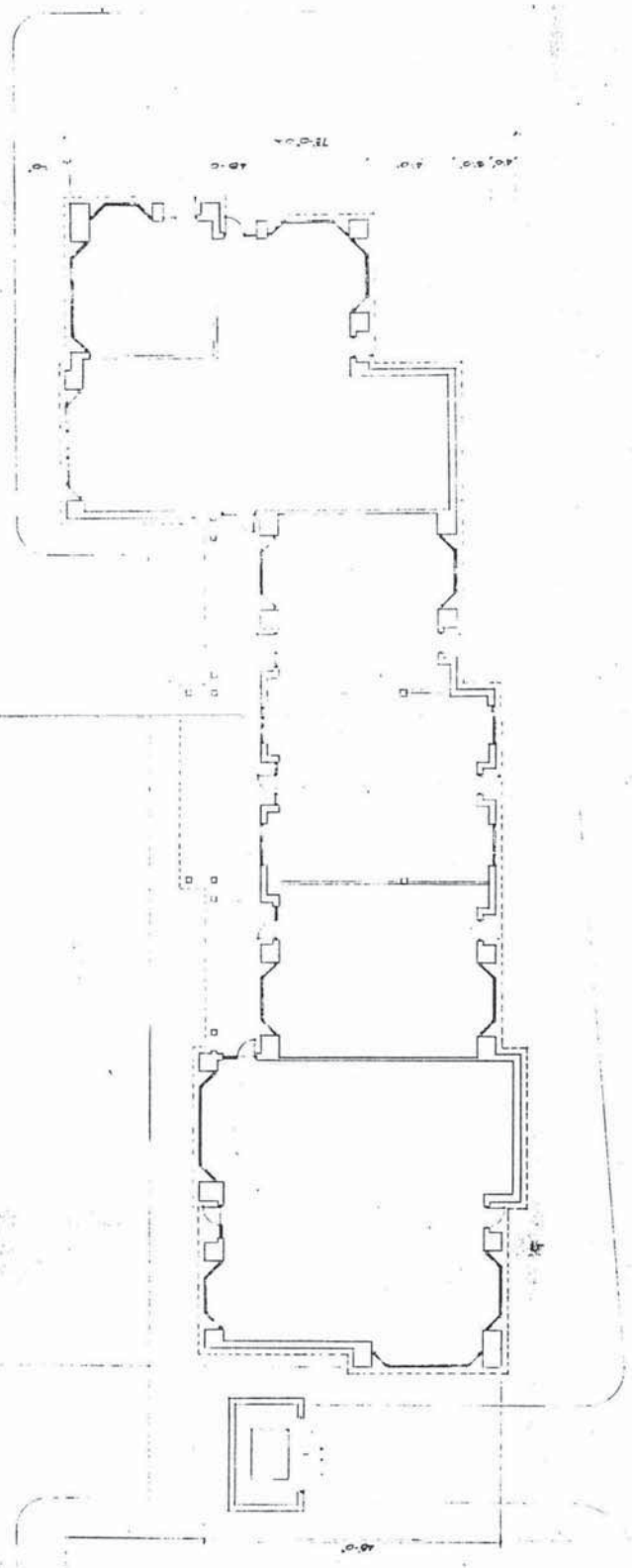
PARKING LOT LAYOUT

85-10

K&B

ADDITION TO
 BELLEVUE
 SHOPPING CENTER
 NEWPORT, R.I.

DATE	NO	GC	DATE	NO	GC
11-10	00	00	11-10	00	00



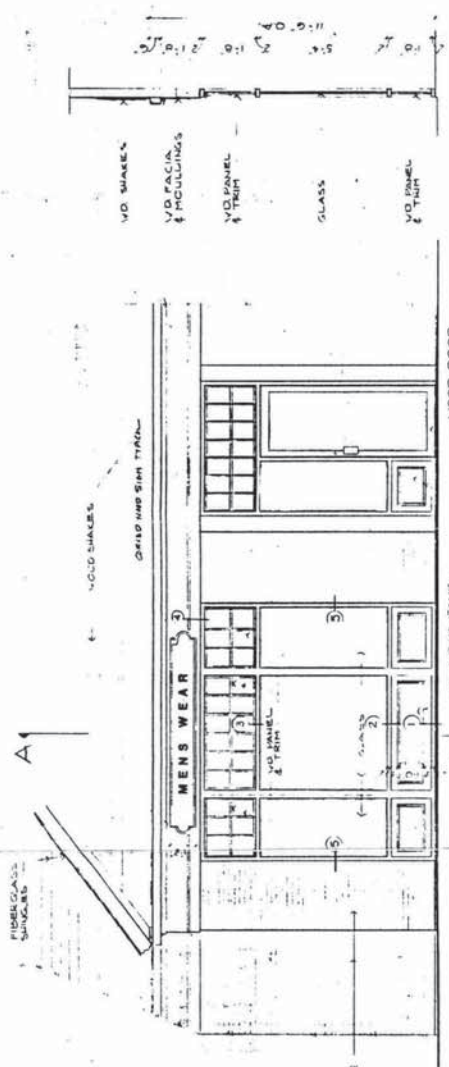
10'-0" O.A.

10'-0"

10'-0" O.A.

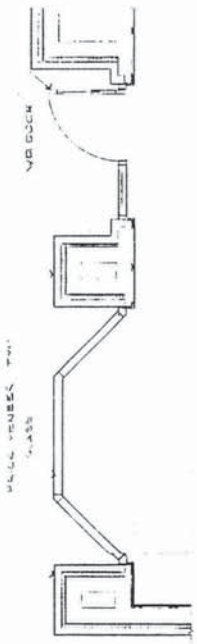
10'-0"

KRBS		ADDITION TO BELLEVUE SHOPPING CENTER NEWPORT, R.I.	
Rev	Issued	By	Date
1/2	06	CD	1/16/88
DETAILS			

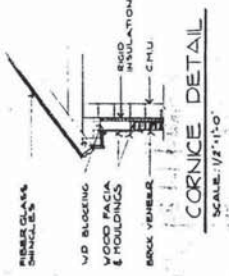


SECTION A-A
SCALE 1/2" = 1'-0"

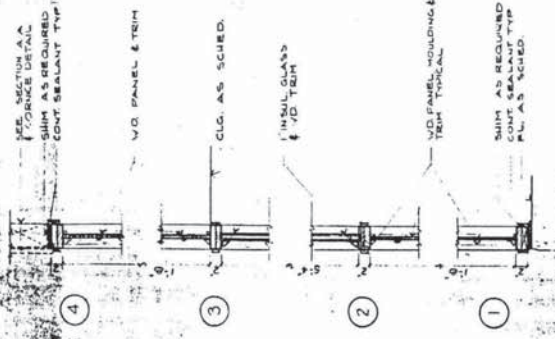
TYPICAL STORE FRONT ELEVATION
SCALE 1/2" = 1'-0"



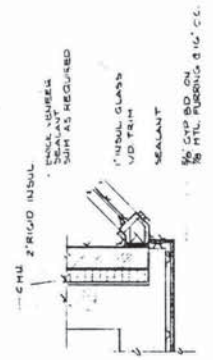
TYPICAL STORE FRONT PLAN
SCALE 1/2" = 1'-0"



CORNICE DETAIL
SCALE 1/2" = 1'-0"



TYPICAL DETAILS
SCALE 1/2" = 1'-0"



JAMB
SCALE 1/2" = 1'-0"

(5)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
WASHINGTON

ASSOCIATE DIRECTOR
CULTURAL RESOURCES

To: 418 Ed Beavers

Pls. prepare a memo to the Director @ ces by Lumber, ~~S~~ Haubert, ~~Cables~~ ^{+ DSC}, pointing out that the Cliff Walk is inseparable from the N.H. & district & that not long ago we had to exercise part of the district because owners had abused the historic resources. If the screws of rubber bawns are to push the m + o costs of their walk off upon the public, they ought to be required to donate easements to someone (not necessarily the U.S.) that would protect the N.H.

3/9/87



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. BOX 37127
WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

H30(418)

SEP 21 1987

Memorandum

To: Director

From: Associate Director, Cultural Resources

Subject: Cliff Walk, in Newport, Rhode Island

As you have observed, the Cliff Walk cannot be properly interpreted without interpretation of the historic and natural qualities of adjacent properties. In recognition of this fact, the Cliff Walk is included within a National Historic Landmark, the Bellevue Avenue Historic District, that places the Walk in its historic context. The Landmark provides for recognition of part of the grand assemblage of American architecture that distinguishes Newport and is so important to understanding of the Cliff Walk.

By no means am I advocating a feasibility study of the entire Landmark district. Let me recommend, though, that a Cliff Walk study, if authorized, devote attention to opportunities to encourage preservation of the Landmark's historic qualities and properties.

The proposal to include Cliff Walk in the National Park System should receive tough scrutiny, in light of recent conditions and developments in Newport. Not long ago, we excised part of the Ocean Drive Historic District, a National Historic Landmark not far from the Bellevue Avenue district. We took this action to remove from the Ocean Drive Landmark boundary an area where development pressures had brought about intrusive and unsympathetic new construction. This unsympathetic development occurred in spite of the fact that Newport is a community with a high level of awareness of its historic heritage. I think we should view this as a warning about the vulnerability of historic resources in any urban historic resort.

Newport is a wealthy community, and if the Federal government is asked to assume a share of the financial burden of maintaining Cliff Walk, I recommend that we require, in return, that the citizens of Newport make legally binding pledges, in the form of easements, to protect historic resources in the Bellevue Avenue National Historic Landmark. The recipient of these easement donations need not necessarily be the Federal government. I would urge that in our consideration of Cliff Walk, we seek and support local groups and private citizens who can take active roles in the protection of Cliff Walk and the other historic resources of the community.

/Sgd/Jerry L. Rogers

cc: 001 Reading File 400 Reading File
418-Bellevue Ave. Historic District (NHL)
J. Haubert (763) J. M. Lambe (180) Levy (418)
Regional Director (NARO) (1600) Manager (DSC) (2000)

LFeller:pt:09/17/87

FELLER DISK 30: Item #16



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127

NHL

IN REPLY REFER TO:

H30(418)

SEP 21 1987

Memorandum

To: Director *[Handwritten initials]*
From: Associate Director, Cultural Resources *[Handwritten NP]*
Subject: Cliff Walk, in Newport, Rhode Island

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[Handwritten signature]

Sound move to preserve the Cliff Walk

Turning Newport's famous Cliff Walk into a national park makes eminent sense. This winding trail, which overlooks the ocean as it charts a 3.5-mile walking path alongside Newport's famous "cottages," is slowly losing its battle with the elements. The Walk has been eroded by the ocean, and is sometimes hazardous to traverse.

A third of Newport's visitors say that Cliff Walk is the reason they have come. It's an open question, however, if there will always be a Cliff Walk for them to see.

Rhode Island's two senators, Claiborne Pell and John Chafee, have come up with a legislative solution to this difficult problem. Along with Rep. Fernand St Germain in the

House, they have introduced a measure that would appropriate \$50,000 to study the possibility of turning Cliff Walk into a national park.

Most important, the financial burden of maintenance would be more evenly divided among federal, state and local authorities

And last week they invited the director of the National Park Service, William Penn Mott, to come and see Cliff Walk for himself.

Mr. Mott came, walked, and was duly impressed: "I think it has great potential," he told the Journal, "I think it's an exciting thing." Natural and historic sites might be pointed out along the trail, park rangers could patrol and answer questions — and, perhaps most important, the financial burden of maintenance would be more evenly divided among federal, state and local authorities.

Cliff Walk in fact belongs to adjacent property owners, and it might ultimately be necessary for the Park Service to obtain easements or purchase the path outright. But it is difficult to imagine a better deal for everyone than transferring jurisdiction to the National Park Service — and saving this precious resource of Rhode Island's past and future.

October 5, 1987

Read and Thanked
7/10/87

Laura Feller

I should have mentioned to you when we spoke about the St. Paul's National Historic Site (blush, blush) that I am working on the Cliff Walk as a technical assistance project. You have got to be flexible in the trails business!!!

Your note to the Director -signed by Jerry Rogers arrived on my desk, and I appreciate your concern. I know of the development taking place along Ocean Drive and seemingly everywhere in Rhode Island, and lament the lack of good planning. The economy of New England is booming and all resort areas, regardless of whether they are in urban areas or in the wilds or feature natural or cultural resource are under seige. Local planning and private resources and philanthropy are simply not able to counteract the overwhelming market forces.

Now off of my high horse, I must say that the most immediate threat to the Cliff Walk comes from the ravages of surging winter ocean storms. The estimate for the repairs needed is in the millions of dollars. The perception of the wealth of Newport should not interfere with our evaluation of the quality of the resource. Partnerships should be forged with other levels of government and non-profits to preserve resources whenever possible. Newporters have a lot of expensive heritage to maintain and the current director of the Newport Preservation speaks loudly to how difficult it is to tap the local till.

I guess my point is that it is not fair to require donations from private citizens as collateral for NPS participation in a project, or that Newporters should be left to their own devices in caring for the Cliff Walk. NPS can and should serve as a catalyst for joint action to preserve the Cliff Walk, but my sense is that the perception of NPS in Washington is that this is one that we need not be bridled with. To my mind, it is simply too early to say. The Pell Bill only calls for a study, not designation. The goal of the study would be to evaluate the significance of the resource and to identify alternative scenarios for its protection. Clearly the more participation from the community and the State the more attractive that a proposal becomes.

I hope that we get the opportunity to craft a strong partnership and that NPS can appear to be a constructive supporter. I fear that all too often we feel and act like victims.

Thanks for your thoughts, they are appreciated.

Steven Golden



Carolyn - want to look
at a dra
on Cliff Walks

Memorandum

To: Director
From: Associate Director, Cultural Resources
Subject: Cliff Walk, in Newport, Rhode Island

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A

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~~feel that~~ ^{need not necessarily} The recipient of these easement donations ~~should~~ be the Federal government. I would urge that in our consideration of Cliff Walk, we seek and support local groups and private citizens who can take active roles in the protection of Cliff Walk and the other historic resources of the community.

cc: 001 RF; 400 RF; 418 NHL-Bellevue Ave. Historic District; 763-J. Haubert; 180-J. M. Lambe; Regional Director, NARO; Manager, DSC; 418 Levy

Feller disk 30, item 16

Laura: F.P.I. - one of the largest landowners in this part of the H.D. is Salve Regina College, a Roman Catholic school. They own Ochre Court and are probably tax exempt.



United States Department of the Interior

NATIONAL PARK SERVICE
P.O. BOX 37127
WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

Oct. 27, 1987

L58(180)

OCT 28 1987

Memorandum

To: *Assoc. Dir., Cultural Resources*
From: Legislative Affairs Assistant
Subject: *S. 323 - Cliff Walk*

The National Park Service has been requested to submit a report to Legislative Counsel on the above bill, a copy of which is attached.

If your office has no comment, please surname this form and return to Room 3213. Favorable, unfavorable, or deferral recommendations must be accompanied with data to support your views.

Due Date: *Nov. 2, 1987*

Dottie Whitehead

Attachment

100TH CONGRESS
1ST SESSION

S. 323

To study Cliff Walk in Newport, Rhode Island, including its appropriateness for inclusion as a unit of the National Park System.

IN THE SENATE OF THE UNITED STATES

JANUARY 16, 1987

Mr. PELL (for himself and Mr. CHAFEE) introduced the following bill; which was read twice and referred to the Committee on Energy and Natural Resources

A BILL

To study Cliff Walk in Newport, Rhode Island, including its appropriateness for inclusion as a unit of the National Park System.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*

3 **SECTION 1. STUDY ON PRESERVATION OF THE CLIFF WALK**

4 (a) **STUDY AUTHORIZATION.**—In order to provide for
5 the preservation and continued public use of the historic Cliff
6 Walk located in Newport, Rhode Island (hereafter in this Act
7 referred to as the “Cliff Walk”) the Secretary of the Interior
8 shall prepare and transmit to the Committee on Energy and
9 Natural Resources of the Senate and the Committee on Inte-
10 rior and Insular Affairs of the House of Representatives

1 within 2 years from the date of enactment of this Act, a
2 feasibility and suitability study to determine the appropriate
3 means to ensure such use and preservation.

4 (b) SPECIFICS OF STUDY.—The study shall include—

5 (1) an assessment of—

6 (A) the national significance of the Cliff
7 Walk;

8 (B) the legal status of the ownership of the
9 Cliff Walk; and

10 (C) the physical condition and appropriate
11 uses of the Cliff Walk;

12 (2) an assessment of the appropriateness of includ-
13 ing the Cliff Walk as a unit of the National Park
14 System; and

15 (3) cost estimates for any necessary development,
16 operation, and maintenance, as well as alternatives for
17 the administration and protection of the Cliff Walk.

18 SEC. 2. AUTHORIZATION OF APPROPRIATIONS

19 There are authorized to be appropriated such sums as
20 may be necessary to carry out the provisions of this Act, but
21 not to exceed \$50,000.

H34(418)

70:400
NOV -2 1987

To: Chief, Office of Legislation
From: Associate Director, Cultural Resources
Subject: Cliff Walk (S. 323)

I have previously commented on other versions of the proposal outlined in this bill. My comments in my memorandum to the Director on September 21 of this year (copy attached) remain my major concerns.

From the point of view of the cultural programs of the Service, I have no objections to enactment. The funding authorized in the bill will be necessary to accomplish the tasks outlined in it, however, and seems a reasonable amount, in my view, for their completion. I oppose absorbing these tasks without funding.

Attachment

cc: 001
400
418
413 Cliff Walk (NPS proposed)
418 Bellevue Avenue Historic District
763 J. Haubert
1600 ED (NARO)
2000 Manager (DSC)
Charleston: gm: 10-30-87
Charleston: Disk V, Item 28

WHL

11/22

Ben -

Ted Sanderson says

Ocean View is in

the Belleme Ave. NHL.

Rhode Island S&Po

will send us clippings -

they think Arson is

an exaggeration

c

File: NHL

Arson Blamed in Mansion's Destruction

NEWPORT, R.I. — A fire that destroyed the century-old seaside mansion Ocean View, where the Aga Khan once held lavish parties during America's Cup races, may have been caused by arson, officials say. There were no injuries.

Firefighters saved objets d'art and a first-edition set of novels by Charles Dickens, but the historic three-story mansion, which was being renovated, was destroyed in the Friday night blaze.

FEDERAL ASSISTANCE		2. APPLICANT'S APPLICATION	a. NUMBER	3. AGENCY IDENTIFIER	a. NUMBER HPC-77-08
1. TYPE OF ACTION (Mark appropriate box) <input type="checkbox"/> PREAPPLICATION <input checked="" type="checkbox"/> APPLICATION <input type="checkbox"/> NOTIFICATION OF INTENT (Opt.) <input type="checkbox"/> REPORT OF FEDERAL ACTION		b. DATE Year month day 19 77 8 3		b. DATE ASSIGNED Year month day 19 77 1 14	
4. LEGAL APPLICANT/RECIPIENT a. Applicant Name : R.I. Historical Preservation Commission b. Organization Unit : c. Street/P.O. Box : 150 Benefit Street d. City : Providence e. County : Providence f. State : Rhode Island g. ZIP Code: 02903 h. Contact Person (Name & telephone No.): Frederick C. Williamson : 401-277-2850				5. FEDERAL EMPLOYER IDENTIFICATION NO. 05-60-00522	
7. TITLE AND DESCRIPTION OF APPLICANT'S PROJECT <i>Bellevue Avenue N HL Dist.</i> Isaac Rice House Restoration Project Newport, Newport County Exterior restoration of early nineteenth-century house owned by prominent Black of Newport. Source of nonfederal match: Private funds of Mr. Harry W. Rice, Property owner, Donated services.				6. PROGRAM (From Federal Catalog) a. NUMBER 1150904 b. TITLE Historic Preservation	
10. AREA OF PROJECT IMPACT (Names of cities, counties, States, etc.) State of Rhode Island			11. ESTIMATED NUMBER OF PERSONS BENEFITING 937,000	8. TYPE OF APPLICANT/RECIPIENT A-State H-Community Action Agency B-Interstate I-Higher Educational Institution C-Substate J-Indian Tribe District K-Other (Specify): D-County E-City F-School District G-Special Purpose District Enter appropriate letter <input type="checkbox"/> A	
13. PROPOSED FUNDING		14. CONGRESSIONAL DISTRICTS OF:		9. TYPE OF ASSISTANCE A-Basic Grant D-Insurance B-Supplemental Grant E-Other C-Loan Enter appropriate letter(s) <input type="checkbox"/> A	
a. FEDERAL \$ 5,000 .00		a. APPLICANT 02		12. TYPE OF APPLICATION A-New C-Revision E-Augmentation B-Renewal D-Continuation Enter appropriate letter <input type="checkbox"/> A	
b. APPLICANT 9,671 .00		b. PROJECT 01		15. TYPE OF CHANGE (For 12c or 12c) A-Increase Dollars F-Other (Specify): B-Decrease Dollars C-Increase Duration D-Decrease Duration E-Cancellation Enter appropriate letter(s) <input type="checkbox"/>	
c. STATE .00		16. PROJECT START DATE Year month day 19 77 8 34		17. PROJECT DURATION 36 Months	
d. LOCAL .00		18. ESTIMATED DATE TO BE SUBMITTED TO FEDERAL AGENCY 19 77 8 3		19. EXISTING FEDERAL IDENTIFICATION NUMBER 44-77-00418-00	
e. OTHER .00		f. TOTAL \$ 14,671 .00		20. FEDERAL AGENCY TO RECEIVE REQUEST (Name, City, State, ZIP code) National Park Service, Washington, D.C. 20240	
22. THE APPLICANT CERTIFIES THAT		a. To the best of my knowledge and belief, data in this preapplication/application are true and correct, the document has been duly authorized by the governing body of the applicant and the applicant will comply with the attached assurances if the assistance is approved.		21. REMARKS ADDED <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
23. CERTIFYING REPRESENTATIVE		b. TYPED NAME AND TITLE Frederick C. Williamson, State Historic Preservation Officer		c. DATE SIGNED Year month day 19 77 8 3	
24. AGENCY NAME Department of the Interior		27. ADMINISTRATIVE OFFICE Grants Administration Division		25. APPLICATION RECEIVED Year month day 1977 08 08	
26. ORGANIZATIONAL UNIT National Park Service		28. FEDERAL APPLICATION IDENTIFICATION		29. ADDRESS 18th & C Streets NW., Washington, D.C. 20240	
30. FEDERAL GRANT IDENTIFICATION 44-8078		31. ACTION TAKEN <input checked="" type="checkbox"/> a. AWARDED <input type="checkbox"/> b. REJECTED <input type="checkbox"/> c. RETURNED FOR AMENDMENT <input type="checkbox"/> d. DEFERRED <input type="checkbox"/> e. WITHDRAWN		32. FUNDING Year month day a. FEDERAL \$ 5,000 .00 b. APPLICANT 9,671 .00 c. STATE .00 d. LOCAL .00 e. OTHER .00 f. TOTAL \$ 14,671 .00	
33. ACTION DATE 1977 11 09		34. CONTACT FOR ADDITIONAL INFORMATION (Name and telephone number) Stephen Newman (202) 523-5472		35. STARTING DATE 1977 11 01	
36. ENDING DATE 1980 09 30		37. REMARKS ADDED <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No		38. FEDERAL AGENCY A-95 ACTION a. In taking above action, any comments received from clearinghouses were considered. If agency response is due under provisions of Part 1, OMB Circular A-95, it has been or is being made. b. FEDERAL AGENCY A-95 OFFICIAL (Name and telephone no.) same as #35	

SECTION I—APPLICANT/RECIPIENT DATA

SECTION II—CERTIFICATION

SECTION III—FEDERAL AGENCY ACTION

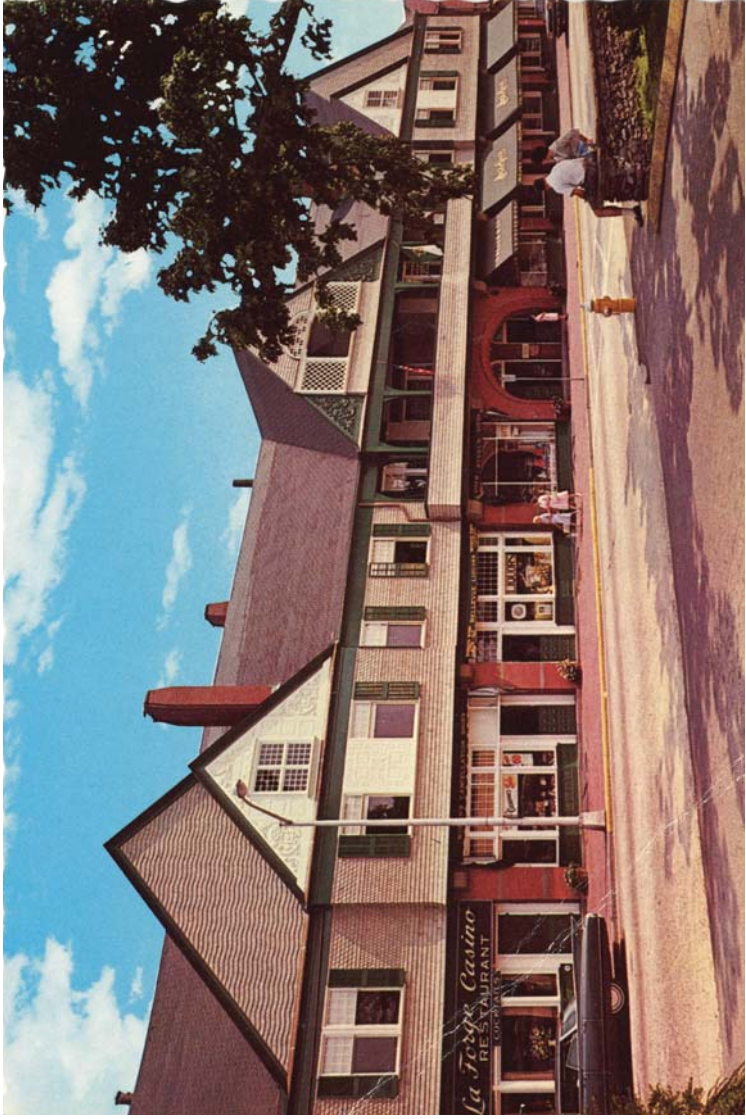
ACTION: NATIONAL REGISTER INFORMATION SYSTEM
 Id 72000023 LI 12/08/1972 RI Newport Bellevue Avenue Historic Dist
 01 More

Name Bellevue Avenue Historic District
 Address Roughly bounded Atlantic Ocean, Easton Bay, Coggeshall Ave., Spring St., and Memorial Blvd.
 City Newport Vicinity Restrict
 State RHODE ISLAND County Newport
 Status LISTED IN THE NATIONAL REGISTER Date 12/08/1972
 Day45 Resource Type DISTRICT Acreage 606.0

Multiple

Contributing bldg	63	Site	1	Strc	0	Obj	0	Total	64
Noncontributing bldg	6	Site	0	Strc	0	Obj	0	Total	6
Park									

*NR listed in 1972 - but file doesn't exist - it is 2 NR districts
 Bellevue Avenue (Casino Historic District (72000024) and
 Ochre Point - Cliffs Historic District (75000211)
 NYC - Bellevue Avenue H.P. - consists of
 72000024, 75000211 + Bellevue Ave H.P.*



NEWPORT CASINO
Bellevue Ave., Newport, R. I.
Built by a corporation led by James Gordon Bennett, the Newport Casino opened in 1880 as the most complete resort facility in America. Located behind the store-front building shown here are the world-famous Lawn Tennis Courts, The National Tennis Hall of Fame, and the Van Alen Casino Theatre.

Original Color Photography by John T. Hopf, 10 Red Cross Terrace, Newport, R. I.

Copyright John T. Hopf



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29960

Post Card

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National Lawn Tennis Hall of Fame - Newport Casino

**NATIONAL LAWN TENNIS HALL OF FAME
AND TENNIS MUSEUM
Newport Casino - Bellevue Ave.**

Newport, R. I.

Built by James Gordon Bennett, the Newport Casino opened in 1880 as the most complete resort facility in America. The beautiful grass tennis courts were the site of the U.S.L.T.A. Men's Championship Tournaments from 1881 to 1914. The National Lawn Tennis Hall of Fame was established at the Casino in 1955.

© Original Color Photography by John T. Hopf, 10 Red Cross Terrace, Newport, R.I.

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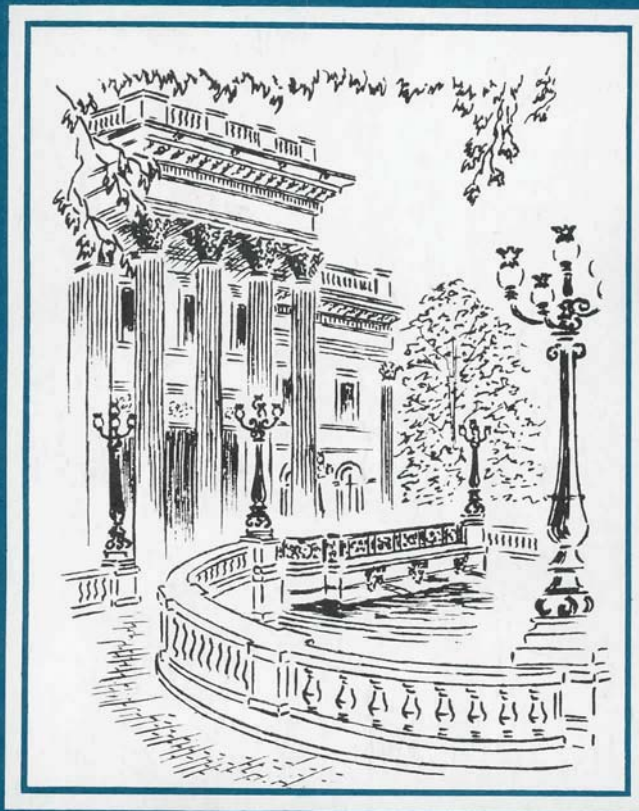
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Copyright John T. Hopf

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DEXTER PRESS, INC.
WEST HAVEN, NEW YORK

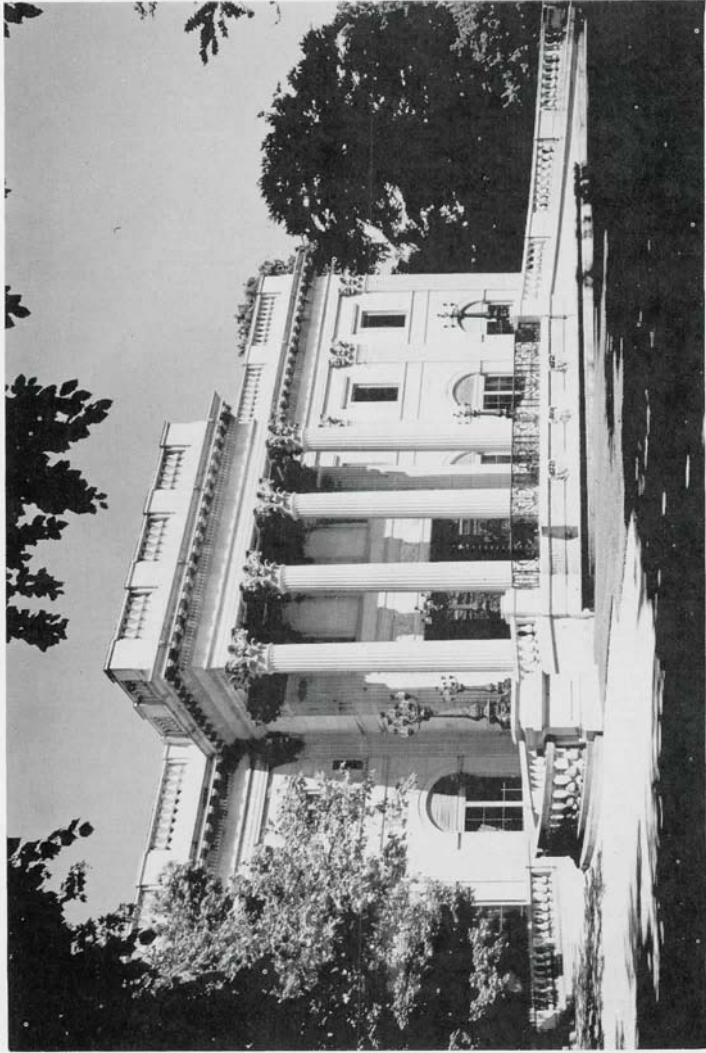
MARBLE HOUSE

THE WILLIAM K. VANDERBILT MANSION



BELLEVUE AVENUE

NEWPORT, RHODE ISLAND



FOREWORD

The night of August 19th, 1892, was close and heavy, and a dense fog rolled in from the Atlantic to shroud Bellevue Avenue. Then suddenly all the lights in Marble House, both gas and electric, went on and Newport was offered a spectacle it had never seen before. At the gate the guests were admitted by a gatekeeper in maroon livery. Inside the great portico Mr. and Mrs. William K. Vanderbilt welcomed friends for the first time to their new house. Among them, it is pleasant to relate, were the architect, Richard Morris Hunt, and Mrs. Hunt, both old summer residents of the city. In fact, the architect had proposed to Mrs. Hunt, the former Catherine Howland, not far to the north on the avenue, on the old Charles H. Russell place to be exact, now occupied by Vernon Court.

In Mr. and Mrs. Vanderbilt, Hunt had clients who, like Louis XIV whom they admired extravagantly, had *la manie de batir*, the fury to build beautiful houses. Their first commission for Hunt had been a Fifth Avenue mansion, completed in 1882; their second was Marble House. Like the first building, it was to be a milestone in the American Renaissance, the era between 1880 and 1930, when the United States was the great classical nation of the world. Certainly Marble House was the most sumptuous residence built in the country up to that time, even in comparison with the Fifth Avenue mansions. And since then it has known few rivals and fewer superiors.

It was in 1888 that Mr. and Mrs. Vanderbilt called on Richard Morris Hunt to prepare designs for their summer home. About the first of August a year later, construction began with Charles E. Clarke of Boston as general contractor. By November of 1889, work had so far advanced that Clarke took a two-year lease on a wharf and warehouse in the lower part of the harbor to shelter the stone-carving works and the variety of objects brought in by vessel, to be held in readiness as construction proceeded. Batterson, See & Eisele, later

Batterson & Eisele, was the firm in charge of the marble work both inside and outside the house. (The firm, a leader in their craft, also did much of the cutting and carving of stone for The Breakers and The Elms.) Meanwhile, Mr. Hunt had been summoned to Paris to go over the plans of the interior.

By 1890, Mr. Vanderbilt was so pleased with the work that he had the sculptor, Karl Bitter, do a bas-relief of Hunt and one of Jules Hardouin-Mansart, the architect of Versailles; these can be seen above the mezzanine landing of the stairs.

Work was almost completed in the early part of 1892 when, in March, a fire destroyed some of the interior marble. In April, the John Williams Bronze Foundry proudly exhibited the entrance grille to a fascinated New York public and received nothing but praise. Finally, after more than four years of work, Marble House was finished, and Mr. Vanderbilt presented it to his wife.

Not long after, in 1895, Marble House was the scene of a magnificent party honoring the debut of Consuelo Vanderbilt, who was shortly to become the Duchess of Marlborough. A year later her parents were divorced. Mrs. Vanderbilt then married Mr. O. H. P. Belmont and, when in Newport, lived at Belcourt, his Bellevue Avenue residence, until his death in 1908.

In the spring of 1909, Mrs. Belmont moved to Marble House, which had been closed for twelve years. That summer she gave a large garden party to which the public was admitted, to promote the cause of woman suffrage in which she was a leader. In 1913 she built the Chinese Teahouse on the cliffs and gave a large ball at Marble House. Marble House was not opened by Mrs. Belmont after the United States entered World War I in April, 1917.

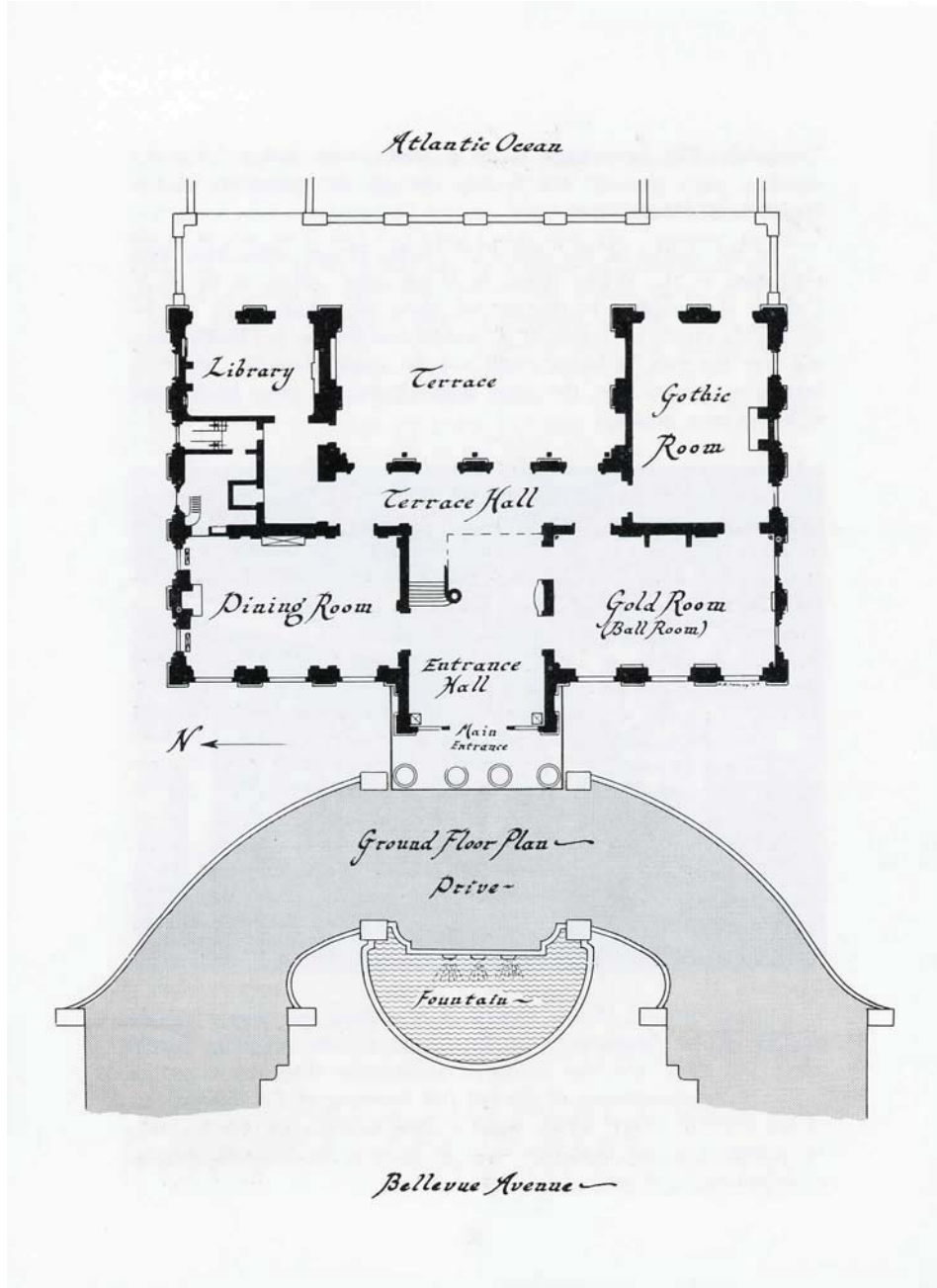
Shortly before her death in 1933, Mrs. Belmont, who spent the last ten years of her life in France, sold Marble House to Mr. Frederick H. Prince of Boston. It remained in the Prince family until bought from his Trust in December, 1963, by the Preservation Society of Newport County with funds generously donated for that purpose by Mr. Harold Stirling Vanderbilt, the son of Mr. and Mrs. William K.

Vanderbilt. The furnishings, many of which were designed for the mansion, were given to the Society through the generosity of the Frederick H. Prince Trust.

In the matter of the design of Marble House, some have seen inspiration in the White House in Washington, others in the Petit Trianon at Versailles. In the interior, there are details which can be traced to a variety of models. It is classical, but then so is The Breakers, and yet the two buildings could not be more dissimilar, although both were designed by the same architect for the same family and with the same artisans.



What, then, is Marble House? It is nothing less than a superb product of the American Renaissance, built for the American family which has done more for American architecture than any other. It is one of the monuments of the last full flowering of the Renaissance of the Western World which began in Italy in the 15th century, only to disappear in our own time, and as such to be treasured among American works of art.



THE MANSION
By HENRY HOPE REED

ENTRANCE HALL

The Entrance Hall, some twenty feet high, is lined and paved with yellow Siena marble from Monte Arenti, a quarry near Montagnola, Italy. (All the marble work at Marble House was done by Batterson, See and Eisele, with John Eisele in charge.) Overhead, the ceiling has stucco relief in the form of masks and elaborate arabesques (arabesques being ornament of fruit, foliage, animals, etc., woven into fantastic patterns). Immediately to the right and left are two Gobelin tapestries in gold frames. (Gobelin was and still is the state tapestry works of France.) The one on the right, woven in 1791 on the cartoon of Joseph-Benoit Suvée, depicts the Protestant leader, Admiral Gaspard de Coligny, about to be assassinated on the occasion of the St. Bartholomew's Eve Massacre of August 24, 1572; it was made in the Gobelin workshop of Pierre-Francois Cozette. On the left is another woven by Cozette in 1790 on the cartoon of Barthelemy, showing Etienne Marcel, Provost of Paris, being murdered by Jean Maillard on July 31, 1358, in the course of the revolt of the Jacquerie. Beneath the tapestries on one side is a large inlaid Louis XV Bureau plat with ormolu trim and opposite is a low cabinet, of 19th-century buhlwork as indicated by the ebony frame and brass and tortoise shell inlay. (Buhl comes from the name of André-Charles Boulle, a Parisian cabinet-maker in the time of Louis XIV, who was the first to use such inlay.) The bronze lamp standards are in the shape of large volutes decorated with vases and dragons, as well as the monogram "W V" of William Vanderbilt. They were made by J. Allard et Fils, the French firm of cabinetmakers and decorators which later worked for Richard Morris Hunt at The Breakers. Allard is also responsible for the massive bronze fountain between the Gold Room doors on the right. Here two cupids are seen playing; between them, suspended from the basin is an ormolu (gilt bronze) garland of oak leaves and acorns. The mirror above the basin is framed in thick glass in the Venetian manner.

The chief ornament of the hall is the splendid grille which screens the entrance. Made to the architect's designs by the John Williams Bronze Foundry of New York, one of the outstanding art metal firms of the American Renaissance, it is a combination of

soft steel, given a gun metal finish, and gilt bronze; it is unrivalled in America in terms of composition, forging and finishing. Four posts, in the shape of Corinthian pilasters, divide the grille into three bays. The central bay forms the door, each half being 10 feet 8 inches high and 6 feet 1½ inches wide and weighing a ton and a half. Because of their weight they had to be set on pivots instead of being held by hinges, and they are so carefully made that they still close exactly. The entire grille is 16 feet high and 25 feet 4 inches wide and weighs more than ten tons. Among the ornaments, bronze plated with gold, are the masks of the boy Apollo set against a sunburst, a favorite device of Louis XIV of France, and cartouches bearing the monogram "W V".

THE GOLD ROOM

The Gold Room which served as a ballroom is the richest of the rooms in Marble House in terms of ornament. The walls, lavishly gilded, are divided into a series of arched bays for the doors and windows. The room's outstanding ornament consists of the superb gilt wood panels in carved relief. All the panels are done in red, green, and yellow gold. The first panel on the right as you enter from the Entrance Hall is Aphrodite Anadyomene, or Aphrodite, the goddess of beauty and love, rising from the sea; she is shown on a scallop shell borne by Tritons. The second panel on the right shows the nymph Deianira, the bride of Herakles (Hercules), a satyr and a river God. Opposite, to the right of the mantelpiece, Herakles is seen aiming his arrow at Nessus who has seized his wife, the nymph Deianira. On the left of the mantelpiece are Poseidon (Neptune) and Thetis.

The mantelpiece by Allard consists of bronze figures set on Fleur de Peche marble; Old Age and Youth hold candlebras, while between them is the mask of Dionysius or Bacchus, god of wine, with garlands of ormolu flowers. Above the mask is a glass globe of the world encircling a ball of the heavens, backed by a mirror. The globe tells the hour, the day and the month, and it revolves around

the ball once every twenty-four hours. Inside the fireplace, between panels of fleur-de-lis, is a fireback showing Hades, king of the underworld, seizing Persephone, his future queen.

Included in the ornaments of the walls are large masks of satyrs, to be found at the top of the windows and doors. The mirror on top of the mantelpiece is crowned by a mask of Apollo with two cherubs in relief. The gold continues into the ceiling, bringing out the detail which frames various panels. Two narrow panels in white stucco relief show, near the entrance door, a young centaur belaboring a man with a club; opposite, Herakles, at one of his labors, is gripping the jaws of the Numidian lion while a female centaur is ready to attack the beast with a spear. Panels on the long sides, also in white stucco, have cupids playing between large masks of Apollo. In the center of the ceiling is a mural where Pallas Athena, recognizable by her helmet and her breastplate adorned with the head of Medusa, is carrying aloft a youth bidding farewell to his love as Cupid grasps his ankle.

The two large chandeliers carrying cherubs with trumpets are modeled on those of Chateau Maison-Lafitte outside of Paris. In the four corners of the room, providing additional luminations, are lamp standards with candelabra held by sea urchins seated on pedestals of Fleur de Peche marble.

The dazzling effect of the gilt ornament is multiplied by the mirrors over the four doors and the south windows, as well as the ones above the mantelpiece and on the south wall. This is especially true in the evening when the chandeliers are blazing with light. (A beautiful Savonnerie carpet, formerly in this room, is now in the Metropolitan Museum of Art.)

Before leaving the Gold Room, it is worth noting the locks and hinges of the doors and French windows. The latter have large voluted handles with the sun god's mask; and the former have lock boxes in the form of a scallop shell and stalactites.

THE GOTHIC ROOM

The Gothic Room provides a sober contrast to the Ballroom. By Gothic is meant the style of architecture and ornament, distinguished by the use of the pointed arch, which flourished in Western Europe between the 12th and 15th centuries. This room was designed to house a very valuable collection of Gothic miniatures, crucifixes and other small objects of art, all shown in glass cases. They have long since been sold. The room was never used as a living room but as an appropriate setting to display the collection. Originally the ceiling was in polychrome (painted with many colors), the walls above the paneling covered with red damask and the windows filled with stained glass. Part of the illumination came from lights set behind these windows. Some of the reproduction Gothic furniture designed for the room has survived. At the bottom of the wood paneling there is linen-fold carving, also typical of Gothic work. The ceiling is divided into small panels by ribs with Gothic detail. Around the wall, just below the ceiling, there is a continuous row of angelic singers and musicians. The two large bronze chandeliers are in the style. The big chimney breast with niches, finials and pinnacles is topped by crenellation, as if a portion of an ancient battlement had found its way to the room. On the chimney breast are three panels of domestic scenes in full relief; the two side ones show a couple with a bowl of fruit, while the center one has a couple playing chess. Crouching figures, a knight in armor on the right and a monk in habit on the left, uphold the chimney breast.

The four velvet armorial panels on the north and south walls are loaned by Mrs. Henry Drummond Wolff. The two stone statues on the north wall are of Saint George killing the Dragon and Saint Barbara, the patron saint of the artillery. The tapestry on the west wall is a fine example of late 17th century Flemish and is loaned by John Nicholas Brown.

THE TERRACE HALL

The Terrace Hall opens out on a marble court between the wings occupied by the Gothic Room and the Library and connects them. As in the Entrance Hall, yellow Siena marble is the dominant note of the Terrace Hall, covering as it does the floor and the walls. The ceiling has stucco relief. On the top of a buhlwork cabinet on the

terrace side is a large clock set in a sunburst with fronds and cupids, one of which holds a medallion of Louis XIV, the other, bayleaf crown and trumpet. A folding screen in handsome frame of gilt bronze has painted panels. In the lower half of the panels are Chinoiserie scenes (Chinoiserie being European painting, stucco work, etc., done in the Chinese manner. Similar work, executed in pre-Revolutionary Newport, can be seen in the Panel Room of the Vernon House on Clarke Street.) At the top, in medallions, are mythological scenes of Apollo and Daphne, Zeus and Danae and others. The sconces or wall brackets are in the shape of crowned lanterns with candelabra. The large gilt bronze handles of the doors repeat those to be found in the Gold Room.

THE LIBRARY

Forming yet another contrast is the Library in the rococo style (an 18th-century style characterized by the use of shells, scrolls or flowers in profusion and resulting in many broken and irregular curves). The closed book shelves and paneling are of English walnut carved with the swirling shapes of the style. The movable library stairway of English walnut with rococo detail served as a ladder to make books on the upper shelves accessible. In the rose and gold ceiling there are four grisaille (gray monochrome) ovals held by cherubs in relief. Starting at the corner left of the doorway, they depict chemistry, botany, mechanical engineering and astronomy and they are so titled in French. In addition there are two frescoes. One has the muse of history, Clio, writing away as she glances at a portrait held by a cherub, while Time, seated before the Institut de France in Paris, looks on. The other opposite has Euterpe, Music's muse, holding a lyre and welcoming a bouquet of roses offered by an admirer. Overhead, cherubs and clouds float in a blue sky.

The portrait is of Mrs. William K. Vanderbilt, later Mrs. O.H.P. Belmont, donated by her son Harold S. Vanderbilt.

The marble mantelpiece has two lamps with gilt bronze ornament and, on its center, is a clock held by a trumpeting elephant of bronze made by Henry Dasson of Paris.

The furniture is carved walnut in the Louis XV style. The floor has wide boards held by wooden pegs instead of nails, as was once the custom.

The door underscores the contrast in style between the Hall and the Library. On the inside it is of walnut with rococo ornament; on the outside it is of oak with classical moldings, as outside the Gothic Room door.

THE DINING ROOM

If there is a possible rival to the Dining Room of Marble House, it is the one in *The Breakers*. Both are classical, but such is the breadth of the classical vocabulary that the two are completely different. Here the opulence is more restrained in its grandeur, and to step into it from the bright hall shining with yellow Siena marble is to be struck by another mood, at once stern and luxurious. The walls are lined with dark pink Numidian marble from Djebel-er-Roos in Western Algeria. High Corinthian pilasters with bases and capitals of gilt bronze divide the surfaces. Large sconces in the form of cascading trophies of arms extend bronze candelabra; above them are similar, but small, cascades of arms. At the far end is a marble mantel with bronze ornaments patterned on the one in the Hall of Hercules in Versailles; the mask in the center is that of Hercules with his helmet made of the skin of the Numidian lion. Above it is a portrait attributed to Pierre Mignard, of the young Louis XIV, "given by the King to the City of Ypres, Belgium", and it is fitting that he is in honor here as his inspiration can be seen throughout Marble House. The ceiling is broken up into panels by gilt stucco relief with symbols of hunting and fishing. Stag heads are at the four corners, boar heads on the short sides with panels on the long sides filled with nets, oars and other paraphernalia of the fisherman. Garlands of seashells in yellow gold are strung between the heads and the panels. The mural at the center of the ceiling has Hermes (Mercury) leading a sun-crowned goddess to Olympus, the home of the gods, with Vulcan or Ares (Mars) holding a shield on the south end.

One of the extraordinary aspects of the Dining Room is, of course, the furniture. The chairs and stools, made in Paris probably by Allard, are of solid bronze covered with a roseate cut velvet. They are the only example of bronze furniture in the United States, and there is no evidence that anything like it exists elsewhere in the world. The style is Louis XIV. Two gilt bronze lamp standards are in the corners near hall doors; they have elaborately voluted frames with Apollo masks

and goat heads, and they are topped by flower-filled vases. In the windows the curtains and panels are of handsome cut velvet with fringes, and the tiebacks have large tassels. The doors with gilt bronze frames of classical detail have sheets of beveled plate glass.

The household staff consisted of a butler, a valet, three footmen, a lady's maid, three housemaids, a French chef, three kitchen assistants, a houseman and three laundresses. The outdoor staff consisted of a coachman and grooms and the head gardener and his staff.

As to the staff livery on formal occasions, when Marble House opened in 1892. The footmen were clad in maroon coats with full breast cords, black knee breeches with gilt garters, and patent leather shoes with gilt buckles.

The kitchen is in the basement under the dining room and about the same size, the food was sent up by dumb-waiter to the pantry which is next to the dining room. The kitchen and basement are not open to the public.

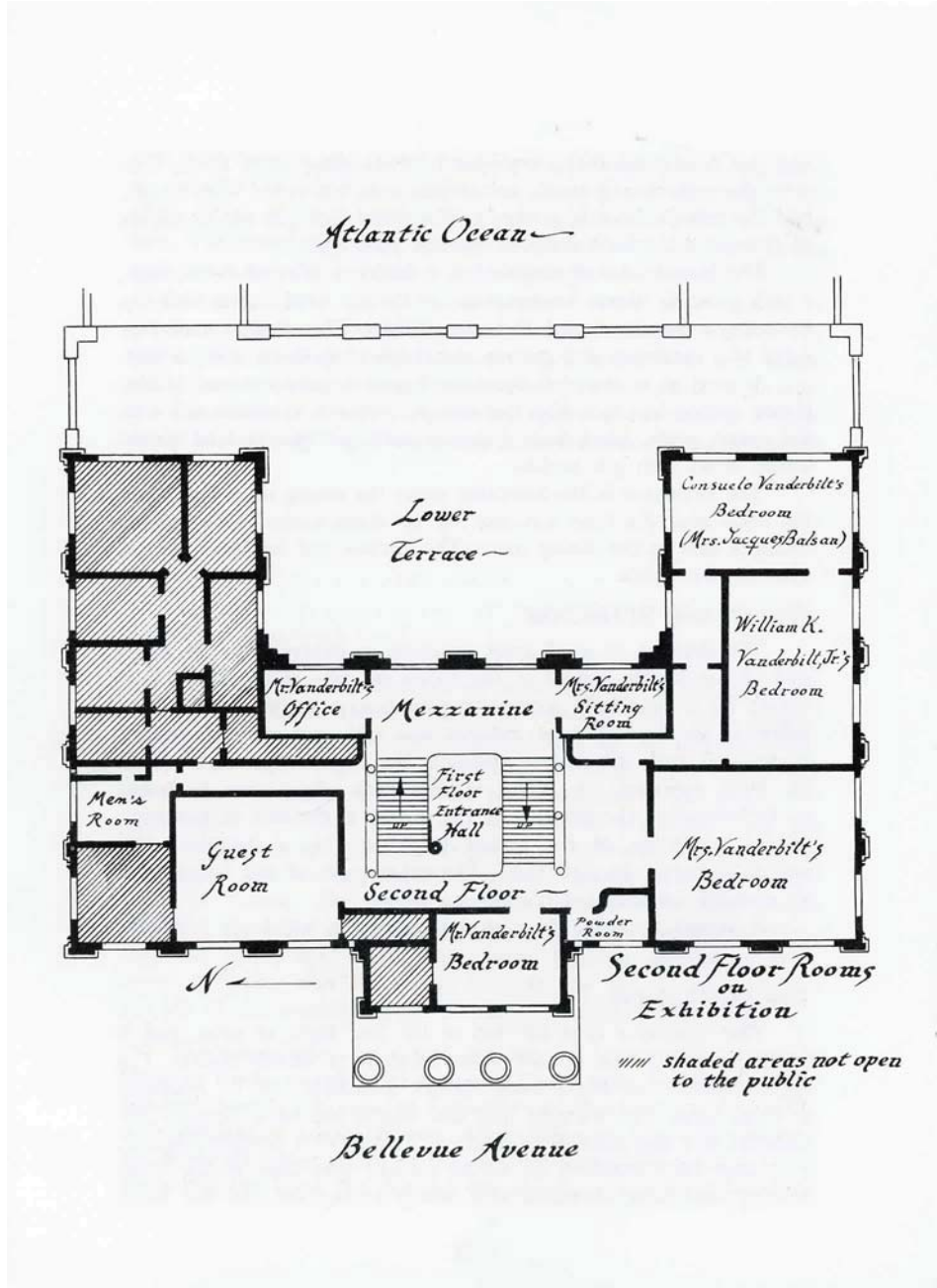
THE GRAND STAIRCASE

The staircase, as in all great mansions or palaces, forms as much part of the parade ground as the rooms of state. There is no finer setting for a beautifully gowned woman than a flight of stairs. The railing of the stairway is of wrought iron with gun metal finish and ornamented with gilt bronze trophies, the work of Allard. In fact, the firm's signature, "J. Allard et Fils Paris 1891", can be found at the bottom of the left foot of the cherub at the foot of the steps. As for the design of the bronze trophies, it is a standard 18th-century pattern, although these, like other parts of the house, may be modeled on those of Versailles.

It should be noted that, at this point, the hall is 40 feet from floor to ceiling.

THE MEZZANINE

The mezzanine is at the top of the first flight of steps, and it is worth pausing here to look about carefully at various objects. The big chandelier, no doubt from Allard's workshop, can be examined at close hand. The wrought iron and marble top table between the windows is a fine example of southern French 18th century Regence. Two large lamp standards are in the corners; they show female terms holding candelabra decorated with strings of bay leaf and bay berry.



(A term is a square pillar tapering downward and adorned at the top with figure. In Roman times they served as terminal or boundary posts to indicate property lines; with the Renaissance of the 15th century, they came to be adopted for purely decorative purposes both in house and garden.)

The mural on the ceiling above is North Italian, painted in the manner of the Venetian, Gianbattista Tiepolo. A woman clad in red and blue with a star of light above her head motions to another holding a string of beads. At the latter's feet, a cherub is playing with a basket. Two cherubs overhead are descending with a crown while, on the lower right, a winged female figure blows a trumpet.

MR. VANDERBILTS' OFFICE

The small room at the head of the stairs on the north side of the mezzanine was used by Mr. Vanderbilt as his office and study. The walls are lined with red damask. The furniture is in the Louis XV style. The bronze clock on the mantel was made by Tiffany & Co.

MRS. VANDERBILT'S SITTING ROOM

Across the way, on the south side of the mezzanine, is Mrs. Vanderbilt's sitting room, in Louis XV Revival woodwork so popular at the turn of the century. On the ceiling is a small mural of cherubs playing with a flower garland. In keeping with the room's style, the furniture is also Louis XV in its elaborate marquetry and ormolu appliqués. On the mantel is a clock of wood veneer with ormolu trim by Tiffany & Co. On either side are grape-crowned figures dancing and holding candelabra.

THE SECOND FLOOR LANDING

A handsome portrait of Louis XV at fifteen, attributed to Jean-Baptiste Van Loo, commands the second floor landing. On the court side opposite, between the windows, is a marble bust of the youthful Louis XIV, a copy of the one executed in 1665 by the Cavalier Bernini, the greatest artist of the 17th century. (The original is in the Palace of Versailles and a bronze copy exists in the National Gallery of Art in Washington.) Above the windows are pairs of gold figures in relief holding white medallions. That on the right is the portrait of Jules Hardouin-Mansart, chief architect of Louis XIV at Versailles, and

on the left is the one of Richard Morris Hunt, chief architect of the Vanderbilt family. They are the work of Karl Bitter a young Austrian immigrant who was launched in New York by Richard Morris Hunt. His work can be found in Ochre Court and The Breakers. In New York his best known works are the statue of Abundance on the fountain in front of the Plaza Hotel, the bronze doors of Trinity Church on lower Broadway and the sculpture on the facade of the Metropolitan Museum of Art. He probably ranks first among America's architectural sculptors. The walls are of yellow Siena marble. The landing is the best place from which to study the detail of the ceiling. In the four corners are groups of heroic figures in red gold and green gold. On the ocean side to the right, it is easy to make out the sun-crowned Apollo, Apollo Musagetes or god of the Muses, with his lyre; his companion is the helmeted Athena holding an olive branch in her left hand. Together they represent the arts. On the other side to the left are Ares (Mars) and Aphrodite (Venus), behind which is a cluster of arms; they represent war and military glory. Over the landing, opposite the stairs, Demeter (Ceres), the earth goddess with her sickle, and ancient Time with his scythe are symbolic of the continuing bounty of the earth. Poseidon (Neptune) and Thetis represent sea, evidently both in war and in peace, as seen by the objects behind them in the last corner at the head of the stairs.

MRS. VANDERBILT'S BEDROOM

Mrs. Vanderbilt's bedroom is to the left of the stairway. The style is the elaborate Rococo Revival met with in her Sitting Room. The detail is especially abundant over the doors where cherubs hold shields bearing the letter "A" for Alva, Mrs. Vanderbilt's first name. Over the windows the carving is no less elaborate with female masks, cherubs and gilt swags or garlands of flowers; the curtains, with fringe and large tieback tassels, are of pink damask. The mantelpiece of Fleur de Peche marble has two bronze terms holding large candelabra. The bronze clock is French 18th Century and has a small relief of Apollo driving his chariot. The walls are covered with pale peach damask in arabesque pattern.

The ceiling mural by an unknown hand shows the helmeted Goddess Athena seated in the heavens. Four ovals with rococo frame are set around the mural, each containing a busy cherub. On the floor is

a large Aubusson rug. Mrs. Vanderbilt's bed has an elaborate frame with figures, part of the furniture of the room made to match the carved overdoors. The bedspread, which is original, consists of embroidered brocade with inserts of velvet.

Much of the furniture in Marble House was made specially for Mr. and Mrs. Vanderbilt. It is interesting to note that there are no closets for this room or for any of the other rooms on the second floor. Handsome armoires replace them.

THE SOUTH WING

Passing through the archway to the left of Mrs. Vanderbilt's bedroom, one enters a small square hall panelled in oak. The circular staircase (not opened to the public) leads to a bathroom on the landing and to guest rooms on the third floor.

The room on the right was that of Mr. and Mrs. Vanderbilt's oldest son, William K. Vanderbilt, Jr. It is very different in style, with an eagle motif over the mantle, doors, and on the wall brackets, and is more American in feeling than any other room in the house. The handsome suite of marqueterie furniture is also part of the original furnishings. The beautiful rug is Chinese.

Straight ahead, the narrow hall leads to Miss Consuelo Vanderbilt's bedroom. As mentioned before, her debut in 1895 was one of the first parties to be given at Marble House. In 1895 she married the 9th Duke of Marlborough. They were divorced in 1920 and she married Captain Jacques Balsan in 1921. She died in early 1965.

The walls in Miss Vanderbilt's room were originally covered in silk satin above the panelled oak wainscoting. The oak furniture, like most of the furniture in Marble House, was made for the room. The bed, however, is reconstructed, but the red silk satin canopy, bedspread, baldaquin, draperies, valance and the scalloped border with gold applique sea motif of shells, mermaids and dolphins, with gold fringe, are all original.

There is every reason to believe that this wing was much altered during the time that Mr. and Mrs. Prince owned the house. Miss Vanderbilt's bedroom was larger and had six windows, the hall, leading to it, much shorter; and young Mr. Vanderbilt's room smaller with a single window.

MR. VANDERBILT'S ROOM

The entrance is directly opposite the head of the stairs. Smaller and much simpler in taste, it is in the sober Louis XVI style, contrasting with the ebullient Louis XV of Mrs. Vanderbilt's room. The only ornament is the rinceaux frieze beneath the ceiling with its corners holding scallop shells, and Apollo masks are set in the ceiling corners. The severely classical mantelpiece is of purple Breccia marble with gilt bronze appliqués. The walls are covered with a green damask which is also to be found on the headboards of the bed.

THE GUEST ROOM

The guest room, recently done over, has an 18th century chimney-piece of marble with bronze mounts. The walnut furniture is in the Louis XV style. To the right of the fireplace is a portrait of a royal officer in armor, painted by Hyacinthe Rigaud in 1706, with a battle scene depicted in the background. To the left is a portrait of Mademoiselle de Blois, legitimized daughter of Louis XIV, possibly by the same artist. The handsomely embroidered bed is Venetian and was at one time owned by the late Mrs. William K. Vanderbilt, Jr.

THE EXTERIOR OF MARBLE HOUSE

On the Bellevue Avenue side, four high fluted Corinthian columns form a portico at the entrance approached by a balustrated horseshoe drive. Inside the portico is a frieze over the entrance, showing, from left to right, the familiar figure of Aphrodite Anadyomene on her scallop shell, Poseidon on his watery chariot, and a second Aphrodite. The entrance grille has two big lion masks over the door, and the gilt interior ornament of the Apollo mask and Vanderbilt monogram is repeated here in dark bronze.

The lamp standards and the bronze railings of the drive came from the John Williams Bronze Foundry, which made the entrance grille. In the hollow formed by the drive there is a large fountain with three tragic masks, the work of Batterson, See & Eisele. The drive is paved with grayish brick-sized stone.

The sidewalk on Bellevue Avenue consists of large slabs of slate. Inside the sidewalk the property is guarded at each end by a high wall of Tuckahoe marble and, in between these walls, by an equally

high black wrought iron bar fence, at each end of which are double gates which match the fence. The gates guard the entrance to and the exit from the horseshoe drive.

On the south side of the house are five lunettes (a half-moon shaped wall) in the bay arches; they have reliefs of Leda and the Swan, a sea nymph with two dolphins, Poseidon and Thetis, Aphrodite, and a nymph with a dragon.

The ocean or terrace façade is particularly impressive, thanks to the two-story high fluted Corinthian pilasters which rise to a high entablature. On the center wall of the court, figures fill the spandrels above the arched windows between the pilasters. Between the figures are four signs of the zodiac: Aries (the Ram), Cancer (the Crab), Libra (the Scales) and Capricorn (the Goat). Above them, between the Corinthian capitals (the uppermost part of the pilasters) are panels with fruit garlands and fluttering ribbons.

On the marble terrace, for the student of the classical to take his ease are two marble benches. The benches themselves rest on admirably ornamented supports in the shape of horned satyrs with musical trophies on the panels between the satyrs. Against the center court wall are three marble terms: a satyr; Demeter or Ceres, the Earth goddess; and a nymph, all of French provenance.

The north façade also has lunette relief. From left to right, they are a girl with torch, a girl with playful baby, Fortune with her cornucopia or horn of abundance and her winged wheel, a girl with sleeping child, and a girl with owl.

The specimen trees on the grounds are beech, linden, maple, elm, oak and horse chestnut.

THE CHINESE TEAHOUSE

On the edge of the cliffs overlooking the Atlantic sits a Chinese teahouse built in 1913. It was designed by Hunt & Hunt, the partnership formed by Richard Howland Hunt and Joseph Howland Hunt to succeed their father's firm. The teahouse offers a picturesque roof in the form of green tiles and copper lions, dragons and dolphins, the last with their tails in the air. It is closed temporarily.



NATIONAL
LAWN TENNIS
HALL OF FAME
AND
TENNIS MUSEUM, Inc.



LOCATED IN
THE NEWPORT CASINO
BELLEVUE AVENUE
NEWPORT, RHODE ISLAND
(BUILT IN 1880)

NATIONAL LAWN TENNIS
HALL OF FAME
AND TENNIS MUSEUM, INC.

Lawn Tennis, introduced into the United States about 1875, is a descendant of the ancient game of Tennis, or "Court Tennis", as it is now called. Lawn Tennis was patented in England in 1874 by Major Walter C. Wingfield under the name of "Sphairistike", and reached our shores by way of Bermuda. It was first played in Staten Island, New York, and Nahant, Massachusetts, but one of the very early Lawn Tennis courts was set up in an estate in Newport directly across the street from the present location of the National Lawn Tennis Hall of Fame.

Although several private courts were laid out at Newport in the late 1870's, it was with the building of the Newport Casino that the history of Championship Lawn Tennis in the United States really began. The Casino was built in 1880 under the sponsorship of James Gordon Bennett, owner of the New York Herald. As the result of a controversy with the Newport Reading Room, an old and conservative men's club, he engaged Stanford White, the noted architect of the firm of McKim, Mead and White, to design the buildings for a new club to be located opposite his residence on Bellevue Avenue. Upon completion, the club was turned over to the "Newport Casino" corporation formed by a group of summer colonists.

The opening of the Casino coincided with the organization of the United States Lawn Tennis Association in 1881, and it was decided to hold their first official championship tournament at the Casino in August of that year. The National Men's Singles Championship were held here through 1914, and an important Invitation Tournament including many of the world's leading amateur tennis players was continued annually through 1967.

A men's professional tournament was held each year from 1965 through 1970, and an international women's tournament in 1971.

The idea of the National Lawn Tennis Hall of Fame originated with Mr. James H. Van Alen in 1952. A dedicated tennis player and enthusiast, and President of the Newport Casino, Mr. Van Alen considered the Casino, as the cradle of American Lawn Tennis, to be the logical place for a national museum. The United States Lawn Tennis Association gave official permission for its establishment in 1954. At an organizational meeting in New York in September of that year, the name of National Lawn Tennis Hall of Fame and Tennis Museum, Inc. was selected, and Mr. William J. Clothier, National Champion in 1906, was chosen the first President. The late Henry Heffernan of Newport, for many years Secretary-Treasurer, assisted Mr. Clothier in the early stages of development.

Later in 1954 an appeal was made through tennis organizations and interested individuals, which resulted in the donation of a significant collection of tennis trophies, and other memorabilia, as well as financial support. A part of the south wing of the Casino was renovated to house the museum collection and set up an office. The museum has since received many gifts of championship trophies, antique rackets and other historic tennis equipment, photographs, books, statuary, a model court tennis court, and other interesting items associated with the games of lawn tennis and court tennis.

Dedication ceremonies were held in the summer of 1955 with many notable guests in attendance, including Senator Theodore Francis Green, Governor Dennis J. Roberts, and Miss Grace Kelly, now Princess of Monaco. A group of distinguished tennis personalities were selected for enshrinement in the Tennis Hall of Fame; and the enshrinement ceremonies continue to be a feature of Tennis Week at the Casino or at Forest Hills each year. Selection for enshrinement honors is based on sportsmanship, skill, character, and contribution to the game of tennis.

Since 1955, through private subscription, funds have been obtained to expand the Museum, so that it now has four large rooms, and a "Hall of Fame" tennis court has been constructed opposite the entrance. Mr. Clothier resigned as President in 1957, and was succeeded by Mr. Van Alen, who still holds that office. As the result of the efforts of the Tennis Hall of Fame Directors, and the generosity of Casino shareholders in donating their stock, the Tennis Hall of Fame now holds a controlling interest of about 80% of the Casino shares. The Hall of Fame Directors are therefore proceeding with plans for renovation of the facilities and expansion of the program, with the assurance that the necessary financial backing can be secured, since gifts to the Tennis Hall of Fame are on a tax-deductible basis for the donors.

Thousands of persons from all over the world visit this shrine of American Tennis each year to browse among the ever-expanding display of tennis memorabilia, and to view the notable Standford White architecture and the beautiful grass tennis courts of the Newport Casino.

All contributions and inquiries should be addressed to:

NATIONAL TENNIS HALL OF FAME

Newport Casino

194 Bellevue Avenue

Newport, Rhode Island 02840

ELECTED TO ENSHRINEMENT
IN THE
NATIONAL LAWN TENNIS
HALL OF FAME

* Deceased

	1955	
*Richard D. Sears		*Oliver S. Campbell
*Dr. James Dwight		*Robert D. Wrenn
*Henry W. Slocum, Jr.		*Malcolm D. Whitman
		*Joseph S. Clark
	1956	
*William J. Clothier		*William A. Larned
*Dwight F. Davis		*Holcombe Ward
May Sutton Bundy		*Beals C. Wright
	1957	
*Mary K. Browne		Hazel Hotchkiss Wightman
*Maurice McLoughlin		*Richard Norris Williams, 2nd
	1958	
*William Johnston		*R. Lindley Murray
*Molla Bjurstedt Mallory		*Maud Barger Wallach
	1959	
*William T. Tilden, II		Helen Wills Roark
	1961	
*Vincent Richards		*Malcolm Chace
Francis T. Hunter		*Fred B. Alexander
		*Harold H. Hackett
	1962	
John H. Doeg		H. Ellsworth Vines
		Helen H. Jacobs
	1963	
Wilmer Allison		John Van Ryn
Sarah Palfrey Danzig		*Julian S. Myrick
	1964	
Alice Marble		Francis X. Shields
J. Donald Budge		*George T. Adee
George M. Lott, Jr.		Sidney B. Wood, Jr.
	1965	
Pauline Betz Addie		Watson Washburn
*Elien Forde Hansell		W. Donald McNeill
		James H. Van Alen
	1966	
*Joseph R. Hunt		*Theodore R. Pell
Frank A. Parker		Frederick R. Schroeder, Jr.
	1967	
Robert Riggs		Margaret O. duPont
William F. Talbert		Louise B. Clapp
	1968	
Allisan Danzig		*Maureen C. Brinker
John A. Kramer		Richard A. Gonzalez
		*Eleonora Sears
	1969	
*Charles S. Garland		*Karl Behr
Marie Wagner		Doris Hart
		Arthur Larsen
	1970	
Tony Trabert		Shirley Fry Irvin
*Perry Jones		Clarence Griffin
	1971	
Althea Gibson Darben		E. Victor Seixas, Jr.
*Elisabeth H. Moore		Arthur C. Nielsen

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THE NATIONAL LAWN TENNIS HALL OF FAME STORY

By James H. Van Alen, President

The National Lawn Tennis Hall of Fame and Tennis Museum, Inc.

A National Hall of Fame is a prerequisite of every major sport in the United States today. It gives stature to the game. The great players and personalities of the past are justly honored, the players of the present and future inspired, and the importance of the game as a National pastime is brought tastefully to the attention of the general public. For a long time this need was recognized in respect to Lawn Tennis, but it was not until 1953 that a concrete effort was made to organize such an institution.

The National Lawn Tennis Hall of Fame and Tennis Museum (NLTHF-TM) was founded in 1954 and it was decided that its headquarters should be in the historic buildings of the Newport Casino, Newport, Rhode Island. The Casino Board of Governors arranged to rent two large rooms on the ground floor. The first President was William J. Clothier of Philadelphia, Singles Champion in 1906. He was succeeded in 1958 by James H. Van Alen of Newport, Rhode Island, President of the Casino, who originated the drive for a National Shrine.

The complete suitability of the Casino as a headquarters for the Hall of Fame can best be appreciated when it is recalled that the first National Singles Championship was played on the Casino courts in 1881 and that the Championship continued to be played there through 1914—after which the Championship was moved to Forest Hills. In this last National Championship at the Casino, Maurice McLoughlin and R. N. Williams met in the final for the second time. McLoughlin had beaten Williams in the 1913 final, but in 1914 Williams reversed the decision, win-

ning one of the truly great tennis matches of all time. In the accompanying picture they are shown as they were being inducted into the Lawn Tennis Hall of Fame in 1957. They are standing on the **same court** on which they had battled out their two great finals matches almost 45 years before! With them are Mrs. Hazel Hotchkiss Wightman and Miss Mary K. Browne, now Mrs. K. Kenneth-Smith, who were the lady inductees of that year.

Indeed, it can be said that the Casino is the cradle of the game as a national sport! It has been claimed and truly that if Richard Dudley Sears, our first National Champion, should return to earth he would find no change in the Casino architecture and only an improvement in the texture of the grass on the courts! No other Hall of Fame has been so fortunate in the matter of a traditional setting.

Mr. Clothier went industriously to work with the planning of the Museum—the decoration of the rooms and the collecting and placing of trophies and articles of memorabilia; and the Hall of Fame began to take shape. One of the first trophies to be donated was the First Championship Bowl won in 1881 by R. D. Sears of Boston. Assisting Mr. Clothier during this period was Henry Heffernan of Newport, Secretary-Treasurer. It was not long before another room especially for the Tennis Museum had to be added.

In 1955 it was considered that the project was far enough advanced to justify an official opening. This ceremony was held July 9, 1955. Among the distinguished guests were The Governor of Rhode Island, United States Senator Theodore Francis

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National Tennis
Hall of Fame
1957 Enshrinement
Ceremony
(L to r)
R. Norris Williams, 2nd,
Mary K. Browne,
Hazel H. Wightman,
Maurice McLoughlin
With
James H. Van Alen



Green, and Miss Grace Kelly (now Princess of Monaco), who presented a souvenir prize to the winner of an exhibition tennis match between Neale Fraser and Straight Clark. A large crowd witnessed the dedication ceremony and match. On August 12 of the same year, the Saturday of the Newport Invitation Tournament, the first inductees or their appointees were presented with their memorial scrolls.

However, it was obvious from the beginning that a Hall of Fame without permanent quarters could never completely fulfill its function—could but be a Hall of Fame in name. It was with this thought in mind that in 1959 a drive was started to acquire a sufficient number of shares in the Casino Corporation for the Hall of Fame to have a controlling interest in the property. The responsibility for the success of this drive of necessity fell upon the shoulders of those Directors of the NLTHF residing in the goal was attained through the generosity of the descendants of the original Casino stockholders. This signal success, however, not only assured the NLTHF-TM of a permanent home, but put Lawn Tennis far in advance of any other sport in this respect. For not only is the NLTHF-TM housed in the most traditional setting possible, but the grass courts

which are an integral part of the whole property make it possible for the NLTHF-TM to be the only Hall of Fame in the country which is able to claim the "unique" distinction of being a "working" one—where the players of the present and future can gain inspiration by not only seeing the game as it was but as it is played today. For although in 1914 the Championship was moved to Forest Hills, the Newport Invitation was initiated and has been ever since the dress rehearsal, the final tune-up, for the National Doubles at Longwood and the National Singles at Forest Hills which follow directly after.

This year a further bond will be forged between the past and the present, for it has been proposed and approved that the Newport Invitation Tournament will henceforth be known as the Lawn Tennis Hall of Fame Invitation Tournament.

The title NLTHF-TM spelled out reads "National Lawn Tennis Hall of Fame and **Tennis Museum.**" The Museum is another feature which sets the NLTHF-TM apart from the similar institutions of other games. It should be noted that the Museum is that of "Tennis," known also as "Court Tennis"—not merely "Lawn Tennis." The reason for this is historical, for the original game of "Tennis" of the Middle Ages was

July, 1962

played in enclosed buttressed and cloistered courtyards on stone floors, whereas the "Lawn" variety was not invented by Major Wingfield of England until 1873. Shakespeare referred to Tennis in "Henry V":

"When we have matched our rackets to these balls
We will in France, by God's grace,
play a set."

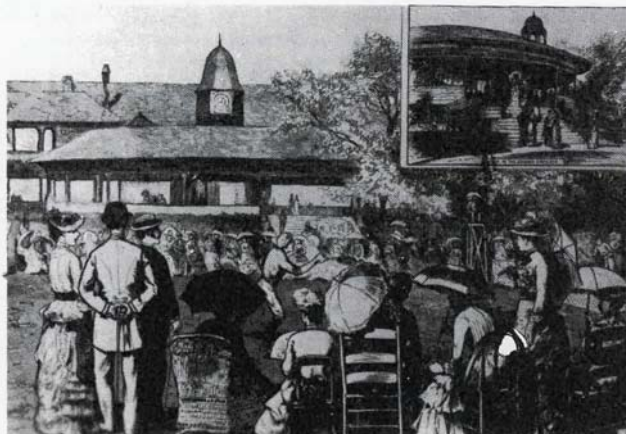
Henry VIII of England and François Premier of France were enthusiastic players. So the roots of the game of the racket, ball, and net are implanted far more deeply and firmly in the soil of history than those of any other game. This allows the Museum far greater scope in collecting its library and memorabilia—etchings, paintings, costumes, etc.—than any of the more modern games. The lopsided racket used by R. D. Sears in fact is a light weight copy of those used in the parent game in which the ball has a solid core and consequently in which a far more heavy racket is required.

The Hall of Fame now houses a substantial collection of trophies won by McLoughlin, Johnston, Tilden, Dr. Dwight, Molla Mallory, Hazel Hotchkiss Wightman, and other tennis champions, as well as many photographs, books, antique tennis rackets and other equipment, statuary, and

a unique model "court tennis" court.

So much for what the Hall of Fame has already acquired. Now for the future which lies ahead—and it can indeed be an exciting, interesting, and constructive one. First, it must be recognized that the NLTHF-TM belongs to every tennis lover in America regardless of geographical location or player ability. Its objective is the betterment and advancement of the game for the benefit of **ALL**. Because it belongs to **ALL** it is also the responsibility of **ALL** to see that it prospers and to help it carry out the purposes for which it was organized.

At the moment much has been done by a few. The NLTHF-TM has a permanent home located in the most ideal surroundings conceivable—architecturally, traditionally, and practically. The architecture is as distinctive and important as it was when the plans were drawn by the most distinguished architectural firm of that era—McKim, Mead and White. The buildings are there, but if Tennis is going to hold its head up with the Halls of Baseball and Racing there is naturally much yet to be done in the way of refurbishing and redecoration. With such architectural and traditional advantages the possibilities are limitless; all that is needed is the support of the great



Copy of 1882
Picture
"Tennis at
Newport Casino"

July, 1962



National Tennis
Hall of Fame
Maurice McLoughlin
Exhibit

American tennis-playing and tennis-viewing public.

In 1956 funds were contributed to add a new room on the second floor now known as the "Doubles Room," but with the space available there are many more improvements which would widen the scope of the Hall of Fame.

The Hall of Fame has had its shake-down cruise and is now prepared to take on any and all of the normal duties of its calling when funds are made available. The first and foremost of these, of course, is the induction of great players; but there are many other duties in which individuals or groups who desire to memorialize some past friend of tennis can play a part. An auditorium

for tennis lectures, discussions, and movies, would be a great addition, and such a building is actually available at the moment. Also desirable for winter and bad-weather tennis is a covered court, the side walls for which are standing now between two of our original buildings; a specific "Hall of Fame" room, with each inductee represented in an individual alcove, as in the picture of McLoughlin; a "Davis Cup" room.

The tennis "greats" who have already been inducted into the Tennis Hall of Fame are listed herein. Those elected this year will be inducted at the ceremony which will be held on August 18, the Saturday of the Hall of Fame Invitation Tournament at the Newport Casino.

Please enroll me as a member of the Tennis Hall of Fame.

*My check is enclosed as follows:

(payable to Tennis Hall of Fame)

<input type="checkbox"/> Annual Subscriber	\$10.00	<input type="checkbox"/> Contributing	\$100
<input type="checkbox"/> Annual Club	\$25.00	<input type="checkbox"/> Life	\$250

(Name) _____

(Address) _____

*Donations are tax-deductible to the extent allowable by law.



Travers Block Nears Completion

(Daily News)

Historic Travers Block at corner of Bellevue Avenue and Memorial Boulevard is virtually completely restored almost a year after fire gutted structure. Tenants began moving into restored building this week.



Colored Slate House Being Restored

(Hopf Photo)

Historic Samuel Pratt House on Bellevue Avenue opposite Redwood Library is being restored by real estate and insurance firm of Carey, Richmond and Viking. Firm, presently located in building immediately south of project, expects to move into restored building early next year.

Historic City Structures Restored

By T. CURTIS FORBES

Two historic Bellevue Avenue buildings, the Travers Block and the Samuel Pratt House, are in the process of being restored by their owners.

Both structures are considered a great architectural value and are cited in The Architectural Heritage of Newport, Rhode Island, by Antoinette F. Downing and Vincent J. Scully Jr.

The Travers Block at Bellevue Avenue and Memorial Boulevard was built in 1875 and designed by Richard Morris Hunt, one of America's most renowned architects.

A brick building laced with nonstructural half-timbers, the block was virtually destroyed by fire last Nov. 4.

At first, K & L Real Estate, Inc., the building's owners, were at a loss what to do with the building, which housed several small shops on the ground floor.

The combined hopes of lovers of Newport history, preservationists, and the owners were to save the historic building.

With a disaster loan assist from the Small Business Administration, the owners have made the building more attractive than ever and restored in detail the exterior.

Changes were made inside to accommodate modern office space, one of the major innovations being an elevator that services all three floors.

The major structural task was to replace the long, pitched roof. A fire wall divides the building, which has a new sprinkler system.

Eighty per cent complete, parts of the building are ready for occupancy and some of the former shops are in the process of returning to their original sites.

Among those returning to the first floor are the Cheese Shop, O'Hanley's and Michel's Beauty Salon. New tenants will include Photo World and Njema, a clothing store.

Second floor tenants include the Federal Social Security Office, which is renting 2,000 square feet, Metropolitan Life Insurance and New York Life Insurance, and a real estate firm. The owners have a tentative agreement for a third-floor restaurant, pending approval of a restaurant and liquor license.

All lobbies are carpeted and each floor of the building, restored by Ferreira Construction Co., of Westport, Mass., covers 10,000 square feet.

Carlton F. Bacon, restoration superintendent, Richard Long, architect, and Gerald Connell, a K & L principal, used pictures of the building in 1880 and 1890 to determine the exterior.

"We could not have done it without the support we received from so many area residents," Connell said during a recent

tour of the building.

Restoration of the Pratt House was inspired by dramatic reasons than that the Travers Block.

The Pratt House, known as the Bird's Nest Cottage, opposite Redwood Library, is being restored by real estate insurance executive Victor Andrade for office space.

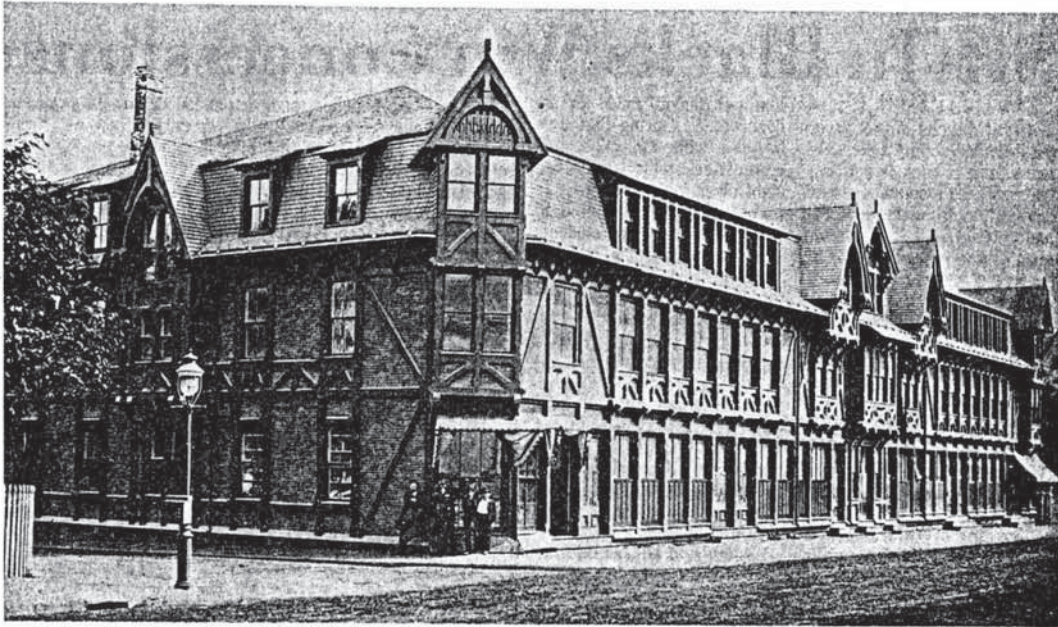
Andrade purchased the Viking Real estate firm in June 1971, housed in a building south of the Pratt House. A year later he purchased the firm of Carey and Richmond. Last March he bought the Herbert W. Smith Agency and was pressed for more office space, so he bought the modified mansard structure with colorful slate shingles.

Built about 1871 by Pratt, Boston architect, the picturesque building will house Andrade's real estate firms on the first floor and the insurance company on the second floor.

Ten layers of paint are being removed from the wood exterior of the structure, which will be painted in the original maroon.

The building's last use was as a two-apartment house.

Asked why he undertook the project, Andrade said, "Selling houses in Newport is our job. Since this is typical of Newport houses, we decided to restore it."



Preservationists Want To Save Building

This how Travers Block looked in 1870s shortly after it was built at Bellevue Avenue and Bath Road by William Travers for Travers Land Co. Richard M. Hunt, one of nation's outstanding architects, designed structure. Narrow windows on street floor were replaced years ago by wide display windows for stores

occupying first floor. In early days, apartments were on second and third floors. Fire last Saturday night extensively damaged second and third floors, but left walls standing. Historians, architects and preservationists are organizing to save structure, because of its great architectural importance to America.

Architect Prods City To Action

The problems of preservation in Newport, with special emphasis on the fire-damaged Travers Block on Bellevue Avenue, are underscored in a letter to the Daily News from Thomas M. Slade of Washington, D.C. He is architectural historian in the Historic Properties Department of the National Trust for Historic Preservation.

He sharply criticizes Newport for demolishing so many of its historic buildings and of taking a "who cares" attitude toward its architectural heritage. What is need, he says, is to educate Newporters in their great heritage and to involve them in a creative program for the development of this city's historical and cultural assets.

Slade, a former assistant professor of architectural history at the University of Notre Dame, came here in the summer of 1970 as architectural historian for the Newport Project of the Historic American Buildings Survey of the National Park Service. In 1971, he was editor of the Newport Project Publication for the Historic American Buildings Survey. Last summer, he worked on a book about Newport architecture to be published by the Historic Properties Department. He is associate editor of Newsletter of the Society of Architectural Historians.

In his letter, "what is the Future of Newport?", he writes, "I write this personal letter to all the residents of Newport as a very saddened and irate American. For the past three summers I had been privileged to work in your city studying and recording its historic architecture for the Historic American Buildings Survey. During this period I met many wonderful people, but it was your city that my wife and I came to know and appreciate. It was with great joy and hopeful

anticipation that we returned each summer to work in Newport. However, this past week has been marked by two telephone calls. Each call has told of the tragic loss of another important building to senseless fire that could have been prevented.

"First it was the Robert Stevens house and now the Travers Block. Two buildings, two old buildings, who cares about two buildings? I care and Newport should care. The Robert Stevens house of Thames Street, stood at the head of Bowen's Wharf. Built late in the 18th century, it was the last building in Newport, in America, that could tell you something about your history as an 18th century seaport. Mr. Stevens operated a ship's chandlery on Bowen's Wharf and built the unusual double

house as a combination residence upstairs and office below. Recently, after much planning, arrangements had been concluded to move the house back further on Bowen's Wharf from the path of the widened Thames Street. A private developer was anxious to renovate the building for continued commercial and residential use. But, most important, the house and its wharf were to remain as one, thus able to illustrate a facet of Newport's history while serving as a focal point about which a renewed Thames Street could grow; a new street, serving the needs of the present, but closely linked to Newport's past. What will replace this simple old building with its beautiful interiors of detailed woodwork and paneling? What was gained by the senseless destruction of this building?

"The Travers Block was built in 1870 by William R. Travers. A block of eleven stores with bachelor apartments upstairs, it was designed by America's leading architect of the day, Richard Morris Hunt. An innovative building, it was similar in its articulation to his J.N.A. Griswold house, now the Newport Art Association building, of a few years earlier. Distastefully neglected by its owners, the Travers Block was the first element in the finest group of 19th century suburban

stores in America. The Travers Block, Newport Casino, King Block and Audrain Building were without parallel. There was nothing finer anywhere in our country. Dating 1870, 1881, 1884 and 1902, respectively, each building made an individual statement in concert with its neighbors. These four buildings were like the individual movements of symphony, but what now?—What will replace the Travers? Will the standing walls that remain be creatively incorporated into a refurbished structure? Or if demolition is required by law will America's leading architect of today be hired by the owners of the now burned out Travers Block? They did not concern themselves with the original building in their responsibility, why change? Who cares?

"That is the problem—who cares? In three short years, 1976, America will celebrate its 200th anniversary. What will Newport celebrate? During the past twenty years Newport has demolished more historic buildings than any other city in America. Due to circumstance, Newport entered the twentieth century with the greatest concentration of important 18th and 19th century structures in America. Slowly, inexorably, this heritage has been

Structure renovated after Newport fire

Historic Travers Bldg. to reopen

By SUE HEWITT

Newport's historic Travers Building, which was heavily damaged by a general alarm fire a year ago tomorrow, will open again this month after over \$750,000 in renovations.

Carpenters restoring the wood-and-brick facade of the three-story building at Memorial Boulevard and fashionable Bellevue Avenue, have followed to the last detail the original designs of its 19th century architect, Richard Morris Hunt. Even the new barn-red paint job is authentic.

But inside, the building will now sport the 20th Century conveniences of an elevator, a sprinkler system, overhead lighting, and wall-to-wall carpeting.

Gerald Connell of Middletown, a partner in K & L Real Estate Inc. which owns the building, said "only the final touches" are needed on the block's nine street-level shops before the merchants move in.

O'Hanley's Gift Shop, a former tenant, will be the first to return "sometime this week, we hope," Mr. Connell said. Other former tenants who will move back this month are Photo World, the Cheese Shop, and Michael's Beauty Salon.

Njema will vacate its present Bellevue Avenue Clothing Shop for a new location in the Travers Building. A notions and fabric center as well as a jeweler and a music store are also expected to rent space, Mr. Connell added.

Though the old building used its second and third floors only for storage space, that area has been subdivided into offices in the renovated structure.

The federal office of the Social Security Administration, Metropolitan Life Insurance Co., New York Life Insurance Co., and North East Construction Co., Ltd., of Massachusetts will all locate on

the second floor "sometime after the new year," Mr. Connell continued.

Richard Long, the Portsmouth architect who has overseen restoration of the building, and an undisclosed Providence law firm will also have their Newport offices there.

A restaurant and Irish pub may occupy a portion of the building's third floor. The rest will be subdivided into conference rooms "or finished to suit" any would-be tenants, another K & L spokesman said.

Restoration of the block has been accomplished with help of a \$500,000 disaster loan from the Small Business Administration in addition to conventional bank loans, Mr. Connell said.

He said that the real estate firm also has applied for an grant from the Historical Preservation Commission. The Travers Building, which

shows the use of half-timber construction popular in the 1870s, is entered in the National Register of Historic Places.

destroyed. This indeed has been a terrible responsibility, but it has been ignored by Newport. In 1976, Americans will flock to the cities of our Revolutionary heritage and what will Newport show them? Yes, the big monuments (Colony House, Brick Market, Touro Synagogue, Redwood Library, Trinity Church, etc.) still stand, but what of Newport's cityscape? There are no new buildings of superior design where the old once stood. Instead a new six-lane highway will permit them to drive through the barren dust bowl of what once was the heart of an eighteenth century town where George Washington and other leaders of America once visited. A walk along Spring Street to Trinity Church used to permit one to look down Church Street to the harbor. The harbor, Newport's greatest treasure, is no longer visible for there now sits a hotel in total ignorance of its relationship to the city. Will this same mistake be repeated, or will the Redevelopment Agency finally realize the extensive visual damage being wrought and establish design criteria and guidelines that respect the height of the Brick Market, Trinity Church, and the historic street patterns.

"There are ways to solve Newport's problems and yet respect its historic character. Education is an important element. It is a necessary factor for making decisions. Yet, to my knowledge, no architect, architectural historian, planner or historian is a member of the Redevelopment Agency. I have seen no attempt by any agency of the city to educate Newporters about their city, or to directly involve them in a creative program for the future development of city's historical and cultural assets. There is no

one historic area or building that is important in Newport. Every area of the city, every street, has its own history. They are all necessary. Thus, it is imperative that an attempt be made to involve as many members of the community as possible. Newport's history is not only its past, but will include its future. How you as residents of Newport accept your responsibility for the treasure of America's history will serve as an example to other communities in our country.

"Today, 18th century furniture made in Newport brings the highest price for it is admired by collectors for its proportions of design and excellence of craftsmanship. Examples are on display at the White House and the State Department. Foreign dignitaries are shown Newport furniture as representative of America's advanced state of civilization in the early eighteenth century. While these works are very handsome, in no way do they illustrate the heritage of Newport. The past needs to be part of Newport's future. Creative integration of the eighteenth and nineteenth century architectural heritage of Newport with outstanding contemporary design will permit an enlightened presentation of future Newport. When will the select few powerful business interests of Newport begin to work in cooperation with the residents to establish a positive direction? The chapters of Newport's past are being demolished one-at-a-time to only be seen again in blurred photographic images. A photographic album is no substitute for the living cityscape of a three-dimensional Newport."

Unscanned Materials

The following documents from this file were not scanned:

- “Souvenir of Newport’s Famous Mansions” fold out picture brochure