

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NHL

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

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

1 NAME

HISTORIC OCEAN DRIVE--NEWPORT HISTORIC DISTRICT *Ocean Drive Hist. Dist.
AND/OR COMMON

2 LOCATION

STREET & NUMBER

CITY, TOWN

Newport

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

STATE

Rhode Island

VICINITY OF
CODE

COUNTY

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

4 OWNER OF PROPERTY

NAME

STREET & NUMBER

CITY, TOWN

VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Newport City Hall

STREET & NUMBER

Broadway

CITY, TOWN

Newport

STATE

Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" 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 checked="" 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 checked="" type="checkbox"/> SOCIAL/HUMANITARIAN
<input checked="" 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 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 checked="" type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		<i>Environmental preservation</i>

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Physically unique in its natural and developmental composition, the Ocean Drive Historic District represents one of the most significant examples of a summer resort in the United States. A diverse body of generally large and elaborate houses spanning almost a century of design are included in the area. Many of them are the work of nationally prominent architects, including Richard Morris Hunt; McKim, Mead, and White; Peabody and Stearns; William Ralph Emerson; Cram Goodhue, and Ferguson; Delano and Aldrich; Warren and Wetmore; Ogden Codman; Grosvenor Atterbury; John Russell Pope; and Irving Gill. Buildings by three locally important designers, George C. Mason, Dudley Newton, and Alexander McGregor, are also present. A substantial portion of these structures are distinguished, sometimes important examples of their respective periods.

Much of the total ambience of the place is the result of work by the Olmsteds (Frederick Law, John C., and Frederick Law, Jr.) who, over a period of some forty years, made a series of significant contributions to the area in the form of two subdivision plats, and a wide variety of landscape designs for various estates. No single effort is either pioneering or unique. But collectively, these works and others less meritorious in their own right, form an assemblage of the first order.

The District is no less significant in American social history. Newport has long held the stature of being among the foremost summer resorts in the western world. Many of the people who built, occupied or visited the houses on the Neck have had an important role in the country's business and cultural affairs. If Bellevue Avenue was the heart line of Newport's summer colony, the Ocean Drive District provided most of the essential outdoor recreation facilities: beaches, golf and polo grounds, as well as the roads themselves--drives being an integral part of the colony's activities. Predating these functions, the Neck supported farms belonging to several leading figures in Newport's colonial history from the time of the city's inception to the Revolutionary War.

At present, the District continues to serve summer residents, and is a prime attraction for visitors who tour Newport in large numbers. While the sizable areas of land that comprise many of the estates help ensure occupant privacy, most segments of the District are readily perceivable from public roadways. This balance is rare. The majority of suburban and summer retreats where buildings of a comparable order can still be found are organized around long, privately-owned drives, or are composed of properties so extensive that little

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INVENTORY -- NOMINATION FORM**

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DATE ENTERED

Ocean Drive Historic District

8

2

CONTINUATION SHEET

ITEM NUMBER

PAGE

of their character can be discerned by outsiders. The Ocean Drive District, then, is a particularly instructive example of the opulent existence enjoyed by a relatively small fraction of the population at the time it was developed, and an even smaller one today.

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 Ocean Drive Historic District includes most of Newport Neck, a prominent geographic protrusion of Aquidneck Island extending to the southwest of the center of the city of Newport. It is bounded by contiguous bodies of water on three sides: Newport Harbor to the north, the mouth of Narragansett Bay on the west, and the Atlantic Ocean on the south. The area has a rolling terrain, much of it rocky, offering panoramic views of land and water in all directions. A wide variety of natural features provide a richly contrasting sequence of environments. Adjacent to the low-lying, craggy coastline are tranquil ponds and marshes, once inlets. Pastureland runs nearby properties elaborately groomed in the 19th century romantic manner. Large summer houses sit amid rugged, sometimes barren, landscapes of rocks and scrub growth. Over the past century and a quarter, the District has hosted a major segment of Newport's wealthy summer colony. The developments that have occurred during this period--partially intentional, partially not--give the area a complex character, blending the opulent with the natural, which is not easily matched in other American coastal resort communities.

Large country places have been located in the District from the 17th century. Much of this land was first owned by William Brenton, one of Newport's founders and a key figure in the colony's early history. Taking possession in 1638, Brenton developed the northern portion of the Neck as farmland, calling it "Hammersmith" after his former home in England. Subsequently, he erected an imposing brick manor house on the property which he used during the summer months. Brenton's son and grandson, both named Jahleel, substantially increased the amount of cultivated acreage, and expanded the family's holdings to include virtually the entire Neck through the purchase of "Rocky Farm" on the southeast side (extending roughly from Almy Pond to Goose Neck Cove). Pastureland comprised a large portion of the Brenton farm, but several sections also boasted of fine orchards with many of the cuttings imported from England. Both the main house and the extensive grounds made it one of the showplaces of the region. Offering some of the most picturesque and varied natural advantages on the Island, the farm also became a popular spot for nearby residents to take walks, picnic, and fish. The Brentons apparently welcomed such activities; Jahleel (II) created pathways and sitting areas around the Lily Pond expressly for these purposes. Prior to the Revolution, several other wealthy Newporters purchased or leased land from the Brentons for use as summer retreats. They included the distinguished architect Peter Harrison, who occupied a large farmhouse on Halidon Hill overlooking the Harbor; and John Collins, later a Rhode Island Governor and United States Congressman, who had a farm just to the east of Castle Hill (#s 14, 33).

The War years greatly altered the District's stature; its pastoral elegance, like Newport's urban opulence, was laid to waste by the British. Much of the cultivated land was plundered, and the abundant groves of trees cut for firewood. Brenton's great house was burned. However, a few remnants of the 18th century survive, most notably a tenant house near Brenton's own, and a similarly used dwelling that formed the nerve center of "Rocky Farm" (#s 20, 53).

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NATIONAL PARK SERVICE

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Ocean Drive Historic District
CONTINUATION SHEET

ITEM NUMBER

7

PAGE

2

But if the Revolution destroyed much of the District's character, it also ensured, by ending Newport's prominence as a mercantile center, the absence of pressure for more intense development. Over the next hundred years, the area continued to be used primarily for farming, albeit on a much less ambitious scale. Remaining in the hands of a few families, the land's natural features experienced few alterations.

The District began to change its function into that of a summer resort at more or less the same time as the eastern section of Newport around what would become Bellevue Avenue. In 1837, Seth Bateman opened a hotel on the site of the Collins farm. The spot grew to be popular not only for extended visits, but for afternoon drives. The emerging summer colony found the rocky shoreline and rolling countryside no less appealing for excursions than had residents of the city in previous decades. Castle Hill, the Lily Pond, and Spouting Rock (named after occasional shots of water caused by an unusual rock formation) became necessary stops on the leisurely sightseeing itinerary taken by many of these people with remarkable regularity. Fort Adams, just to the north of the Brenton House, was the scene of afternoon band concerts where carriages drove slowly in circles around the bandstand as if at a latter-day drive-in. Several beaches were no less popular, one by Bateman's, another next to Spouting Rock (Bailey's Beach) which became one of the social centers for the summer residents (#57).

As early as 1851, the idea of making the entire Neck readily accessible by means of a circumferential drive was voiced by George C. Mason, a local architect and Editor of the Newport Mercury. Behind Mason's proposal, of course, was the desire to capitalize on the rapidly increasing demand for summer cottages. Most of the ensuing development occurred around the newly-created Bellevue Avenue. However, some comparable building activity was experienced in the Neck. The major figure behind it was a wealthy Newport merchant, Edward King, who purchased large tracts of land fronting both the harbor and Narragansett Bay. Following a profitable practice of the time, King erected several villas (and converted at least two old farmhouses, including Harrison's) which he rented (and later sold) to summer residents (#8, 11, 13, 14, 17). Mason designed one of these houses, and may well have been responsible for the others. Mostly concentrated on Halidon Hill, they were comparable in size and in style to many then being built in the Bellevue Avenue area. Similar too, was the layout of the subdivision, with rectangular lots along more or less straight roads (constructed by King); and the nature of the landscaping, with the houses centered on broad lawns amid a variety of imported shade trees and shrubbery. Although some of the earliest houses in this section have been demolished, a substantial number are intact (also #s 2-6, 10).

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Ocean Drive Historic District
CONTINUATION SHEET

7

ITEM NUMBER

3

PAGE

Probably in anticipation of continued development, King replaced the existing, privately-owned farm road leading to Bateman's with a new, somewhat more direct drive which he deeded to the City in 1857 (Harrison Ave.). Other landholders got into the act. Bateman and Robert Kennedy platted the fields just south of the former's hotel in 1863 (included Castle Hill, Commonwealth, Winan, Atlantic, and Prices Neck and the western end of Ocean Avenues). At about the same time, John Hazard, who now owned "Rocky Farm", opened Carroll Avenue so as to induce the sale of lots on the promontory near Spouting Rock. After frequent agitation by Mason and others, the road around the Neck was finally completed in 1867 with the construction of Ocean Avenue between Bailey's Beach and Bateman's subdivision. But the response to these inducements fell far short of expectations. Over the next twenty years, less than a dozen villas were built throughout the area (excluding Halidon Hill) (#s 34, 36, 56, 60). The quasi-urban character that Bellevue Avenue was assuming, bespoke of a taste for conspicuous ostentation rather than comfortable seclusion. While the Neck, and especially the so-called Ocean Drive, grew steadily in popularity for excursions, many apparently considered it too remote for residential use.

Not until the 1880's, after virtually all the land around Bellevue Avenue had been accounted for, did any substantial new development in the Neck area begin. Unlike previous efforts, these were of an informal character that would help assure retention of the District's identity. The first step in this direction was taken by Edward King's widow and son (George Gordon King) who, together with two other land holders, opened a very sizable tract between Harrison and Ocean Avenues for subdivision in 1885. Laid out by the venerated landscape architects, Frederick Law and John Olmsted, the property was developed with winding roads (Brenton, Hammersmith, Moorland, and Beacon Hill), and was platted with irregularly shaped lots so as to take maximum advantage of the sloping, rocky terrain. Importantly, the ensuing purchases of property were mostly large ones, many times the size of the tight lots indicated in the plan. Furthermore, most of the houses erected on the subdivision over the next decade were designed to blend with the existing landscape, using local stone, and composed in an informal, picturesque manner (#38, 74, 76, 77, 78).

Concurrent events extended this naturalistic developmental approach on both sides of the King properties. In 1888, "Rocky Farm", contiguous to the east, was platted by the Olmsteds in a similar manner (Hazard, Wickham, Jeffrey Roads, and the west extension of Ruggles Avenue). On the west side, a generous plot was acquired in the early 1890's by the Newport Country Club for use as a golf course and polo grounds (#24). In addition, major sections of land fronting Narragansett Bay were bought by John Auchincloss and Gaun Hutton for their own use. Both men erected houses that were among the largest

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

Ocean Drive Historic District 7 4
CONTINUATION SHEET ITEM NUMBER PAGE

in Newport at the time, but which (unlike their Bellevue Avenue counterparts) continued the theme of rusticity (#21,29). The Auchincloss place occupies what had been the heart of William Brenton's farm; and, significantly, the name "Hammersmith" was retained. So, to a limited extent, was its agricultural function. The perpetuation of this tradition, established an important precedent that would be continued in the 20th century with the creation of several other "farms" in the District; which form a major contribution to the area's ambience (#19, 25, 75). Auchincloss, Hutton, and several others further assured a sense of continuity through procuring the Olmsted's services for their properties.

After the turn of the century, little deviation from what had become a prevailing pattern occurred. Building activity was gradual; and no new subdivisions made. Indeed, much of the land in those areas already platted remained undeveloped. Among the relatively few new houses constructed, many were smaller and even more unobtrusive than their immediate predecessors (#39, 41, 69, 80-83). Halidon Hill was an exception. Beginning in the 1890's several imposing residences, more in keeping with current trends in the Bellevue Avenue area, were built on the harbor's edge (#9, 15, 17). However, their grounds were much more extensive, and the buildings themselves less pretentiously sited, thus eliminating any references to an urban residential environment. A few additional houses of this order can be found in other portions of the District, offering a rich and somewhat unexpected contrast to their neighbors (#25, 54, 67). In general, however, the degree of formal ostentatiousness present along Bellevue Avenue was avoided. A final wave of development took place during the 1920's and 1930's, representing the majority of summer residences built in Newport at the time. Concentrated on the two Olmsted subdivisions, they generally serve to reinforce the predominating rustic atmosphere. By most standards, even the more modest of these dwellings in the District are large, and possess a rich diet of historical illusions that defies inconspicuousness. Nevertheless, the variety and the extent of open space, combined with a generally sympathetic approach to design, provides a remarkable complementarity of elements, natural and man-made.

The District experienced little physical change between 1940 and the mid-1950's. Since then, several houses have been demolished (#13, 25, 36, 68); and a number of others converted into institutions, apartments, or hotels (#6, 8, 11, 14, 15, 29, 34, 42, 54, 68, 69, 70, 73, 79). However, few of these alterations have had a significantly damaging impact on the area's overall quality. Even where the houses are now gone, their grounds have generally been maintained; and one has been redesigned as a state park. The apartment conversions have, for the most part, avoided exterior modifications; and the presence of the Castle Hill and Shamrock Cliff Hotels contribute to the life and economic viability of the area. Less fortunate has been the recent loss of open space

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NATIONAL PARK SERVICE

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RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Ocean Drive Historic District

7

5

CONTINUATION SHEET

ITEM NUMBER

PAGE

for year round dwellings, some of them erected individually, others as parts of small subdivisions. By themselves, these buildings are not offensive, but neither are they inspired; and their scale and design are generally very much out of context with their surroundings. A few recent buildings have been carefully designed to respond to their environment, and contribute to the visual diversity of the region (#12, 52, 59). Hopefully, they may serve as models for any future construction.

SELECTED INVENTORY

1. King Park, 1897-1902, on land donated to the city by the heirs of Edward King, ^{one of} the major developers of the District. Important recreational area and bathing beach for residents of southern section of city. Monument to commemorate the landing of General Rochambeau's army in 1780 erected by the Newport Historical Society in 1928.
2. "Halidon Hill," ca. 1850's, designed by noted local stonemason, Alexander McGregor, for himself; later purchased by Dr. Isaac Hartshorn of Providence. 1 1/2 story stone house; handsome example of Gothic Revival villa with sympathetic late 19th century additions in rear.
3. "Eyry," ca. late 1870s for Mrs. Isaac Hartshorn. 1 1/2 story clapboard house. Good example of "Swiss" cottage found in American seaside resorts of the period; rare survivor of type. Unusually large porch on three sides.
4. "Sonnenchien," ca. late 1870s for Mrs. Isaac Hartshorn. 2 1/2 story clapboard house with distinctive modified bargeboards on gable end. Representative of standard mid-19th century house type without distinct stylistic references.

Chastellux Avenue

5.

6. "The Chalet," ca. 1860s for E. E. Bacon. 2 1/2 and 3 story clapboard house. Distinguished example of the mid-19th century "Swiss" cottage, probably adapted from a design by Leopold Eidlitz published in John Bullock's American Cottage Builder (1854). Several later additions. Now apartments.

7. "Chastellux," 1890-1891 for Lorrillard Spencer of New York. 2 1/2 story stone and shingle house. Distinguished example of Shingle Style somewhat similar to H. H. Richardson's Channing house (1882) in Brookline, Massachusetts. Located on site of Fort Chastellux, a Revolutionary War battery, erected in 1781. (Spencer was the founder of American Illustrated Magazine and fellow of the

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

Ocean Drive Historic District
CONTINUATION SHEET

7

6

ITEM NUMBER

PAGE

American Academy of Design).

8. House, ca. 1850s for Edward King of Newport, as speculative investment, later purchased by Robert H. McCurdy of New York. 2 1/2 story Italianate house with handsome detailing. A good representative of many of the early Newport summer villas. Now apartments.

Halidon Avenue

9. "Harbor Court," 1904 for John Nicholas Brown of Providence; Cram, Goodhue, and Ferguson, architects. 2 story stucco house patterned after 17th and 18th century French Manor houses. A notable example of residential work by the firm.

10. "Bay View Cottage," ("Halidon Cottage"), before 1859 probably for W. H. Jones of New York. 2 story Italianate house with clapboard siding. A less elaborate version of #8. Late 19th century polygonal wing, and Colonial Revival entrance.

11. "Lawnfield" (Friedheim), late 18th or early 19th cent., 2 1/2 story 5 bay clapboard house. Owned by Edward King in 1860; subsequently purchased by John R. Ford of New York. Extensive alterations and additions over second half of 19th century include unusually large 3 story tower and elaborate porte-cochere. Now apartments.

12. William J. Underwood Elementary School, 1961-1962; McHenry and Armstrong, architects. Group of four 1 story buildings with vertical siding, domestic in scale and articulation, that compliment earlier structures in vicinity.

Harrison Avenue

13. "Pen Craig Cottage" ("Quail Tree House"), ca. 1860s, 2 1/2 story Italianate house with clapboard siding; similar to others in area built on speculation by Edward King. By 1870, house was owned by George F. Jones (father of Edith Wharton) of New York and used as ancillary dwelling to "Pen Craig" (now demolished) across the street.

14. "Harrison House," incorporates 18th century farmhouse inhabited by Peter Harrison beginning ca. 1749. Purchased by Edward King in 1845 and moved by him to present location, ca. 1861. Purchased by Newbold Edgar in 1866; occupied by Bret Harte in 1871; subsequently purchased by Col. Jerome Bonaparte (a nephew of Napoleon) of Baltimore. Very extensive late 19th century additions and alterations in the Stick Style and Shingle Style. Now apartments.

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NATIONAL PARK SERVICE

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

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET Ocean Drive Historic District ITEM NUMBER 7 PAGE 7

15. "Bonnicrest," 1912 for Stuart Duncan of New York; John Russell Pope, architect; additions ca. 1920s probably by Pope; Olmsted Brothers, landscape architects. 2 1/2 story stone and brick house, patterned after Compton Wyngates. An important and influential work in the trend toward a more archaeological approach to the post medieval English country house that would characterize a large portion of American domestic architecture in the next decade.

16. Outbuildings for "Bonnicrest," built at approximately the same time and probably designed by Pope. Group of five stucco buildings vaguely alluding to English farm complexes. All structures now used as residences, one of them has been extensively altered.

17. "Beachbound," 1895 for William F. Burden of New York; Peabody and Stearns, architects. 2 1/2 story stone and shingle house with stone corner tower; late example of the Shingle Style with 15th century English details. Olmsted Brothers, landscape architects. Grounds include handsome Shingle Style stables.

18. "Beacon Rocke," 1889-1891 for Edwin D. Morgan, Jr., of New York; McKim, Mead and White, architects. 2 story stone house. A highly imaginative interpretation of an ancient Roman villa, with open-ended "atrium" (Georgian in detail), and fieldstone version of the Temple of Vesta at Tivoli as a side porch. Important work of the architects. Grounds include handsome bridge and Colonial Revival stables.

19. "Moorland Farm," ca. 1925, probably for Samuel Vallance, 2 story stucco house loosely patterned after domestic vernacular of southern France. Property includes large area of open space.

20. Brenton House, ca. 1720s; 1 1/2 story, 5 bay clapboard house with gambrel roof, extensive 18th century additions on both sides, including two rear ells, side walls, brick; Built as tenant farmers house, by Jahleel Brenton II, near site of William Brenton's 17th century manor house.

21. "Hammersmith Farm," 1888-1889, for John W. Auchincloss of New York; R. H. Robertson, architect; F. L. and J. C. Olmsted, landscape architects. 2 1/2 story stone and shingle house; late example of Shingle style; mid-20th century additions to rear. Grounds include several handsome outbuildings and large area of open space.

22. House, before 1844; owned by Edward King in 1860 and retained by the family through the 19th century. 2 1/2 story farmhouse, originally probably with 5 bays of clapboard sheathing; various alterations, are probably after 1860.

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INVENTORY -- NOMINATION FORM**

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DATE ENTERED

Ocean Drive Historic District 7 PAGE 8
CONTINUATION SHEET ITEM NUMBER

23.

"Ker Arvor," 1930-1931 for Colonel Snowden A. Fahnstock of Washington, D.C.; Clinton and Russell, architects. 2 story stucco house modelled after 18th century French country houses with details somewhat simplified as was typical for the decade. Unusually formal house for area; but softened by unobtrusive landscaping.

24. Newport Country Club, 1894; Whitney Warren, architect. 2 story stucco and shingle building of highly interpretive design incorporating elements of 16th century Italian and 18th century English architecture, vigorously articulated in the Beaux Arts manner. The design was selected from a competition; the organization is the oldest golf club in the state.

Ridge Road

25. "Annandale Farm," 1900-1901 for Charles F. Hoffman of New York; Hoppin and Koen, architects; Olmsted Brothers, landscape architects. The house was demolished in the late 1960s; the stables and grounds remain intact, although neglected. Handsome brick wall fronting road; landscaping provides formal contrast to adjacent grounds of Hammersmith Farm; a notable open space.

26. House, ca. late 1880s, for Seth Low as part of "Sunset Ridge" (now demolished), 2 story shingle house; modest example of Shingle Style typical of lower middle class suburban communities. Probably built as superintendant's residence.

27. "Broadlawn," 1866 for Edward King as speculative investment; George C. Mason and Son, architects; purchased 1881 by Josiah Low of New York. 2 1/2 story clapboard house with Italianate details and mansard roof; minor late 19th century additions. The earliest surviving summer house in this section of the District.

28. "Ballygrangey House," ca. 1928 for Reginald Hutton of Baltimore. 2 1/2 story shingle house; loosely derived from English post medieval cottages with details fashioned after a wide variety of 18th century American examples.

29. "Shamrock Cliff," 1894-1896 for Gaun M. Hutton of Baltimore; Peabody and Stearns, architects; Olmsted Brothers, landscape architects. 2 story house with towers; reputedly patterned after a villa on the Caspian Sea, but with Romanesque Revival details. Grounds include notable stable (abandoned) and gate lodge. Altered in 1950s for use as a hotel.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

Ocean Drive Historic District
CONTINUATION SHEET ITEM NUMBER 7 PAGE 9

30. United States Coast Guard, Castle Hill Station, 1940. 2 1/2 story brick building with cupola, patterned after mid-18th century Virginia house type exemplified by Westover and Carters Grove. Built to replace earlier station destroyed in 1938 hurricane.

Ella Terrace

31. House, ca. 1880s, built as Castle Hill Lightkeeper's lodge. 1 1/2 story brick and shingle building with corner turret; handsome example of Shingle Style in the manner of McKim, Mead, and White.

Commonwealth Avenue

32 "Royden," ca. 1928 for Mrs. Stuyvesant LeRoy of New York. 2 story brick house derived from sources similar to those of the Coast Guard Station. House and grounds unusually formal for this area of the District, more characteristic of Bellevue Avenue area.

33. Collins family burial ground; on site of farm used by John Collins, a wealthy Newport Merchant, governor of Rhode Island 1786-1790 and later a United States congressman.

Ocean Avenue

34. "Castle Hill," 1874 for Alexander Agassiz of Cambridge, Massachusetts; 2 1/2 story Stick Style house with Shingle Style alterations and additions. Summer home of the noted Harvard naturalist and mining engineer. Site of Revolutionary War battery on property nearby. Now hotel.

35. Castle Hill Light House, 1889-1890. 3 story stone structure, a major navigational landmark for vessels entering Narragansett Bay.

36. Brenton Point State Park, 1974-1976; formerly "The Reef," 1882, for Theodore M. Davis of New York; Sturgis and Brigham, architect; F. L. and J. C. Olmsted, landscape architects. Remains of house demolished 1960s; original stable in process of restoration. Later stable (ca. 1910) abandoned.

37. "Avalon," ca. 1905 for Edward S. Rawson of New York. 2 story stucco house in the so-called Spanish or Mission style.

38. "Indian Spring" ("Wrentham House"), 1891 for John R. Busk of New York; Richard Morris Hunt. architect. 2 story stone house with towers; a distinguished personal variation of the Romanesque Revival; an unusual and notable work of the architect.

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NATIONAL PARK SERVICE

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INVENTORY -- NOMINATION FORM**

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Ocean Drive Historic District 7 10
CONTINUATION SHEET ITEM NUMBER PAGE

39. "Wildacre," 1901 for Albert Olmsted of New York; Irving Gill, architect; Olmsted Brothers, landscape architects, 2 1/2 story stone and shingle house, loosely patterned after the English Cottage vernacular. A notable expression of materials, reflecting the rustic quality of the adjacent development designed by the owner's uncle. A notable early work of the architect and one of the few examples of his work outside California.

40. "Playhouse," 1901 originally designed by Gill as the stable for "Wildacre," altered into residence for Thomas Bennett in 1926. 1 1/2 story stone and shingle building.

41. "Bay House," 1917 for Jerome C. Borden of Fall River, Massachusetts; Angell and Swift, architects. 2 and 2 1/2 story shingle house with Colonial Revival details. A notable example of unpretentious post-Shingle Style summer houses found in eastern seaside communities.

42. "Seafair," 1933 for Verner Z. Reed, Jr. of Newport; William MacKenzie, architect. 1 1/2 and 2 1/2 story stone house derived from French chateaux of the 16th and early 17th centuries, and with curving Baroque wings enframing forecourt. Last of the large summer houses to be built in Newport. Now apartments.

43. "Normandie," 1914 for Mrs. Lucy Wortham James of New York; Delano and Aldrich, architects. 1 1/2 story brick house with large forecourt and gate lodge patterned after late medieval Norman farm complexes. Early and notable work of the architects.

44. "Eagle's Nest," 1922-1924 for F. Frazier Jelke of New York; William Aldrich and Henry Sleeper, architects; Olmsted Brothers, landscape architects. 2 1/2 story shingle house combining features of Norman rural vernacular and 18th century New England farmhouses.

45. "Gooseberry Island Lodge," ca. late 1890s, 1 and 1/2 story stone building, originally probably built as part of fishing club on Gooseberry Island, now residence.

46. "Little Clifton Berley," 1930 for Duncan Cameron of Washington, D.C.; Charles Barton Keen, architect. 1 1/2 story brick house with twin towers; a fanciful interpretation of the Norman rural vernacular.

47. "Beach House" ("Nearsea"), 1936-37 for Yoakum Fosdick; Ballantyne and Olson, architects. 1 1/2 story concrete block house patterned after French manorhouses of the 18th century.

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INVENTORY -- NOMINATION FORM

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DATE ENTERED

Ocean Drive Historic District 7 11
CONTINUATION SHEET ITEM NUMBER PAGE

48. "Cornwall Lodge," 1939-40 for J. Raymond Fritz. 1 1/2 story brick and stucco house with surface timbers; a late example of the picturesque rustic cottage of the 1920s and early 1930s.
49. "Saltmarsh," 1929-1930 for Irving C. Tomlinson of Boston. 1 and 2 story stucco house, patterned after post medieval English cottages; a good example of the type.
50. "Seabeach," for Mrs. Charles Coolidge Pomery of New York; Ogden Codman, architect. 2 1/2 story shingle house, originally stucco; loosely derived from Italian villas of the 17th century.
51. Hazard's Beach, 1945. 1 story concrete block building with adjacent bath houses; an economy version of Bailey's Beach (#58).
52. "Hex House," ca. 1970. 1 and 2 story shingle house with large decks at both levels, and arranged on an irregular polygonal plan.
53. "Rocky Farm" ("Hazard House"), originally a three bay two story farm house probably built by Jahleel Brenton II after acquiring the property in 1702. Additions to either side date probably from the late 18th-early 19th century; porch and tower added mid-19th century. Along with Brenton house (#20) the other major farmhouse in the district during the 18th century.
54. "Crossways," 1898 for Mrs. Stuyvesant Fish of New York; Dudley Newton, architect. 2 1/2 story stucco house with giant Corinthian portico, but otherwise extremely simple Colonial Revival details. Built for the leader of Newport society at the turn of the century.
55. "High Tide," 1900 for William Star Miller of New York; Warren and Wetmore, architects. 2 story stucco house, in spirit similar to the Country Club (#24), with free mixing of diverse historical references; here: from French pavilions and from farm buildings of the 18th century.
56. "The Ledges," 1867 for Robert M. Cushing of Boston. 2 1/2 story Stick Style house with later additions. The design is similar to the original of the Agassiz house (#34) and to a number of villas along the Cliff Walk. The only one of the type not demolished or to have experienced major alterations. Also, the last remaining of three early houses in the vicinity of Spouting Rock.
57. Spouting Rock Beach Association (Bailey's Beach), 1938-1939; Augustus Noel, architect. 1 and 2 story brick building with adjacent bathhouses; main pavilion in simple Regency Revival mode characteristic of the period. One of the most important gathering spots for Newport's summer colony since the late 19th century.

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INVENTORY -- NOMINATION FORM

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RECEIVED

DATE ENTERED

Ocean Drive Historic District
CONTINUATION SHEET

ITEM NUMBER

7

PAGE

12

Carroll Avenue

58. "Lily Pond House," ca. 1920; 2 story stone house with turret; loosely patterned after residential vernacular of southern France.

59. "Sunstone," 1972-1973, for Richard Grosvenor. 2 1/2 story house built on triangular truss framing system, designed and partially constructed by the owner. A conscious and inventive variation on the "wood-butcher's" houses common to New England and western mountain regions.

60. "Hilltop," 1876 for Theodore Phinney of Chicago; Richard Morris Hunt, architect. 2 story house originally Stick Style, extensively altered in the 1880s in the Romanesque Revival.

61. Patrick Horgan house, 1970-1971; De Cesare and Newbrook, architects, 1 and 2 story house with vertical wood siding, unobtrusively detailed in a manner similar to the Underwood School (#12).

62. "Idle Hour," 1929-1930 for Frederick H. Allen of Pelham Manor, New York; Frederick Rhineland King, architect. 1 1/2 story stone house modelled after French manor houses of the 18th century; and a somewhat formalized variation of the contemporary work of Mellor, Meigs, and Howe.

Wickham Road

63. "Felseck," ca. 1903 for Charles Astor Bristed, Jr., of Lenox, Massachusetts; James Gibson, architect. 2 1/2 story stone house with surface timbering; a rather dry interpretation of late medieval English manor houses. Property included handsome Shingle Style stable.

Brenton Road

64. "Winter Cottage," ca. 1910. 1 1/2 story shingle building probably built as staff quarters for Elsie French Vanderbilt. Simple Colonial Revival design, adapting the imagery of the Cape Cod house. Now residence.

65. "The Kedge," ca. 1910; 1 1/2 story clapboard building with cupola, built as a stable for Elsie French Vanderbilt, mixing elaborate Georgian elements with the simpler ones of a Cape Cod farmhouse. Now residence.

66. House, ca. 1920. 1 1/2 story brick building erected as an automobile garage for Elsie French Vanderbilt, now a residence.

67. "Land Fall," 1900 for Alfred Coats of Providence; Ogden Codman, architect. 2 1/2 story stucco house loosely patterned after Neo-Palladian examples in England.

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Ocean Drive Historic District 7 13
CONTINUATION SHEET ITEM NUMBER PAGE

Outbuildings for "Beacon Hill House," 1912 for Arthur Curtiss James of New York; Allen and Collins, architects; Olmsted Brothers, landscape architects. Group of four stone buildings with mid-20th century additions for St. Joseph of Cluny Sisters' School. Main house destroyed in late 1960s; most of grounds untended. One of the finest sites in the district.

69. "Zeerust," ca. 1915 for Arthur Curtiss James for use by Hubert Vos. 2 story stucco house and studio patterned after post medieval English cottages somewhat in the manner of M. H. Baillie Scott and Wilson Eyre. Extensive and disfiguring alterations and additions 1965, for Sisters of St. Joseph of Cluny Province and Noviate.

70. Gate lodge for Beacon Hill House, 1912, Allen and Collens, architects. 1 1/2 story stone building in same style as other buildings on property (#68, 73); now residence.

Hammersmith Road

71. "Indian Spring," ca. 1929 for LeRoy King of New York. 2 story stucco house loosely patterned after English post medieval cottages.

72. "Wildmoor" ("Casa del Sol"), ca. 1901 for Charles L. Baker of Fall River, Massachusetts. 2 story stucco house with giant porticos at both ends; free eclectic design with loosely Georgian details, similar in spirit to slightly earlier work of George W. Maher.

73. Stables for "Beacon Hill House," 1912, Allen and Collens, architects. 1 1/2 story stone building with court. Now apartments.

74. "Berry Hill," 1885-1887 for Walter Howe of New York; McKim, Mead, and White, architects. 2 1/2 story stone house; a noteworthy masonry version of the firm's contemporary Shingle Style work. The first house built in the District built away from the water, and the first in the King subdivision laid out by F. L. and J. C. Olmsted. Unobtrusive style and rustic materials of this and of "Edgehill Farm" probably influential on the nature of subsequent houses in area, especially #s 38, 68, 77, and 78.

Beacon Hill Road

75. "Surprise Valley Farm" ("Swiss Village"), 1920-1924 for Arthur Curtiss James; Grosvenor Atterbury, Stowe Phelps, and John Tompkins, architects. A highly picturesque group of stone farm buildings patterned after rural vernacular architecture of southern France and northern Italy. Now part of "Edgehill Farm" (#76).

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DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

Ocean Drive Historic District
CONTINUATION SHEET

ITEM NUMBER

7

PAGE 14

76. "Edgehill Farm," 1887-1889 for George Gordon King of Newport; McKim, Mead, and White, architects; F. L. and J. C. Olmsted landscape architects. 2 1/2 story stone and stucco (originally shingle) house loosely patterned after Norman farm buildings. Built by one of the major landholders of the area and co-sponsor of the Olmsted subdivision of which it is a part.

77. "Wyndham," 1890 for Rose Ann Grosvenor of Providence; William Ralph Emerson, architect. 2 story stone house with corner turret; a more historicizing version of #78. Grounds contain an extremely handsome set of entrance gates.

78. "Fair Oak," ca. 1890 for William Grosvenor of Providence; William Ralph Emerson, architect. 2 story stone house that closely follows Shingle Style work of the time in its composition, but with Romanesque Revival details. Now apartments.

79. Stable for "Fair Oak," ca. 1890; William Ralph Emerson, architect. 1 1/2 story stone and shingle building now altered into residence, a later example of the architect's Shingle Style work.

Price's Neck Road

80. "Waterlot," ca. 1900-1905 probably for E. Walter Histed. 1 and 2 1/2 story stone and shingle house.

81. "Little Edge," ca. 1910s probably for Charles D. Easton. 1 1/2 story clapboard house, loosely patterned after Cape Cod dwellings and typical of the period.

82. "Rockledge" ("Sea Edge"), ca. 1890s probably for Jessie L. Neilson. 1 1/2 story stone and shingle house, late example of the Shingle Style.

83. "The Fo'castle" ("Sea Cove") ca. 1900s probably for William Murray. 2 1/2 story shingle house, restrained and informal use of Colonial Revival motifs. Perhaps a remodeling of an earlier house.

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

1 NAME

HISTORIC

OCEAN DRIVE--NEWPORT HISTORIC DISTRICT

#Ocean Drive Hist. Dist.

AND/OR COMMON

2 LOCATION

STREET & NUMBER

CITY, TOWN

Newport

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

STATE

Rhode Island

VICINITY OF
CODE

COUNTY

CODE

3 CLASSIFICATION

CATEGORY

☒ DISTRICT
☐ BUILDING(S)
☐ STRUCTURE
☐ SITE
☐ OBJECT

OWNERSHIP

☐ PUBLIC
☐ PRIVATE
☒ BOTH
PUBLIC ACQUISITION
☐ IN PROCESS
☐ BEING CONSIDERED

STATUS

☒ OCCUPIED
☐ UNOCCUPIED
☐ WORK IN PROGRESS
ACCESSIBLE
☐ YES: RESTRICTED
☒ YES: UNRESTRICTED
☐ NO

PRESENT USE

☐ AGRICULTURE ☐ MUSEUM
☐ COMMERCIAL ☒ PARK
☐ EDUCATIONAL ☒ PRIVATE RESIDENCE
☐ ENTERTAINMENT ☐ RELIGIOUS
☒ GOVERNMENT ☐ SCIENTIFIC
☐ INDUSTRIAL ☐ TRANSPORTATION
☐ MILITARY ☐ OTHER:

4 OWNER OF PROPERTY

NAME

STREET & NUMBER

CITY, TOWN

VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Newport City Hall

STREET & NUMBER

Broadway

CITY, TOWN

Newport

STATE

Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

8 SIGNIFICANCE

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

The Ocean Drive district has a character that contrasts sharply with the great houses on Bellevue Avenue--there are rolling green hills, rocky cliffs, pastures and houses ranging from Eidlitz's Swiss Chalet of 1854, to McKim, Mead and White and including the early 18th century farms as well. The rocky shoreline is dotted with summer homes designed in a wide range of architectural styles. The magnificent landscaping was in part the work of Frederick Law Olmsted and as a result the roads and structures respect fully the natural terrain. These houses are much more private than the insular Bellevue Avenue and represent a different age and spirit.

The Harrison Avenue-Beacon Hill area contains the early farms on Brenton land (Hammersmith Farm) and mid 19th century houses, neo classic structures by McKim, Mead and White (Beacon Rock), French chateaux by Cram, Goodhue and Ferguson and Tudor English on a grand scale (Bonniecrest) by John Russell Pope.

Fort Adams falls within the district as well.

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 Ocean Drive

Ocean Avenue, or "the Ocean Drive" as it is also called, is a roadway and an area, really, which bounds the city of Newport from its southeastern to its southwestern extremities. This avenue extends circuitously for a distance of about four miles, beginning easterly at the south end of Bellevue Avenue and terminating westerly where it turns a corner and runs into Ridge Road, which leads back past Fort Adams towards the city. Winding Ocean Avenue is bordered on its left (south) side by several short stretches of beaches, a few grassy mounds and some promontories or jetty-like rock formations, but mostly there by ocean inlets and cliffs. On its right (north) side it looks, with some variety, upon lowland fresh-water ponds, swamps and fields and high slopes with trees and shrubs. On either side of this way, and erected over the past one hundred years, are also a somewhat sparsely spaced (and sometimes intentionally hidden) procession of sizeable summer residences displaying a variety of architectural and landscape styles.

The area leads off to Price's Neck and on to Brenton Point and Castle Hill where Ocean Avenue ends and Ridge Road begins. Most prominent is Shamrock Cliff overlooking Jamestown Island and Newport Harbor.

The properties are described below and keyed on the attached map:

No. on map

Ocean Avenue

South side.

1. Spouting Rock Beach Association (Bailey's Beach) club-house and bath-houses, c. 1939. Central block of two storeys in simplified Regency style, of brick with hipped roof; long cabana wings with wood wall cover, gable roofs.
2. Barn, XIX Century. Two-and-one-half storeys, gable roof, stucco wall cover.
3. The Ledges, 1867. Stick style; cross-gabled roof with dormers, clap-board wall cover, partially-surrounding one-story porch, house is two-and-one-half storeys high with irregularly-placed windows, entrance in porch at angle on north side.
4. Carriage-house converted to residence, XIX Century. One-and-one-half storeys, gable roof, entrance on north side.
5. Seafield, 1883.

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Ocean Drive--Newport Historic District 7 2
CONTINUATION SHEET ITEM NUMBER PAGE

9. Peach club and bath-houses, c. 1915-1955. One storey, gable roof, clap-board wall cover.
10. Hazard's Peach club and bath-houses, c. 1950-1955. One storey, hip and gable roofs, wall cover of matched boarding.
12. Near Sea, by Ballantyne & Olson, 1937. French Provincial style; two-and-one-half storeys, brick wall cover, regularly-spaced windows, entrance on north side.
13. Little Clifton Berley, by Charles Barton Keen, 1930. French Provincial style; one-and-one-half storeys, gabled roofs with dormers, regularly-spaced windows, entrance on north side, garage-gate-lodge of stone.
15. Eagle's Nest, by William Aldrich and Henry Sleeper, 1922-1924. Shingle-cum-Colonial Revival style; two-and-one-half storeys, steep cross-gabled roof, large chimneys, numerous windows in varied placement, entrance on north side, has garage building in same style.
16. Normandie, by William A. Delano, 1914. French Provincial style; one-and-one-half storeys, cross-gabled roof of red tile, wall cover of whitewashed brick, regularly-spaced windows, entrance at end of court in centre of east façade, arched entrance through gate-lodge.
17. Seafair, by William MacKenzie, 1937. French Norman château style; two-and-one-half-storey main block with long curving wings of one-and one-half storeys, high hipred roof, ashlar wall cover, regularly-spaced windows, entrance in centre of north elevation.
18. Bay House, by Angell & Swift, 1917. California Shingle style; two-and-one-half storeys, irregular plan under hipped roof, shingle wall cover, numerous windows, porches on north and south sides with entrance through north porch.
19. House, c. 1950-1960? Cottage style; gable roof with shed dormer, one-and-one-half storeys with stucco and shingle wall cover, entrance on north side.

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Ocean Drive--Newport Historic District 7 3
CONTINUATION SHEET ITEM NUMBER PAGE

20. Play House, 1926. "Old English" style; two-and-one-half storeys, cross-gabled roof, shingled wall cover, varied window placement, balconies, entrance on south side, one-storey garage-cum-guest house.
21. Wildacre, by Bernard Maybeck, 1901. Shingle style; two-and-one-half storeys, cross-gabled and hipped roof, stone and shingle wall cover, numerous chimneys of rough stone, variously-placed and grouped windows, entrance on north side.

North side.
6. High Tide, by Whitney Warren, 1900. Mediterranean villa style; two storeys, hipped and gabled roof, numerous chimneys, stucco wall cover, regularly-placed windows, entrance within court on south side.
7. Crossways, by Dudley Newton, 1898. (Southern) Colonial Revival style; two-and-one-half storeys, stucco wall cover, hipped roof, regularly-spaced windows, entrance within two-storey tetrastyle Corinthian portico on south side.
8. House, c. 1960? Modern ranch style; one-and-one-half storeys, gable roof, aluminum clapboard wall cover, regularly-spaced windows.
11. House, c. 1910-1920(?). Originally in Mediterranean villa style; two-and-one-half storeys, hipped roof with central gable over entrance, originally with pink stucco wall cover, now shingled, regularly-spaced windows, entrance in centre of south side.
14. House, c. 1920-1930(?). Tudor style; two-and-one-half storeys, cross-hipped roof, stucco wall cover, regularly-placed and grouped windows, entrance on east side.
26. Wrentham House, by Richard M. Hunt, 1891. Shingle-cum-Queen Anne style; two-and-one-half storeys, hipped and cross-gabled roof, round tower with extinguisher top, stone and shingle wall cover, irregularly-placed windows.
27. Avalon, c. 1910-1920(?). Spanish Mediterranean villa style; hipped roof, stucco wall cover, regularly-spaced windows in arched recesses, iron balcony above entrance at centre of south elevation, two-and-one-half storeys.

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DATE ENTERED

Ocean Drive--Newport Historic District
CONTINUATION SHEET ITEM NUMBER 7 PAGE 4

28. House, c. 1940-1950. "Colonial" ranch-house style; one storey, cross-gabled roof, shingle wall cover, regularly-spaced windows, entrance on south side between bay-windows.

29. Stables of The Reef, c. 1880-1890. Queen Anne-Tudor style; one-and-one half storeys, stone wall cover, hipped roof with dormers, ruinous.

East side.

30- Houses, c. 1955-1970. "Colonial" and ranch-house styles; one-and-one-
35, half, one and two storeys, wood wall cover.
39.

West side.

36- Similar to numbers 30-35, 39 above.
38.

Price's Neck Avenue.

East side.

22. Sea Cove, c. 1935-1945. Cape Cod Colonial style; one-and-one half storeys, many-gabled roof with dormers, shingle wall cover, numerous windows.

23. Sea Edge. Similar to number 22 above.

24. Little Edge. Similar to numbers 22-23 above.

25. Waterlot. Similar to numbers 22-24 above.

Ridge Road.

West side.

40. U. S. Coast Guard Station, 1940. Late Colonial or Federal Revival style; two-and-one-half storeys, hipped roof with dormers and cupola, regularly-spaced windows, entrance in one-storey columned portico on east side.

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DATE ENTERED

Ocean Drive--Newport Historic District 7 5
CONTINUATION SHEET ITEM NUMBER PAGE

41. Castle Hill Hotel (Alexander Agassiz house), 1874. Stick and shingle styles; two-and-one-half storeys, cross-gabled roof, wood wall cover, irregularly-placed windows, entrance in porch on south side, stable and cottage in conforming style.
42. Shamrock Cliff Hotel (Gann Hutton house), by Peabody & Stearns, 1894-1896. Richardsonian Romanesque style; two-and-one-half storeys, gable and hipped roofs, towers, rough granite with red sandstone trim, irregularly-placed windows, irregular plan, entrance in central courtyard, gate lodge of conforming style.
43. Rallygrangey House, c. 1935-1940(?). Colonial style; two-and-one-half storeys, gable roof, regularly-placed windows, entrance in centre of south elevation.
44. Broadlawn, 1882. Mansard style, bracketted; two storeys plus mansard, clapboard wall cover, regularly-spaced windows, entrance within partially-surrounding one-storey porch.
- East side.
45. Similar to numbers 30-39 above.

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DATE ENTERED

Ocean Drive--Newport Historic District 7 6
CONTINUATION SHEET ITEM NUMBER PAGE

Harrison Avenue--Beacon Hill

An area of about 800 acres in the southwestern part of Newport, close to the ocean (and contiguous to the Ocean Avenue-Ridge Road Historic District) upon the south and near to Newport Harbour and the passage in to it, on the west. It is a section varied in topography and ground cover: it is in portions gently rolling and grassed; in others it displays flat fields and wooded copses; while Beacon Hill is a rocky eminence with trees and greenery clinging to its peak and slopes. Harrison Avenue runs around the District in a northeasterly course, and from it Halidon Avenue extends north practically into the harbour. Hazard Road is a boundary at the southeast, while Brenton Road and Moorland Road wind around the base of Beacon Hill, and Beacon Hill Road and Hammersmith Road wind about the hill, higher up.

The District has always been--and still remains--chiefly in either residential or recreational use. This part of Newport is much more rural and bucolic with rolling green land and farms with larger estates further on.

The properties are described and keyed to the map attached:

No. on map Beacon Hill Road

East side.

17. House, c. 1960-1970. Modern ranch-house style;;one storey, hipped roof, stone wall cover.
18. Full Cry, C. 1880-1890. Shingle style; two storeys, hipped and cross-gabled roof, stone and shingle wall cover, numerous windows.

West side.

10. Swiss Village, by Atterbury, Phelps and Tompkins, 1920-1924 (originally part of the estate of Beacon Hill House, now demolished). Picturesque European peasant style; a conglomeration of farm buildings of various sizes, mostly of rough stone, set among greenery and landscaping of informal design.

Brenton Road

East side.

21. House, c. 1950-1970. Modern ranch-house style.

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DATE ENTERED

Ocean Drive--Newport Historic District 7 7
CONTINUATION SHEET ITEM NUMBER PAGE

(West side)

14. Cluny School (and convent, across the road), c. 1955-1965(?). Non-descript modern style; one and two storeys, shingle, stucco and brick wall covers.
15. Wyndham, by W. Ralph Emerson, 1890.
16. Fair Oak, by W. Ralph Emerson, 1901. Richardsonian shingle style; two-and-one-half storeys, hipped roof with turrets, stone wall cover with darker stone trim, entrance in porch between round, turretted towers, stable and gate-house in conforming style.

Halidon Avenue.

(East side)

- 33- Houses, c. 1955-1970. Modern pseudo-Colonial or ranch style; one-and-one-
35 half or two storeys.
37. The Chalet, by Leopold Eidlitz, 1854. Swiss chalet-cum-American stick style; two-and-one-half to three storeys, cross-gabled roofs with deep overhanging eaves, clapboard wall cover, regularly-spaced windows, entrance on east front in gabled porch, balconies and terraces with jigsaw pierced railings. HASS
38. Halidon House, c. 1870. Victorian Italianate bracketted style originally, later given Colonial Revival porch and other details; two storeys, hipped roof, clapboard wall cover, regularly-spaced windows, entrance in one-storey columned porch in centre of west elevation.

(West side)

- 31- Houses, c. 1955-1965. Modern pseudo-Colonial and ranch styles; two
32 storeys, gabled roofs, wood wall cover.
36. Harbour Court, by Cram, Goodhue & Ferguson, 1904. French XVII-XVIII-Century chateau or manoir style; two-and-one-half storeys, high hipped roofs, stucco wall cover, regularly-spaced windows, entrances on south side in projecting vestibule and within a further porte-cochere, one-storey columned loggia on north side, Norman-style garage and apartment complex on street border, stucco and timber play-house at shoreline, landscaping by Olmsted Brothers.

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Ocean Drive--Newport Historic District
CONTINUATION SHEET

7

8

PAGE

Hammersmith Road.

(East side)

9. Berry Hill stable

Harrison Avenue.

(North side)

7. Hammersmith Farm, by R. H. Robertson, 1888-1889. Shingle style; two-and-one-half storeys, cross-gabled roof with dormers, corner extinguisher-tonped tower, stone, brick and shingle wall cover, varied window placement--some grouped, entrance on south side, outbuildings include a re-production windmill guest-house.
8. Jahleel Brenton farmhouse, 1720. Colonial style; gambrel roof, clapboard wall cover, windows fairly regularly-spaced along a 9-bay frontal façade with entrance near the centre of this south façade. HABS
12. Peacon Rock, by McKim, Mead & White, 1889-1891. Chiefly Peaux-Arts classical style; one-and-one-half storeys at front, two-and-one-half storeys at rear, gable and hipped roofs, most windows regularly-spaced, wall cover of dull marble at front, rough brown stone ashlar at rear, entrance within one-storey columned "stoa" of U-shape on south side.
24. Beachbound, by Peabody & Stearns, 1895. Shingle style; two-and-one-half storeys, granite and shingle wall cover.
26. Bonniecrest, by John Russell Pope, 1912-1918. Tudor manor style; two and-one-half storeys, many-gabled roof with numerous chimneys, brick, stone, stucco and timber wall cover, varied window treatments including bays and oriels, entrance recessed in south front, landscaping by Olmsted Brothers, greenhouses, gardens etc. across the street.
28. Pen Craig. A small cluster of modern houses of one or two storeys in Cape Cod Colonial style within the gates and on the grounds of the original, demolished Victorian house.
30. Freidheim, XIX Century (originally a farmhouse, much enlarged and altered). Mid-Victorian style; two and three storeys, hipped and gabled roofs, clapboard wall cover, regularly-spaced windows, entrance within one-storey porch.

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Ocean Drive--Newport Historic District 7 9
CONTINUATION SHEET ITEM NUMBER PAGE

(South side)

11. Vedimar, 1901. Single or "country-club" style; two storeys, low hipped roof, stucco wall cover, plain windows spaced and grouped.
13. Edgehill, by McKim, Mead & White, 1887-1889. Shingle or "country-club" style; two-and-one-half storeys, cross-gabled roof with dormers, stone and stucco wall cover, varied placement of windows.
23. Carotaker's house, greenhouse, gardens, garage etc. of Bonniecrest (No. 26 above).
25. Stable (or present dwelling?), late XIX Century. Stick style; three storeys, hipped and crossed roof, wood wall cover.
27. Quail Tree House, c. 1935-1950. Colonial Revival style; two-and-one-half storeys, gable roof, clapboard wall cover, regularly-spaced windows, doorway with fanlight within one-storey porch.
29. William J. Underwood Elementary School, c. 1960-1965(?). Group of classroom buildings of one storey, with wood wall cover, large window areas.

(East side)

3. Newport Country Club, by Whitney Warren, 1894. Beaux Arts-eclectic style with French influences; two-and-one-half storeys, high gabled roof with bull's-eye dormers, stucco and shingle wall cover, varied types of regularly spaced windows, entrance in centre of west side between colossal pilasters, semicircular colonnaded porticos at end of building.

(West side)

1. Ker Arvor, by Russell & Clinton, 1931-1933. French XVIII-Century style; two-and-one-half storeys, mansard roof with dormers having scrolled side supports, stucco wall cover with corner quoins and keystones over windows, windows segmental-headed and regularly-spaced, entrance slightly recessed in north façade, form#U-shaped plan facing on terrace and planting.
2. House, c. 1940-1960(?). Colonial Revival style; two-and-one-half storeys, gable roof, shingle wall cover, regularly-spaced windows, pedimented entrance in centre of east side.

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Ocean Drive--Newport Historic District
CONTINUATION SHEET

ITEM NUMBER

7

PAGE 10

Hazard Road.

(East side)

- 40. Idle Hour, by Frederick R. Lins, 1929. French XVII-XVIII-Century chateau style; two-and-one-half storeys, crossed hipped roofs, brick wall cover, regularly-placed windows.
- 41. House. Modern split-level style, c. 1970-1972; two-and-one-half storeys, hipped roof wall cover of vertical boarding, irregularly placed windows.

Moorland Road.

(East side)

- 44. Casa del Sol, 1930. Mediterranean Italo-Spanish villa style; two storeys, hipped tile roof with overhanging eaves, stucco wall cover, regularly-placed windows, porticos.
- 5. Perry Hill, by McKim, Mead & White, 1885-1887. Shingle style; two-and-one half storeys, cross-gabled roof with dormers, stone wall cover, entrance on west side.
- 6. Moorland Farm

Wickham Road.

(North side)

- 42. Rogers High School, c. 1950-1960. Large modern complex of concrete, wood, glass, irregular in plan, major entrances on south side.

(South side)

- 19- Houses, c. 1955-1965. Modern ranch style; one storey, gable roofs,
20. wall covers of stone and vertical boarding, irregularly-placed windows, entrances on north side.

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CONTINUATION SHEET	ITEM NUMBER	PAGE
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|-----|---|---|----|
| 22. | Land Fall (or Wyndham Ridge), by Ogden Codman(?), 1900. Colonial Revival style; two-and-one-half storeys, gable roof, stucco wall cover with quoins, regularly-spaced windows, entrance in one-storey columned portico. | 7 | 11 |
| 39. | Eldersea, by James Gibson, 1928-1929. Tudor style; three storeys, cross-gabled roof with dormers, stone wall cover, numerous casement windows, entrance on north side. | | |

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Ocean Drive--Newport Historic District 9 PAGE 1
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Elliot, Maud Howe. This Was My Newport. Cambridge, Massachusetts, 1940.

Newport and How To See It. Newport, Rhode Island, 1871.

The Preservation Society of Newport County. A Guide-Map to Ocean Drive,
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INVENTORY -- NOMINATION FORM

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Ocean Drive Historic District
CONTINUATION SHEET

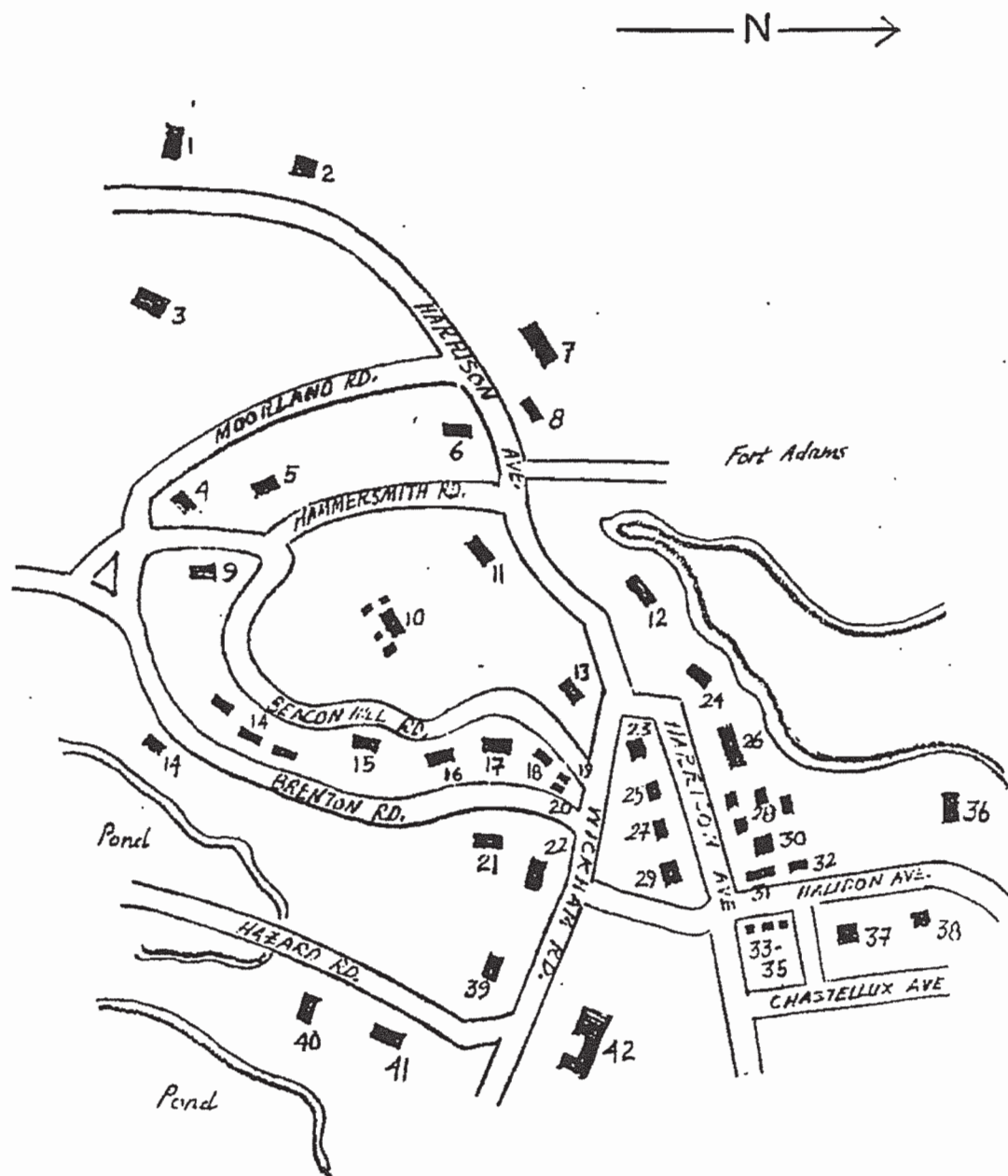
ITEM NUMBER

10

PAGE

1

The District boundary starts at the intersection of Bellevue Avenue and Bailey's Beach proceeding east on Bellevue Avenue to Coggeshall Avenue; thence north on Coggeshall Avenue to Ocean Avenue; thence west on Ocean Avenue to the west boundary of Plat 38 lot 46 and proceeding north on this boundary to Almy Pond. The District bound continues north on the east shore of Almy Pond to the south boundary of Plat 37 lot 50; thence west on this boundary to the east boundary of Plat 37 lot 6, thence north on this boundary and west on the north boundary of this lot to the east boundary of Plat 37 lot 92. The District continues south on this boundary and west on the south boundary of this lot and those of lots 90, 89, and 88 to the east boundary of Plat 40 lot 468. It then continues north on this boundary to Ruggles Avenue; thence west on Ruggles Avenue to Carroll Avenue, continuing south on Carroll Avenue to the south boundary of Plat 41 lot 193; thence west on this boundary and those of lots 287, 286, and 284; thence north on the west boundaries of lots 284, 279, 283, and 285 to Ruggles Avenue. The District bound continues west on Ruggles Avenue and continues west on Wickham Road to the south boundary of Plat 41 lot 14½, thence east on this boundary and that of lot 246. The District continues north on the east boundary of lot 246 and lot 14½ to the southern boundary of lot 338; thence east on this boundary and north on the east boundary of this lot to Harrison Avenue. The District bound continues west on Harrison Avenue to Halidon Avenue, thence proceeds north on Halidon Avenue to the north boundary of Plat 42 lot 14. The District bound continues east on the north boundaries of Plat 42 lots 14, 19, 15, and 20 to Chastellux Avenue; continuing south on Chastellux Avenue to the south boundary of Plat 42 lot 28; thence east on this boundary and north on the east boundary of this lot to the south boundary of Plat 42 lot 37. It continues east on this boundary and north on the east boundaries of lots 37, 38, and 39 to Wellington Avenue. The District continues east on Wellington Avenue to the east boundary of Plat 39 lot 9, and proceeds north on this boundary to the Shoreline of Newport Harbor. The District then follows the shoreline in a generally westerly direction to the north boundary of Plat 43 lot 22 and continues west on this boundary and on the north boundaries of lots 8 and 35½ to the shoreline of Narragansett Bay, continuing south east along the shoreline of Narragansett Bay and the Atlantic Ocean to the intersection of Bailey's Beach and Bellevue Avenue.



Ocean Drive Historic District
Newport, R.I.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 7.175 acres (80%)

UTM REFERENCES

A	19	306840	4594520	B	19	307080	4591220
ZONE		EASTING	NORTHING	ZONE		EASTING	NORTHING
C	19	302520	4590810	D	19	302580	4593160

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

2/11/76

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

Revised boundary--Ocean Drive Historic District

The district starts at the intersection of Bellevue Avenue and Bailey's Beach proceeding east on Bellevue Avenue to Coggeshall Avenue; thence north on Coggeshall Avenue to Ocean Avenue; thence west on Ocean Avenue to the west boundary of Plat 38 lot 46 and proceeding north on this boundary to Almy Pond. The District continues north on the east shore of Almy Pond to the south boundary of Plat 37 lot 50; thence west on this boundary to the east boundary of Plat 37 lot 6; thence north on this boundary and west on the north boundary of this lot to the east boundary of Plat 37 lot 92. The District continues south on this boundary and west on the south boundary of this lot and those of lots 90, 89, and 88 to the east boundary of Plat 40 lot 468. It then continues north on this boundary to Ruggles Avenue; thence west on Ruggles Avenue to Carroll Avenue, continuing south on Carroll Avenue to the south boundary of Plat 41 lot 193; thence west on this boundary and those of lots 287, 286, and 284; thence north on the west boundaries of lots 284, 279, 283, and 285 to Ruggles Avenue. The District continues west on Ruggles Avenue and continues west on Wickam Road to the south boundary of Plat 41 lot 14½; thence east on this boundary and that of lot 246. The District continues north on the east boundary of lot 246 and lot 14½ to the southern boundary of lot 338; thence east on this boundary and north on the east boundary of this lot to Harrison Avenue. The District continues west on Harrison Avenue to Halidon Avenue, thence proceeds north on Halidon Avenue to the north boundary of Plat 42 lot 14. The District continues east on the north boundaries of Plat 42 lots 14, 19, 15, and 20 to Chastellux Avenue; continuing south on Chastellux Avenue to the south boundary of Plat 42 lot 28; thence east on this boundary and north on the east boundary of that lot to the south boundary of Plat 42 lot 37. It continues east on this boundary and north on the east boundaries of lots 37, 38, and 39 to Wellington Avenue. The District continues east on Wellington Avenue to the east boundary of Plat 39 lot 9, and proceeds north on this boundary to the shoreline of Newport Harbor. The boundary follows the shoreline of Narragansett Bay to the east bound of Plat 41 lot 11; it proceeds south along the east boundary to Harrison Avenue, crosses Harrison Avenue to the northeast corner of lot 110, passes along the east, south, and west lines of lot 110, then turns east along Harrison Avenue and follows Harrison Avenue to the southeast corner of Plat 41, lot 1. The boundary then passes north along the east line of lot 1 to the shore of Narragansett Bay, along the shore westerly to the west line of lot 1, then south along the west line of lot 1 to Harrison Avenue. The boundary follows Harrison Avenue west to the southwest corner of Plat 43, lot 42; from there north on the west line of lot 42 to the south boundary of Fort Adams State Park, then west along that boundary to the shoreline of Narragansett Bay; the boundary follows the shore of Narragansett Bay and the Atlantic Ocean to the intersection of Bellevue Avenue with Bailey's Beach, the point of beginning.

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INVENTORY -- NOMINATION FORM

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

1. NAME

HISTORIC

Ocean Drive Historic District

DRAFT

AND/OR COMMON

2. LOCATION

STREET & NUMBER

Including Ocean, Price's Neck, Commonwealth, Atlantic, Castle Hill,
Winam, Price's Cove Avenues; Jeffrey, Hazard, Wickham, Brenton,
Beacon Hill, Hammersmith, Moorland, Ridge Roads, portions of Rughles
and Harrison Avenues.

CITY, TOWN

Newport

CONGRESSIONAL DISTRICT

STATE

Rhode Island

VICINITY OF

CODE

44

COUNTY

Newport

CODE

005

3. CLASSIFICATION

CATEGORY

☒ DISTRICT☐ BUILDING(S)☐ STRUCTURE☐ SITE☐ OBJECT

OWNERSHIP

☐ PUBLIC☐ PRIVATE☒ BOTH

PUBLIC ACQUISITION

☐ IN PROCESS☐ BEING CONSIDERED

STATUS

☒ OCCUPIED☐ UNOCCUPIED☐ WORK IN PROGRESS

ACCESSIBLE

☒ YES: RESTRICTED☐ YES: UNRESTRICTED☐ NO

PRESENT USE

☒ AGRICULTURE☒ COMMERCIAL☒ EDUCATIONAL☐ ENTERTAINMENT☒ GOVERNMENT☐ INDUSTRIAL☒ MILITARY☐ MUSEUM☒ PARK☒ PRIVATE RESIDENCE☒ RELIGIOUS☐ SCIENTIFIC☐ TRANSPORTATION☒ OTHER: recreation

4. OWNER OF PROPERTY

NAME

STREET & NUMBER

CITY, TOWN

STATE

VICINITY OF

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Newport City Hall

STREET & NUMBER

CITY, TOWN

Broadway

STATE

Newport

Rhode Island

6. REPRESENTATION IN EXISTING SURVEYS

TITLE

None

DATE

☐ FEDERAL ☐ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
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Ocean Drive Historic District
CONTINUATION SHEET ITEM NUMBER 9 PAGE 1

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The Preservation Society of Newport County; "A Guide-Map to Ocean Drive, Newport, Rhode Island, . . . and Adjacent Avenues . . ."; pamphlet, Newport, 1964.

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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

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DATE ENTERED

Ocean Drive Historic District
CONTINUATION SHEET ITEM NUMBER

10 PAGE 1

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8 SIGNIFICANCE

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

The Ocean Drive district has a character that contrasts sharply with the great houses on Bellevue Avenue--there are rolling green hills, rocky cliffs, pastures and houses ranging from Eidlitz's Swiss Chalet of 1854, to McKim, Mead and White and including the early 18th century farms as well. The rocky shoreline is dotted with summer homes designed in a wide range of architectural styles. The magnificent landscaping was in part the work of Frederick Law Olmsted and as a result the roads and structures respect fully the natural terrain. These houses are much more private than the insular Bellevue Avenue and represent a different age and spirit.

The Harrison Avenue-Beacon Hill area contains the early farms on Brenton land (Hammersmith Farm) and mid 19th century houses, neo classic structures by McKim, Mead and White (Beacon Rock), French chateaux by Cram, Goodhue and Ferguson and Tudor English on a grand scale (Bonniecrest) by John Russell Pope.

Fort Adams falls within the district as well.

9

See continuation sheet

10

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A ZONE EASTING NORTHING

C

B			
	ZONE	EASTING	NORTHING
D			

VERBAL BOUNDARY DESCRIPTION

See continuation sheet

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

CODE

COUNTY

CODE

CODE

COUNTY

CODE

NAME / TITLE

Richard W. Longstreth, Senior Survey Specialist

ORGANIZATION

DATE _____

Rhode Island Historical Preservation Commission

February 1976

STREET & NUMBER

TELEPHONE

150 Benefit Street

401 - 277 - 2678

CITY OR TOWN

STATE

Providence

Rhode Island 02906

12

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

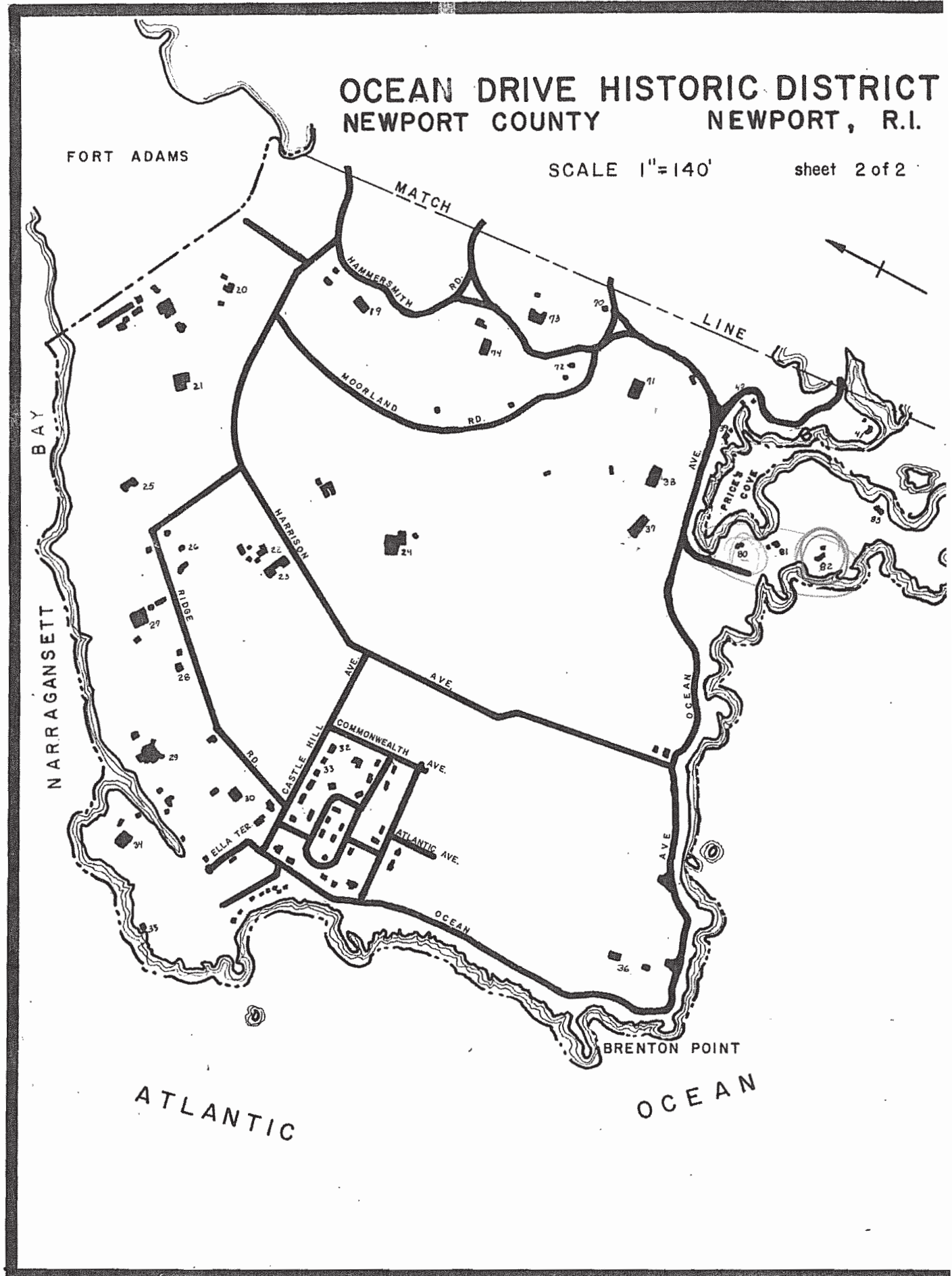
DATE _____

KEEPER OF THE NATIONAL REGISTER

OCEAN DRIVE HISTORIC DISTRICT NEWPORT COUNTY NEWPORT, R.I.

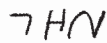
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sheet 2 of 2



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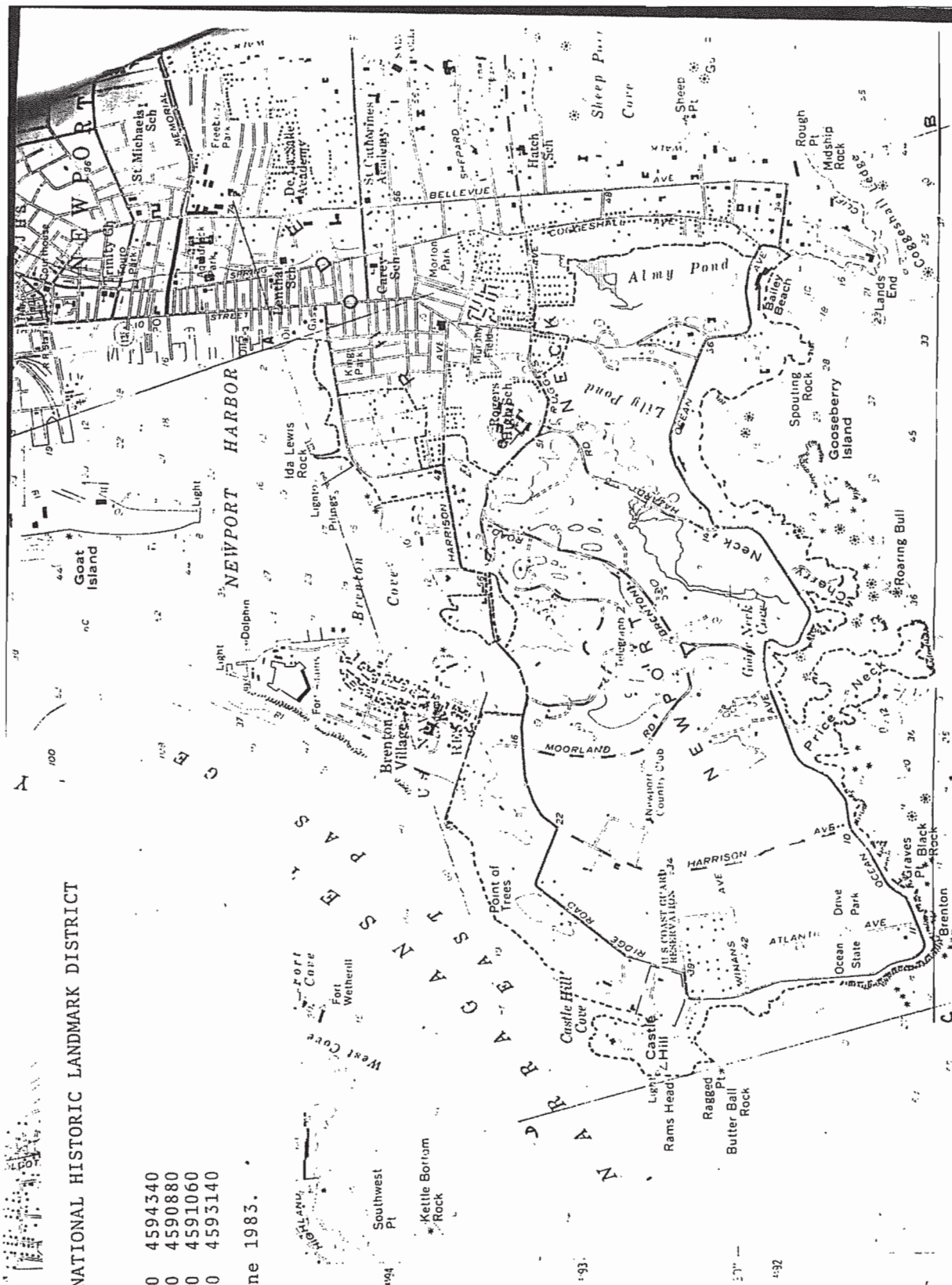
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B	19.307080.4591220
C	19.302520.4590810
D	19.302580.4593160



OCEAN DRIVE NATIONAL HISTORIC LANDMARK DISTRICT
Newport, RI

A 19 306510 4594340
B 19 307600 4590880
C 19 303000 4591060
D 19 302360 4593140

Revised: June 1983.



NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Ocean Drive Historic District
2. Alpond Drive, Atlantic Avenue, Beacon Hill Road, Brenton Avenue, Carroll Avenue, Castle Hill Avenue, Chartier Circle, Chastellux Avenue, Cherry Creek Road, Columbus Avenue, Commonwealth Avenue, Doris Terrace, Ella Terrace, Gooseneck Cove, Halidon Avenue, Hammersmith Road, Harbor View Drive, Harrison Avenue, Hazard Avenue, Highland Place, Janet Terrace, Jeffrey Road, Mary Jane Lane, Moorland Road, Ocean Avenue, Ocean Heights Road, Price's Cove Neck Road, Ridge Road, Ruggles Avenue, Wellington Avenue, Wickham Road, and Winans Avenue

Newport

Rhode Island 044 Newport 005 02860

3.

4.

5. ☒ private
☒ public-local
☒ public-State
☒ public-Federal

☒ district

Contributing

160

38

8

Noncontributing

218

11

4

buildings

sites

structures

6. Historic Functions
DOMESTIC/single dwelling

SOCIAL/clubhouse
RECREATION/golf course
RECREATION/beach
RECREATION/campground
DEFENSE/Coast Guard Station

Current Functions
DOMESTIC/single dwelling
DOMESTIC/multiple dwelling
DOMESTIC/hotel
SOCIAL/clubhouse
RECREATION/golf course
RECREATION/beach
RECREATION/campground
DEFENSE/Coast Guard Station
EDUCATION/school

RELIGION/novitiate
FUNERARY/burying ground
AGRICULTURE/processing

AGRICULTURE/pasture

LANDSCAPE/garden
LANDSCAPE/natural feature
TRANSPORTATION/parkway

RELIGION/novitiate
FUNERARY/burying ground
AGRICULTURE/stockyard
AGRICULTURE/poultry coop
AGRICULTURE/pasture
LANDSCAPE/city park
LANDSCAPE/state park
LANDSCAPE/wildlife refuge
LANDSCAPE/garden
LANDSCAPE/natural feature
TRANSPORTATION/parkway

7. Architectural Classification
COLONIAL/New England Colonial
MID-19TH CENTURY/Gothic Revival
LATE VICTORIAN/Italianate
LATE VICTORIAN/Second Empire
LATE VICTORIAN/Queen Anne
LATE VICTORIAN/Richardsonian Romanesque
LATE VICTORIAN/Renaissance Revival
LATE 19TH- & 20TH-CENTURY REVIVALS/Beaux Arts
LATE 19TH- & 20TH-CENTURY REVIVALS/Colonial Revival
LATE 19TH- & 20TH-CENTURY REVIVALS/European Farmhouse Revival
LATE 19TH- & 20TH-CENTURY AMERICAN MOVEMENTS/Arts & Crafts
LATE 20TH-CENTURY AMERICAN MOVEMENT/Post Modern

Materials

Foundation: Brick, Stone, Concrete
Walls: Wood/Weatherboard, Wood/Shingle, Brick, Stone, Stucco, Terra Cotta
Roof: Wood/Shingle, Stone/Slate, Asphalt

Narrative Description: See Continuation Sheet

8. Applicable National Register Criteria
A, C

Criteria Considerations

D

NHL Criteria

1, 4

Areas of Significance

Landscape Architecture
Architecture

Period of Significance
Ca 1695-1958

Significant Dates
1851, 1857, 1867, 1885, 1894

Architect/Builder
Aldrich, William T.
Architects Unlimited
Angell & Swift
Carlson, Robert
Allen & Collens
Atterbury, Grosvenor
Ballantyne & Olson
Burgin, William L.
Codman, Ogden
Cram, Goodhue & Ferguson
D. Neal Parent Associates
Delano & Aldrich
Derby, Barnes & Champney
DiMauro, Ronald F.
Emerson, William Ralph
Estes, James
Ficke, Charles
Finlay, Mark P.
Furtado, Charles
Gibson, James
Gill, Irving
Graff, Clark
Hall, Warren
Hinckley, Albert P., Jr
Hunt, Richard Morris
Charles Barton Keene
King, Frederick Rhineland
Laurin, Steve
MacGregor, Alexander
McHenry & Armstrong
McIlvaine, Alexander
MacKenzie, William
Mason, George Champlin
McKim, Mead & White

Newton, Dudley
Noel, Augustus
Olmsted, Frederick Law

Olmsted Brothers
Slack, Charles H.
Shepley, Rutan & Coolidge
Peabody & Stearns
Phelps, Stowe
Pope, John Russell
Robertson, Robert H.
Sleeper, Henry Davis
Stern, Robert A.M.
Taylor, Kenneth
The Newport Collaborative
Warren, Whitney
Warren & Wetmore
Windigo Architects

Narrative Statement of Significance: See Continuation Sheet

9. Previous documentation on file
x Designated a National Historic Landmark

Primary location of additional information
x State Historic Preservation Office

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10.

11. W^m McKenzie Woodward, Architectural Historian
Rhode Island Historical Preservation & Heritage Commission October
2008
150 Benefit Street 401-222-2671
Providence, Rhode Island 02903

DESCRIPTION

Spread across most of the peninsula that forms the southwest tip of Aquidneck Island, the Ocean Drive Historic District is a 1750-acre¹ area variously occupied by approximately 360 individual residential and recreational properties.

Three bodies of water surround the peninsula: the Atlantic Ocean to the south, the East Passage of Narragansett Bay to the west, and Newport Harbor to the north. The shoreline is irregular and generally rocky, save for naturally occurring sand beaches toward the east end of the south coast. Many natural coves of varying sizes occur along the coast's xx-mile² length, including Price's Cove and Goose Neck Cove, both at the middle of the southern coast, the latter of which serves as an outlet for Cherry Creek. Several shallow streams drain the land, and two large ponds, Almy and Lily (immediately north of the sandy beaches) occupy the east end of the district. Marshes occur near the south coast adjacent to the streams and ponds.

Topography is dramatic and varied. The district has rolling terrain, much of it rocky, offering panoramic views of land and water in remarkable sequential experiences. At the center of the district is a large hill, Beacon Hill, reaching an elevation slightly more than 100 feet above sea level. Smaller hills rise to its northeast, approximately 80 feet in elevation, and to its southeast, approximately 50 feet. The land slopes downhill west of Beacon Hill, except for two small, 50-foot-high hillocks near the west coast. The area's dramatic natural landform has

¹ This number was indicated as an afterthought on the original NHL form; it is probably reasonably accurate, but a more precise measurement is needed and will follow.

² Need to determine the length of the coastline.

been carefully and almost thoroughly landscaped since the third quarter of the nineteenth century for the two activities that dominate land use in the district, residential and recreational. Much of the land, especially the central and eastern sections and the western coastline, is heavily planted with trees, shrubs, and gardens surrounding carefully articulated open spaces on residential lots. A large naturalistic preserve, Ballad Park, lies to the east of Beacon Hill, between Brenton and Hazard Roads south of Wickham Road. West and south of Beacon Hill, two recreational institutions, Newport Country Club and Brenton Point State Park, have occasioned the creation of extensive planned open space.

Vegetation includes native trees and shrubs, especially maple, oak, pine, birch, rhododendron, laurel, forsythia, and privet as well as imported cultivars (a longstanding and important Rhode Island landscape tradition) such as copper beach and boxwood. The amounts and locations of plant material within the district, both in individual properties and in the district as a whole, are critical both historically and visually to understanding its significance.

The circulation system through the district is very much an historic and character-defining component of its significance. Most of the roads are curving, largely in response to the area's topography and almost exclusively a product of the late 19th and early 20th centuries, during the period of the district's most intense development. This pattern epitomizes the period's picturesque aesthetic by both traversing and circumscribing the hilly terrain and closely following the handsome, rugged coastline. Rectilinear grids exist in two areas, at the district's

northeast corner, where the pattern existed before that development, and near its western coastline, where the pattern post-dates that development.

Visual and historic building and development patterns vary within the district. The following summary of buildings, structures, and spaces that comprise the district characterizes their visual impact in descending order of their significance to the district. Ample single-family houses set in carefully landscaped precincts form the continuum of the character-defining building type within the district; several of these stand on large parcels of land, from twelve to almost forty acres, and their strategic locations immeasurably enhance the district's visual openness.³ Beyond these large-scale private residential properties, three large-scale recreational parcels reinforce the district's spatial character, Newport Country Club (almost 188 acres), Brenton Point State Park (49 acres), and Ballard Park (almost 69 acres); moreover, state ownership of land between Ocean Avenue and the water for more than a mile and a half along the scenic southwest section of that roadway, from Price's Neck Cove to Castle Hill, ensures continuing preservation of an important visual asset. Smaller scale residential development is visually and historically an important part of the district, although hardly character defining.⁴

³ A significant number of these properties fall outside the district's period of significance but are nonetheless consistent with the architectural quality and developmental patterns that create the district's significance; their role within the district is discussed in the significance statement.

⁴ While a number of these date from the period beyond the district's period of significance and may vary from the standard set by the properties from that period, they nevertheless contribute to understanding the district's development if not justifying its significance.

Large, stylish single-family houses, sited on large well-landscaped parcels and constructed usually for warm-season occupation, are the district's character-defining property type. A few were built in the 18th century⁵ but have long since become accommodated to the fashion and feel that make this district a landmark. With few exceptions, the houses of this class are not architectural-history-textbook exemplars⁶ but high-quality, solid, mainstream reflections of vacation-time comfort constructed for upper-income residents. For most members of that socio-economic echelon, revivalism typically dominates the design aesthetic, both historically and currently. The buildings of this group described below in the inventory fall into two periods, those built before ca 1940, and those built between the early 1980s and the present, with several under construction at the time of this nomination's creation;⁷ there is little significant visual difference between the buildings of each period.

Open space, often too little recognized as a planned development pattern, is key to the significance of this district. Each of the large open spaces is adjacent to and highly visible from public rights of way, especially Ocean Avenue, the district's key, eponymous road. Ballard Park, the Newport Country Club, Brenton Point State Park, and Ocean Avenue itself have long provided

⁵ Brenton Farm (ca 1720, 203 Harrison Road, and Rocky Farm (ca 1710, 121 Ocean Avenue).

⁶ Richard Morris Hunt's Indian Spring (1887-92, 325 Ocean Avenue), McKim, Mead & White's Beacon Rock (1888-89; 147 Harrison Avenue), Irving Gill's Wildacre (1901, 301 Ocean Avenue), Cram, Goodhue & Ferguson's Harbour Court (1903-05, 5 Haildon Avenue), Delano & Aldrich's Normandie (1914, 240 Ocean Avenue), and Frederick Rhinelander King's The Mount (ca 1929, 10 Hazard Avenue) achieve individual distinction worthy of scholarly attention, which each has amply received.

⁷ Patterns of development and the hiatus of construction of large-scale houses between the 1950s and 1980s are addressed in the significance statement.

extraordinary openness to the district, in many ways a continuation and reinforcement of the openness inherent in many of the residential properties that dominate the district.

Small-scale residential development occurred in Ocean Drive from the 1950s through the 1970s. Inexpensive one- and one-and-a-half-story houses appeared at the east end of the district, along Carroll Avenue; in a plat at the west end of the district, focused on Chartier Circle; and occasionally intermittently throughout the district, including the house at 33 Brenton Avenue. These houses represent a development pattern that is at odds with that which defined the district historically and which continues again to obtain but that is nonetheless revealing of that period in Newport's history.⁸

The district today reflects a developmental history, partially highly calculated and partially fortuitous, that gives the area a complex visual character blending the opulent with the natural. Ocean Drive represents a whole environment not easily matched in any other American coastal resort community.

INVENTORY

The inventory includes all buildings, structures, objects, and sites within the district. It is arranged alphabetically by street and in ascending numerical order; where properties have not been assigned an official address by the City of Newport, an interpolated number in brackets has been provided.

⁸ The reasons for this phenomenon are discussed in the significance statement.

Ocean Drive Historic District, first listed as a National Historic Landmark in 1976, includes a large number of non-contributing resources, numerically about fifty per cent of the individually inventoried resources, largely because of the timing of Ocean Drive's development.⁹ While such a large number of non-contributing resources is at best unusual and at most troublesome in an historic district, especially a National Historic Landmark District, that number belies both the appearance and the significance of this district and requires careful consideration. Factors to consider include reason for non-contributing status (almost exclusively age); significance of existing open space; land coverage of non-contributing resources, especially as its percentage relates to the significant historic open/perceived open space; and quality and siting of development occurring after the end of the period of significance.

Non-contributing resources are almost exclusively so designated because they fall outside the period of significance, within the last 50 years. Only a handful of properties is designated as non-contributing because of loss of historic integrity.

The parcels occupied by non-contributing properties occupy approximately 300 acres, or a little more than 17 per cent of the 1750-acre area that comprises the district. While that figure is itself significant (and perhaps not even unusual among National Register historic districts), especially within a district where open space plays such a critical role in defining and maintaining historic significance,

⁹ See footnotes numbers 7 and 8 above, as well as the statements which they explain.

several further observations are worth noting. Most of the non-contributing properties occupy small parcels of land, are located in close proximity to one another, and usually occupy land not immediately visible from the significant open space that comprises so much of the district. These small-scale properties include those in the plat centered on Chartier Circle, where houses average less than 1500 square feet on lots of less than half an acre. Those non-contributing properties that occupy larger parcels of land, especially those along Ocean Avenue, usually occupy only a small portion of their lots and devote significant amounts of planned—and landscaped—open space that relate visually to the district's historic character. Typical among these are the Wernerfelt-Montgomery House at 80 Ocean, an 8800-square-foot house on a 12½-acre parcel; the Lynch House at 221 Ocean, a 9700-square-foot house on a more-than-five-acre parcel; and the Dockery House at 320 Harrison, a three-building complex with components of 1523, 2008, and 7712 square feet centrally located on an-almost-15-acre parcel adjacent to the Newport Country Club.

Perhaps the most subjective consideration around the district's non-contributing resources is their connection, both individually and as a group, with the district's historic developmental context. Most of the district's character-defining components were in place by the early 1940s. As discussed in the history section of the significance statement, for almost 40 years following World War II, Newport in general and Ocean Drive in particular endured economic and developmental stagnation. Newport's re-emergence as a desirable summer

resort beginning in the early 1980s saw not only the rediscovery of its remarkable historic resources but also the resumption of a development pattern similar to that which had made the district significant historically and visually. Once again, affluent individuals and families began to build large, stylish, architect-designed single-family houses on carefully landscaped parcels of land, usually in locations that respect, exploit, and, at times, even enhance the dramatic scenic qualities of the neighborhood. While none of these seems to achieve an exceptionality that would qualify their consideration as contributing elements under Criteria Consideration G, they nevertheless represent a resource consonant with surrounding historic development patterns.

ALPOND DRIVE

- 2 NC House (ca 1985): A rambling and picturesque, splayed-U-plan, 1½-story, poured-concrete-foundation, shingled Neo-Cape Cod house with 3 principal sections: main block to the east, service core at the center, and 2-stall garage to the west. The cross-gable-roof main section has the principal entrance in a shed-roof vestibule, pergola-sheltered courtyard between the main block and the service core, clustered 6-over-6 windows, and large chimney at the intersection of the ridgelines. The service core has a projecting gable end and a small chimney in the roof connecting it to the garage, with double-leaf vehicular entrances. Like many of the better early 20th-century designs in this revivalist mode, this suggests a building constructed in several phases, not as one campaign.
- 4 NC House (ca 1979): A splayed-U-plan 1-story poured-concrete-foundation shingled ranch house with irregular fenestration including windows and sliding-glass doors and large chimney in the eastern section and smaller chimney in the middle section.
- 6 NC House (ca 1994): A split-level poured-concrete-foundation Neo-Shingle-Style house with a vertical thrust to the 2½-story main block and a prominent and emphatically horizontal 1½-story garage wing connected to its north side. A full-width front porch stretching from the garage

across the façade's 1st story shelters the deeply recessed principal entrance. Shed dormers are centered on both main block and garage.

- 7 NC House (ca 1983): A poured-concrete-foundation shingled L-plan with a split-level 2-story main block to the south and a low, 1-story garage wing extending perpendicularly from the main block's northeast corner. The principal entrance is near the re-entrant angle of the main block and the garage wing. Irregular fenestration includes large casement and fixed-pane-and-hopper windows and sliding glass doors, and a deck extends east from the upper level of the main block's east elevation. A large chimney is on the
- 10 NC Daniel and Karen Neri House (1994-95; Robert Morin, contractor): A beautifully sited lazy-Z-plan, 2½-story Neo-Norman Farmhouse capping the crest of a hill on the west side of Almy Pond. Uncoursed-granite retaining walls climb the hill from the street at a 90° turn in the street, and an undulating driveway provides access to the property at its north and west ends. The building's prominent foundation is random-course granite ashlar, and its walls are stucco. The principal entrance is within a hexagonal-plan-roof circular tower that engages the walls of the western and central wings. Street-front walls are minimally fenestrated, and principal rooms are located on the house's south and east elevations to exploit the fine views to the pond and the ocean. A steep slate roof covers the house. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

ATLANTIC AVENUE

- 1 NC House (ca 1966): A 2-story, 3-bay-façade, center-entrance, saltbox-roof Garrison Colonial house with poured-concrete foundation, small 1-story ell at the northeast corner, and off-center chimney on the ridgeline. The property is enclosed by an impressive stone wall, the remnant of a previous occupant of this area, Thomas DeKay Winans's Bleak House, whose name only survives on the gateposts.
- 2 NC House (ca 1996): A stuccoed 1½-story, L-plan Neo-Lutyens house with poured-concrete foundation, principal entrance within a porch recessed into the building's mass, multiple-pane casement windows, 3-stall garage integrated into the building's mass on its south side, and complex hip-and-cross-gable roof with multiple dormers of varying sizes.

- 5 House (ca 1930): A stuccoed 1½-story, L-plan cross-gambrel-roof house with small ell to the north. Its east wall facing Atlantic Avenue is simply and minimally articulated; the house is oriented west toward views of the water, with large windows on the 1st story and large shed and round-arch dormer windows in the upper story.
- 8 NC House (ca 2001): A picturesquely massed and articulated 1½-story, splayed-V-plan, cross-gambrel-roof Neo-Shingle Style house with poured-concrete foundation, multiple-pane-over-1 windows singly and in groups of 2 and 3, principal entrance at the re-entrant angle of the V, porch set into the mass of the building at its southwest corner, ample full-width deck across the east elevation with banks of large windows and French doors opening onto it, garage set into the basement level at the lowered grade of the northeast corner, chimneys at the north and south ends of the main block, and balustraded roof deck at the crest of the roof above its north slope on the west wing. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.
- 9 NC House (ca 1979): A vinyl-sided 2-story, 5-bay-façade, center-entrance Neo-Colonial house with poured-concrete foundation, 1-story ell- at the west end of the north elevation, 2-story 2-stall-garage ell set slightly back from the façade to its south, 1-story garage ell at the rear of the 2-story garage ell, and 1½-story ell on the west elevation of the main block; chimneys are on the west slope of the main block and on the south elevation of the 1½-story ell.
- 15 NC House (ca 1978): A stuccoed 1-story modern house with arcaded porch set within the mass of the house and extending east as porte-cochère on the façade, continuous band of picture windows below a shed roof on the west elevation, and cubic pavilion with west-facing picture window and roof deck reached by helical stairs at the 2nd story level of the southwest corner.
- 17 NC House (ca 1984): A shingled 2½-story, 3-bay-façade, center-entrance Neo-Colonial house with poured-concrete foundation, clapboard façade, chimneys at either end of the main block, 3 pedimented dormers above the façade, full-width 1-story balustraded-flat-roof sun room across the west elevation, 1-story 2-stall garage ell on the north elevation, and 1-story 2-stall garage northwest of the house.
- 20 NC House (ca 1983): A shingled 2½-story house with poured-concrete foundation, irregular 3-bay façade, principal entrance within 1-story end-

gable-roof porch, 1½-story 2-stall garage in ell extending north beyond the wall plane of the façade, and large deck with large windows and French doors on the south elevation.

- 21 NC House (ca 1983): A 3-story curved-bottom-W-plan hip-roof house with concrete-slab foundation, brick on 1st and 2nd stories of the east and north curving elevation, concrete block on the 1st and 2nd stories of the south elevation, shingles on the upper story and on the angled west elevation, principal entrance off center within a shallow elliptical relieving arch in the apex of the curved wall, largely blind street elevation save for small, square fixed-pane windows above the principal entrance, multiple windows on west elevation, and 4-story projecting tower on the west elevation.
- 24 NC House (ca 1986): A narrow and exceptionally vertical concrete-slab-foundation gambrel-roof house with 3½-story, 3-bay-façade, side-hall-plan eastern section and a 2½-story, 2-bay-façade western section; pedimented principal entrance reached by steep double-stepped stoop; chimney on the west elevation; and decks at the 2nd- and 3rd-story level on the southwest corner and on the east elevation and at the 3rd-story level on the southeast corner. Both the orientation and the height of this house were calculated to exploit views to the southeast across scrub growth and the golf course of the Newport Country Club to the Atlantic Ocean; it approaches the height of its neighbor at 25 Winans Avenue (q.v.) but seems not to have precipitated so much concern about great height as that more startling design.
- 30 NC House (ca 1986): On a small artificial knoll, a 2½-story, 5-bay-façade, center-entrance house with poured-concrete foundation, 2-story tetrastyle Tuscan column front porch set within the mass of the house, principal entrance with sidelights and transom light below small balcony with a similar entrance at the 2nd-story level, small ell with balustrade at the 2nd-story level at the south end of the west elevation, exposed basement on the lower-grade south elevation with 2-stall garage entrance, small ell at the east end of the south elevation, chimney at the south end of the east elevation, and shed-dormer above the south elevation.
- 4 NC House (ca 1978): An asymmetrically massed concrete-slab-foundation, 3½-story, vertical-board-sided house with irregular fenestration of fixed pane windows within the wall planes and projecting square-plan oriel windows, 2nd-story deck with parapet on the west elevation, deck cut into the west slope of the roof at the 3rd-story level, complex roofline with shared western slope and parallel-plane eastern slopes at different levels. This house owes a debt to the designs of Moore, Lyndon, Turnbull &

Whitaker at Sea Ranch north of San Francisco. (N.b., this house is numbered "4" by both the owner and the City of Newport, despite its being at the southern end of the odd-numbered west side of the street, hence its location at this position in the inventory.)

BEACON HILL ROAD

- 3 NC Seascape (ca 1989): A shingled 1½-story, staggered-plan double house set gable end to the street with residential units at the north and south ends flanking a 2-stall garage at center and hip-roof pavilions at each end; large multiple-unit casement windows flank the center entrances of each unit and appear on the north, east, and south elevations as well as in the ample shed-roof dormers; brick chimneys are located at each end of the west elevation. This is part of a larger residential development that includes nearly identical buildings at 5 and 7 Beacon Hill Road (q.v.).
- 5 NC Seascape (ca 1989): A shingled 1½-story, staggered-plan double house set gable end to the street with residential units at the north and south ends flanking a 2-stall garage at center; large multiple-unit casement windows flank the center entrances of each unit and appear on the north, west, and south elevations as well as in the ample shed-roof dormers; brick chimneys are located at each end of the east elevation. This is part of a larger residential development that includes nearly identical buildings at 3 and 7 Beacon Hill Road (q.v.).
- 7 NC Seascape (ca 1989): A shingled 1½-story, staggered-plan double house set gable end to the street with residential units at the north and south ends flanking a 2-stall garage at center and hip-roof pavilions at each end; large multiple-unit casement windows flank the center entrances of each unit and appear on the north, east, and south elevations as well as in the ample shed-roof dormers; brick chimneys are located at each end of the west elevation. This is part of a larger residential development that includes nearly identical buildings at 3 and 5 Beacon Hill Road (q.v.).
- 8 William Grosvenor Barn, now House (ca 1910, ca 1952): An asymmetrically articulated 1½-and 2½-story, high-hip-roof building with poured-concrete foundation, stone 1st story and prominent curving bay on the 2½-story cross-gabled east elevation, 2 vehicular entrances on the shingled west elevation, projecting ell with squat stone chimney at the southwest corner of the west elevation, stone chimney at the crest of the roof's north slope, and octagonal cupola at the south end of the ridgeline. This served William Grosvenor's house at the crest of the hill (see 26 Beacon Hill Road)

- 10 Roslyn Service House (ca 1905): A picturesque shingled 1½-story, L-plan house with parged foundation, symmetrical 3-bay façade featuring central principal entrance immediately flanked on either side by 1-over-1 windows within a low-arch recess, the entrance recess flanked on either side by semi-octagonal-plan bay windows, 3 hip-roof dormers on the west slope of the roof above the façade, diamond-pane-over-1 windows, brick chimney centered on the north elevation, and mid-20th-century flat-roof addition at the main block's northwest corner. A mid-20th-century 2-stall garage stand opposite the façade across a landscaped lawn.
- 14 NC House (ca 1990): A 2½-story Neo-Shingle Style house with poured-concrete foundation, large casement and sliding-glass windows across the façade at the 1st-, 2nd-, and attic-story levels, full-width front porch on the façade's 1st story, full-width decks at the 2nd-story and attic levels of the façade, and a stocky 3-story, high-hip-roof tower at the northwest corner. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.
- 15 Bonniecrest Barn and Greenhouse (ca 1912; John Russell Pope [New York], architect): A long, low-slung, stuccoed building comprising a high cross-gabled-roofed northern section and a lower gable-roof southern section with poured-concrete foundation, principal double-leaf entrance in centered in the central cross-gable section, 8-over-1 windows in the northern section, and barrel-vault wall dormers in the southern section. A detached 2-stall garage is northwest of the building. This was built as an outbuilding for Bonniecrest, the Stuart Duncan estate, across the way at 111 Harrison Avenue (and not included in this nomination¹⁰); to its north, from the time of its construction until the early 1960s, was a parterre garden, destroyed for the construction of 124 Harrison Avenue (q.v.).
- 20 NC Peter and Elena Wilcox House (2006-2008; The Newport Collaborative, architects): A 1½-story, rectangular-plan house with recessed central entrance pavilion flanked to the east by a 2-vehicle garage set within the mass of the house and high-hip roof with large central polygonal-plan dormer flanked on either side by small barrel-vault dormers and high-hip roof dormers. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

¹⁰ Bonniecrest was included in the original Ocean Drive National Historic Landmark nomination but removed in 1982 because of extensive condominium development on its grounds.

- 26 Roslyn, the William Grosvenor House (1890-91 et seq.; William Ralph Emerson, architect): A spreading and impressive 2½-story house with a substantial, high, yet low-slung hip roof enveloping the carefully modulated rectangular-plan mass. Circular-plan conical-roof towers dominate the façade and frame the shed-roof porch that stretches between them. Regularly placed 6-over-1 and 8-over-1 windows punctuate the contained mass, whose symmetry is broken only minimally by the staircase window on the western tower, the octagonal-plan projection at the northwest corner, and the four stout stone chimneys, that at the eastern end of the south elevation with a round-arch opening. Grosvenor (1833-1906), was a Providence-based businessman whose wealth had been accumulated in textile manufacturing, notably the Grosvenor-Dale Company in Thompson, CT. His sister's contemporary house, also by Emerson, stands next door at number 36 (q.v.). Emerson also served as the architect for the 1895 remodeling of Hilltop (see 105 Ruggles Avenue), the summer house of his parents-in-law, Rose and Theodore W. Phinney. Sited masterfully to emerge out of its rocky hilltop site, it commands the neighborhood. Emerson contributed significantly to the development of the Shingle Style, as defined by Vincent Scully, especially on Boston's North Shore and on Mount Desert Island, ME. This house's marriage of the undulant and contained geometries of the Shingle Style to the sober gravitas of Richardson's mature Romanesque work summarizes, in a sense, the best of the 1880s, similar to Richard Morris Hunt's contemporary Indian Spring at 335 Ocean Avenue (q.v.). (2 contributing elements: 1 building, 1 site)
- 31 Edgehill, George Gordon King House (1887-88, 1902-04, 1907, 1978-80, 2006; McKim, Mead & White, architects): A large, rambling 2½-story random-course-ashlar stone-and-shingle house with a stretched-rectangular-plan main block picturesquely intersected by curving conical-roof towers and projecting cross gables. Dramatically sited at the crest of the hill on the west side of the road, it overlooks the rolling landscape—out of which it almost seems organically to emerge—that extends north and west to Narragansett Bay. King (1859-1922) was a co-developer with his mother, Mary Augusta Leroy King (1829-1905), of the King-Glover-Bradley Plat (1884-85) in which this stands, on a portion of the land that he inherited from his father, Edward King (1815-1875). King summered with his mother at the family house on Spring Street through the 1880s. He spent the summers of 1889 and 1890 in Europe before his marriage in 1891 to Anne McKenzie Coats (sister of Alfred M. Coats [see 20 Brenton Road]). The Kings spent the summers of 1892, 1893, 1896, and 1898 here but stayed with his mother in 1897; after he sold the house in 1899 to Ellen W. Duryea, it seems to have been a summer rental for most of

the early 20th century. Arthur Curtiss James (see [60] Beacon Hill Road) owned the house after 1911, when it was the summer home of New Yorker E. Hayward Ferry and his family. This is one of the best of McKim, Mead & White's 1880s shingled houses; like its slightly earlier neighbor, Berry Hill (see 25 Hammersmith Road), this was planned by one of the developers of this plat, and thus exemplifies their vision of an architectural/landscape aesthetic at once both picturesque and sublime. (2 contributing elements: 1 building, 1 site)

33 NC House (late 20th century): A 1½-story Neo-Shingle-Style house with a poured-concrete foundation, off-center entrance, hip-roof dormers, prominent gabled dormer above the principal entrance, and oriel window above the vehicular entrance on the south elevation.

36 Wyndham, the Rosa Anne Grosvenor House (1890-91 et seq.; William Ralph Emerson, architect): A large and imposing 2½-story house of random-course ashlar with a splayed-U plan embellished with low circular- and octagonal-plan crenellated towers that project from several corners, asymmetrically but regularly placed single, paired, and triple windows with late 20th-century 1-over-1 sash, high-hip roof with cross gables, and several prominent multiple-flue chimneys, the most distinctive of which, with a round arch opening near its top, extends from the circular tower on the south corner; the principal entrance, reached by a long, curving drive, is on the northwest elevation while principal public rooms are located within the southeast elevation to exploit the fine view toward the ocean. Resembling more the kind of untutored baronial piles constructed in provincial settings by parvenu English industrialists, Wyndham nevertheless impresses because of its setting. Sited near the crest of the Ocean Drive area's highest elevation, 100 feet above sea level, the house culminates a dramatic landscape, featured in *Country Life* in 1923: a sweeping greensward extends up the steep hill around specimen trees and shrubs and numerous rock outcroppings to reach a climax at the rambling stone house.¹¹ Grosvenor (1855-1942), a philanthropist, built this as a country house soon after the death of her father, William Grosvenor (1810-1888), at the same time that her brother built his house, also by Emerson, next door at number 26 (q.v.); she summered here until her death. (2 contributing elements: 1 building, 1 site)

44 Wyndham Service Building, now Mandemar, (1890-91, 2006-07; The Newport Collaborative, architects for renovation): A rambling 1½-story house that unites two originally separate buildings: the eastern section is a rambling uncoursed-stone south-facing building with recessed principal

¹¹ The article does not identify the garden's designer, neither the owner, a landscaper, nor a landscape architect.

entrance flanked to the west by a large, squat semi-octagonal-plan hip-roof tower, a variety of double-hung sash configurations (4-over-1, 6-over-6, 8-over-1, and 12-over 12), and a complex hip-and-cross-gable-roof punctuated near the center by a tall, uncoursed stone chimney; to the west, a clapboard building set flank to the street with large shed dormers and sliding glass doors on the west elevation.

58 NC Condominia (ca 1980): Three irregularly massed shingled buildings arranged around a curving drive, the westernmost two are 2-story buildings with box-like massing and prominent parapet-and-rail roof decks; the easternmost one is a 1½-story L-plan building with six vehicle entrances lining each interior side of the L and roof decks on the south slope of the roof.

(60) Commodore & Mrs Arthur Curtiss James Rose Garden (1908, 1931, et seq.; Olmsted Brothers [Brookline, MA], Hempstead of Boston, John Greatorex, and Mrs Harriett R. Foote [Marblehead, MA], landscape architects): Southeast of Beacon Hill Road's sharp turn to the west is a partially sunken terraced garden with remnants of cyclical stone pergolas at either end of a sequentially developed outdoor space; a grass allée, once the principal axis of a highly inflected garden space, extends perpendicular to the south and terminates, as it did originally, in a hemicycle. The Jameses purchased this property (which eventually extended to 125 acres and included the Swiss Village [see 152 Harrison Avenue]) in 1908 and built a large country house, located at 66 Beacon Hill Road (q.v.) with extensive gardens, including this. At their prime in the 1910s and 1920s, the gardens received considerable attention, including publication in "The Great Gardens of America," published in *Touchstone* in March 1918. Other portions of the garden remain nearby at 74 Beacon Hill Road and 40 Hammersmith Road (q.v.), but the other portions have succumbed to subsequent development.

66 NC Thomas D. Cullen House (ca 1979): A brutally massed 1½-story stucco house arranged as 4 staggered, parallel pavilions each with its own asymmetrically sloped flank-gable roof, largely blind wall on the north elevation and terraces and large windows on the south elevation. Sited at the crest of the hill to exploit the view south to the water, this house, built for a restaurant owner, occupies the site of Commodore and Mrs Arthur Curtiss James summer house, destroyed by fire in 1967 and subsequently demolished.

74 NC Powell-Landry House (ca 1981; Charles Furtado, contractor): An abstract shingled house with three distinct sections: a 2½-story, asymmetrical end-gable-roof main block to the west with off-center recessed principal

entrance and minimal fenestration in its north elevation, a flat-roof center section, and a 1½-story end-gable-roof eastern pavilion with prominent chimney centered on the north elevation and quadrant-plan window forming its northeast corner. To the rear of the house remain some hardscape elements of the famous Blue Garden developed by Mrs Arthur Curtiss James (see 60 Beacon Hill Road and 40 Hammersmith Road) in 1913 and introduced that August by an elaborate nocturnal soirée. This was built for Nancy L. Powell and Elizabeth P. Landry as a single-family dwelling but with two discrete living units. Like other houses on this high elevation, this house is oriented to exploit the water views to the south. This is one of several contemporary houses built to accommodate more than one living unit (C.f. 244 Ocean Avenue).

- 86 NC Greywalls, the James B. Gubelmann House (1986; Windigo Architects): A 2½-story, L-plan, Neo Shingle Style house with poured-concrete foundation, picturesquely irregular fenestration, 2-story gambrel roof, and prominent tower extending from the west elevation. The entrance gates once served the Arthur Curtis James property (see [60] Beacon Hill Road). Gubelmann is the president of the architectural firm, located in Morristown, New Jersey, that designed this house. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

BRENTON AVENUE

- 2 Harborview Servants' Quarters (ca 1920): A wide 1½-story, irregular-7-bay-façade shingled house with parged foundation, off-center principal entrance flanked by full-height sidelights, 4-over-4 and 6-over-6 windows, pedimented dormers, and off center chimney with corbeled cap. Immediately to its southwest is a shingled 1½-story combination garage and residence with random-course-ashlar water table, 2 double-leaf vehicular entrances in the north elevation and gabled dormers on the south elevation. This was long the residence of the gardener at Harborview, the early 20th-century home of Ellen Tuck French FitzSimmons (1881-1948), located on the west side of Chastellux Avenue south of Wellington Avenue; by 1960 it had become a private residence. (See also 4 and 8 Brenton)
- 4 Harborview Barn and Garage (ca 1920): An ample and imposing stone-foundation 1½-story, T-plan shingled building. The main block is the 7-bay-façade, center-entrance base of the T with the sidelight-flanked principal entrance within a console-bracket-supported end-gable pavilion

projecting slightly from the wall surface, 6-over-6 windows, 5 console-bracket-supported gabled dormers with traceried round-arch windows near the lower edge of the roof, brick chimney centered on the north elevation, and octagonal cupola with attenuated copper finial atop a square base centered on the ridgeline. The 1½-story secondary block, the top of the T, is lower than the main block and more simply detailed, with simple pedimented dormers. This housed vehicles for Harborview, the early 20th-century home of Ellen Tuck French FitzSimmons (1881-1948), located on the west side of Chastellux Avenue south of Wellington Avenue; by 1960 it had been divided into apartments. (See also 2 and 8 Brenton)

- 8 Harborview Service Building (ca 1920): A poured-concrete-foundation, brick 1½-story house with a tripartite composition of main block flanked on each side by lower symmetrical wings: the main block has a sidelight-flanked center entrance flanked by tripartite windows on either side, and both entrance and windows are set within keystone-crowned low-elliptical relieving arches linked by a stringcourse just below the springing line; three pedimented dormers are centered above the 1st story arches, and chimneys are at each end of the ridgeline. The southern wing has a center entrance flanked by a tripartite window to its north and a paired window to its south; the northern wing has 2 double-leaf vehicular entrances. A 1-story ell extends east from the center of the east elevation, at rear. This was originally an as-yet-unidentified-use service building for Harborview, the early 20th-century home of Ellen Tuck French FitzSimmons (1881-1948), located on the west side of Chastellux Avenue south of Wellington Avenue. (See also 2 and 4 Brenton)
- 20 Southerly/Landfall, the Alfred M. Coats House (ca 1895-96; Ogden Codman, architect): An exceptionally restrained, almost severe, 2½-story, 7-bay-façade stuccoed house in the manner of late 17th- /early 18th-century English country house with low stone foundation, semi-circular-fanlight center entrance within a balustraded 1-story Tuscan-column porch that spreads across the façade's recessed central 3 bays, flanked on east and west by slightly projecting 2-bay pavilions; quoined corners; splayed lintels above the 1st- and 2nd- story 9-over-9 windows; large scrolled-console-framed 12-over-12 window with paneled lintel above the principal entrance; high hip roof; and large central chimney with smaller chimney near the southwest corner. The house stands atop a slight rise above the street, and its principal entrance, overlooking a motor court, terminates the long axial drive begun at the street by urn-capped stone piers. One of Codman's early complete house designs in Newport, this is

roughly contemporary with Seabeach, 181 Ocean Avenue (q.v.).¹² Coats (1869-1942) began his career in the family business, J. & P. Coats, Ltd., a multi-national thread manufacturer, at the plant in Pawtucket;¹³ he later served as director of several Providence and Pawtucket financial and manufacturing institutions. He built this house around the time of his marriage to Elizabeth Barnewall (1867-1940). Around 1900, Mr and Mrs Coats further commissioned Codman to design their principal residence, completed in 1902 on Brown Street in Providence (included in the College Hill National Historic Landmark District), Rhode Island's only Codman project not in Newport. Beatrix Jones Farrand provided Coats with plans for a formal walled garden, but whether it was realized and, if so, how it related to this house, remain unknown.

24 NC Kenneth and Mary Ann Taylor House (ca 1988; Kenneth Taylor [Boston], architect): A large and rather ungainly stucco house, 2½ stories high with a poured-concrete foundation; symmetrical street elevation dominated by a central entrance on the 1st story below a shallow, wide oriel with fixed-pane and glass-block windows flanked on either side by large French-door/picture window combinations and small square windows at the attic level; south elevation with large windows on the 1st story, a prominent deck on the 2nd story, and large greenhouse-like windows in the attic's prominent dormer; and symmetrical stucco chimneys on the ridge. A 1½-story garage faces the street-side motor court at its west end. A high-retaining-wall terrace to the south extends outdoor living space toward the pool at its edge, overlooking views into the woods. Taylor & Partners, Inc., specialists in hospital design, eventually opened an office in Newport, where the firm worked extensively with the Newport Hospital.

29 NC John and Trach Bach-Sorenson House (ca 1958, ca 2000): An exceptionally animated 2½-story, T-plan Neo-Shingle-Style house with poured-concrete foundation, cross-gable-roof main block, and 1½-story ell that extends to its north; the main block has a symmetrical façade with center entrance within a 2½-story porch capped by the extension of the east gable, 6-over-1 windows, and a massive chimney at the gables' crossing. Historicizing trim includes vertical oval windows and extensive latticework. Bach-Sorenson is chef-owner of Asterisk, a restaurant on southern Thames Street. This represents a thorough remodeling of a small house that originally resembled the house immediately to the south at number 33 (q.v.). While this house does not contribute to the

¹² This commission, which arose shortly after Codman began work at Seabeach, was preceded in Newport by several interior designs, beginning in 1893.

¹³ The Conant Thread/Coats & Clarke mill complex, located on the Pawtucket-Central Falls, Rhode Island, city line, is listed in the National Register of Historic Places.

significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

33 NC House (ca 1958): A 1-story shingled ranch house with poured-concrete foundation, asymmetrical 4-bay façade, off-center principal entrance flanked to the north by a bowed 5-casement window, horizontally divided 2-over-2 sash, and hip roof.

39 NC House (ca 1989): A shingled 2½-story house with poured-concrete foundation, large deck across the façade, off-center principal entrance within a small semi-octagonal projection that terminates in a balcony at the attic level, many large casement windows, wraparound deck at the southwest corner of the 2nd story, and deck-on-hip-on-hip roof. An unusually massed house, vaguely informed of the vagaries of late 19th-century resort domestic architecture that fully exploits and somehow curiously complements its rocky-outcrop hilltop setting with ocean views to the south.

42 NC Landfall (ca 1966): A 1-story, staggered-cruciform-plan ranch house with poured-concrete foundation, recessed principal entrance centered on the main block and flanked by single casement windows, regularly placed double casement windows, complex intersecting-ridgeline low-hip roof, and large chimney near the center of the building. To the north is a 1½-story, gambrel-roof 2-stall garage with living quarters on the upper level.

70 NC Crosswinds, (ca 1982): A 1-story shingle-and-vertical-board-sided house atop a large rock outcropping with poured-concrete-and-stone foundation, shingled 3-story shed-roof entrance tower on the west elevation, broadly curved wall on the south elevation of the main block, extensive deck system around the main block, and hip roof with circular-plan stone tower at its center; a shingled 2-stall garage is attached to the entrance tower at a 45° angle. This is an eccentrically massed building very much responsive to its awkward site; indeed, both site and architectural design were no doubt selected both for its picturesque appeal and to exploit the view south toward the water.

75 Cluny School (ca 1900, 1953-54): A 5-building complex including a shingled 1-story T-plan building with poured-concrete foundation, irregularly spaced 1-over-1 windows in single, paired, and tripartite configurations, several entrances, and low cross-gable roof; a 2-part building with a random-course stone T-plan front component with an end-gable-roof section intersecting a high-hip-roof, center-chimney square-plan section, the stone component connected through a flat roof brick

section with the banded-hopper-window-wall, end-gable-roof brick building to its west; and, to the south of the middle building and flanking the playing field on its north, west, and south sides, 3 small stone buildings with, respectively, a flank-gable roof with large shed dormer, end-gable roof, and high hip roof. The stone buildings are remnant outbuildings of the James Estate (see [60] Beacon Hill Road, 90 Brenton Road, and 30 and 40 Hammersmith Road). The Sisters of St Joseph of Cluny moved their novitiate here in the mid-1950s and by the end of the decade were operating a kindergarten here, subsequently expanded to incorporate a curriculum that extends from pre-kindergarten through eighth grade. (5 contributing buildings)

- 88 NC House (ca 1982): A low-slung shingled 1½-story, T-plan vaguely Neo-Norman-Farm house with poured-concrete foundation, principal entrance off center in the west elevation of the base of the T, asymmetrically placed casement windows in varying multiple configurations, high-hip roof, curved southeast corner, octagonal pavilion at the northeast corner, and large chimney south of the crossing of the ridgeline. The house is sited at the edge of a steep hill that descends to the cove to its east, and a high stone retaining wall creates a terrace east of the house to exploit the fine view. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.
- 90 Zee Rust, built by Arthur Curtiss James/Hubert Vos House (1915-19, 1951 et seq.; Grosvenor Atterbury, architect; Olmsted Brothers, landscape architects): A large, rambling, extended-E-plan, 2½-story stucco house with extensive terraces on the east elevation, irregularly placed late 20th-century 1-over-1 windows and large plate-glass windows on the east elevation's 1st story, complex high-hip/cross-gable/jerkinhead-gable roof; and large central chimney. James, who had owned this property since the early years of the 20th century, built this house, perhaps with Vos's tenancy in mind, for the plans the Olmsteds developed in 1915-16 are labeled "Arthur Curtiss James, Artist's Lot." It was the summer home of Dutch-born artist Hubert Vos (1855-1935), an internationally known if somewhat minor painter who lived principally in New York in his later years. Vos was an avid amateur gardener who here created an extensive naturalistic landscape, influenced by exemplars he knew from extensive travel in China and Japan, between 1915 and the late 1920s.¹⁴ In the 1950s, this became the property of the Sisters of St Joseph of Cluny (see 75 Brenton Road).

¹⁴ "Makes 'Impossible' Garden," *Providence Sunday Journal*, 11 August 1929, Section M, p. 29.

125 Commodore and Mrs Arthur Curtiss James Gatehouse (ca 1912; Allen & Collens [Boston], architects): A 1½-story, shallow-T-plan, random-course-ashlar building with stone foundation, entrance at the south end of the west elevation, irregularly spaced 4-over-1 and 6-over-1 windows, high stone walls extending from the west and east elevations with that on the east interrupted for square-pier gateposts on either side of a drive that extends up the hill to the north, high small-gable-on-hip roof with symmetrically placed single- and double-window barrel-vault dormers, and large stone chimney near the north end of the ridgeline. This served Beacon Hill House, located at 66 Beacon Hill Road (q.v.); the similarly styled barn and stables associated with this property is nearby at 30 Hammersmith Road (q.v.).

129NCHouse (ca 1979 et seq.): A rambling 1½- and 2½-story shingled house dramatically sited on prominent rock outcroppings at the crest of the hill, atop a large stone terrace that extends to the south, with poured-concrete foundation, picturesquely arranged contrapuntal geometric massing, a variety of window forms and types, variety balustrades on the multiple porches and balconies, and prominent chimney on the south slope of the roof. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

140NCWilliam and Elizabeth Leatherwood House (1992; Clark Graff [Fairlee, Vermont], architect): A large and imposing Neo-Georgian residential complex. At its core is a shingled, 2½-story house with poured-concrete foundation, symmetrical center-entrance façade resolved into 5 bays with transom-light-capped 4-over-4 windows flanking the full-height-sidelight- and transom-light-framed principal entrance set within a robust Tuscan-column pedimented entrance porch below a large Thermal window at the center of the façade's 2nd story; a high hip roof with prominent chimneys near the ridgeline intersects with 3 jerkinhead cross gables above the façade, the one in the center larger than those flanking on either side. Tuscan-column porches extend through pergolas to a 1½-story garage southwest of the main house. Set well back from the road with a pond along the long drive, this house is well landscaped with trees and shrubbery. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

146NCSeabright, the David Hunter House (1987; William Burgin, architect): A large, elaborate, and geometrically ambitious 3½-story Neo-Shingle Style house built into a slight rise on its property. The core of the house is an asymmetrical wedge whose simple gable roof embraces only the uppermost 2 levels of interior space on the uphill east side but extends down over 5 levels on the downhill west side from attic to ground-level drive-through garage with low-round-arch openings. Along this western slope of the roof, large hip-roof dormers rise above one another and intersect with a round-plan conical-roof turret on the northwest corner. The south-facing façade is dominated by a large stout-Tuscan-column semicircular-plan porch, open on the 1st story, providing access to the principal entrance, and screened on the 2nd; the porch spills to the west down cascading steps to the driveway around the random-course-ashlar foundation and extends east toward terraces and secondary porches; above this porch, at the 3rd-story level, is a semicircular-plan bay window. There are 2 tall chimneys, one on the façade and one near the center of the house. This house draws its visual inspiration from two of McKim, Mead & White's most iconic houses of the 1880s, both built nearby: the Isaac Bell House (1882-83) on Bellevue Avenue and the demolished William Low House (1888) in Bristol. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

159NCHouse (ca 1960): A shingled, rectilinear-Z-plan 1-story ranch house with poured-concrete foundation (fully above grade at its southern end), recessed entrance porch near the center of the façade, regularly spaced 1-over-1 windows, several tripartite casement-flanked picture windows, small chimney in the middle of the building's mass near the southern end, and low hip roof.

CARROLL AVENUE

106NCHouse (ca 1987): A large, staggered-plan, poured-concrete-foundation 2½-story split-level house with prominent 2-stall garage pavilion at the northwest corner, emphatically vertical main block with principal entrance between stories reached by prominent L-plan staircase and irregularly placed casement, fixed-pane, and skylight windows.

110NCHouse (ca 1987): A 2-story house with poured-concrete foundation, shallow full-width front porch stretching across the façade's 1st story to the prominent 2-stall garage at its north end, clapboard façade and

shingle secondary elevations, 1-over-1 windows, and chimney at the east end of the garage wing.

- 120NCHouse (ca 1986): A telescope-plan 1½-story gambrel roof house with poured-concrete foundation, clapboard façade and shingled secondary elevations, asymmetrical 3-bay-façade main block with off-center entrance, oriel window on ell, and 2-stall garage with prominent dormer to the north; windows are 1-over-1 sash, plate glass, and prominent skylights.
- 124NCHouse (ca 1988): A 2-story Garrison Colonial house with poured-concrete foundation, center-entrance 3-bay façade, clapboard façade and shingled secondary elevations, and attached 1-stall garage to the north.
- 126NCRichard Grosvenor House & Studio Complex (ca 1974; Richard Grosvenor, designer): An interesting residential and working complex created by and for one of Newport's most prominent artists of the second half of the 20th century. The shingled 2-story helm-roof house at the south end of the property has a poured-concrete foundation, irregular massing and fenestration, and prominent decks on the east and south elevations to exploit the fine views to the waters of Almy Pond and the Atlantic. A winding driveway to the house passes a 2½-story, end-gambrel-roof building with 2 vehicular stalls on the 1st story and studio above. A rock outcropping with a poured-concrete slab atop it is to the east of the drive and reached by a wooden staircase on its northwest corner. Adjacent to this found/created viewing platform is a small shed-roof playhouse/shed tucked into the woods. Grosvenor (1928-) was born in St Jean de Luz, France, and studied painting at Groton and Harvard; he became Head of the Art Department at nearby St George's School in 1953, a position he held until his retirement in 1995. This property is considered non-contributing because of its age at the time of the writing of this nomination; because of its functional association with similar nearby waterside retreats and its personal association with a figure prominent in the longstanding Newport artistic community, its significance should be reassessed when it surpasses 50 years in age.
- 136NCHouse (ca 1983): A 1½- and 2-story clapboard L-plan house with poured-concrete foundation, principal entrance within porch set in the mass of the building at the re-entrant angle of the L, individual and grouped 1-over-1 windows, chimney on the north elevation, 1-stall garage in the ell to the south, and cross-gable roof with shed dormers.
- 138NCHouse (ca 1973): A shingled 1½-story gambrel-roof house set end to the street with poured-concrete foundation, 1-story gable-roof ell extending

north from the center of the north elevation, principal entrance at the south end of the ell's west elevation flanked on the north by 2-stall garage, symmetrically placed 6-over-6 windows, and brick chimney near the east end of the building.

138½NC House (ca 1990): A 1½-story end-gable-roof house with a projecting 2-stall pedimented end-gable-roof garage projecting from the center of the façade and symmetrically flanked on the south by the principal entrance with large sidelights and on the north by a 1-over-1 window, shingled gable ends, and a band of shallow windows near the crest of the main gable.

140NCHouse (ca 1964): A 1½-story, 5-bay-façade, center-entrance Cape Cod house with poured-concrete foundation, clapboard façade and shingled secondary elevations, 1-over-1 windows, and small off-center chimney.

160 Camp Rocky Farm (ca 1929 et seq.): Set well back from the street, from which it is not visible, and reached by a deep U-plan road that extends east from the north and south ends of the property is a rambling recreational complex dominated by a large 1-story, L-plan wood frame building with both open and enclosed areas connected by a peripheral porch that extends along the south and west walls of the interior angle of the L. Fields and outdoor recreational equipment extend to both the north and south of the main building. Originally Rocky Camp Farm for Crippled Children, this had become a Girl Scout camp by 1950.

171NCCharles Rand Whitehouse House (ca 2002; The Newport Collaborative, architects): A 2½-story Neo-Queen Anne house with stone-clad foundation and 1st story and stuccoed 2nd story and attic, 1-over-1 windows, and stone chimneys near the roof's center and the southeast end; the picturesque quality of its massing arises from the end-gable pavilion projecting from the building's south corner and ample round towers with conical roofs emerging from the building's southeast elevation and west corner. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

175 Lily Pond House, the E. Magawley and Agnes Manning Banon House (ca 1931-32, ca 1965): A 2½-, 2- and 1-story splayed-V-plan uncoursed-granite-and-clapboard house with stone foundation, prominent conical-roof circular-plan tower at the intersection of the two principal stone wings of the V, broad-round-arch principal entrance sheltered by a projecting shed-roof porch flanked by a 2-story rectangular-plan bay

window in the east elevation south of the tower, low wood-frame 1-story ell with asymmetrical fenestration extending south from the stone section's south elevation, individual and grouped 1-over-1 windows, and stone chimney on the ridgeline near the stone section's south end. Banon, a New York engineer, and his wife built this as a summer house; the 1-story wing to the south was added in the 1960s.

191NCLily Pad (ca 1995): A rambling 2½-story, rectilinear-Z-plan shingled house with stone foundation, a variety of double-hung windows, and main block at the west end overlooking Lily Pond. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

201 Rocky Farm Barn (ca 1860 et seq.): A 1½-story uncoursed stone building, now in residential use, with stone foundation, stretched slightly asymmetrical 3-bay façade with center entrance set within 1-story porch, 3 wall dormers, off-center stone chimney, and brick chimney near the west end of the north elevation. To the west of the main building is a 2-story 2-stall garage with stone 1st story and shingled 2nd story; it is attached at its northeast corner to a large retaining wall, with built-in cooking fireplace, that connects with the northwest corner of the main building. The whole precinct is enclosed by a 6-foot high stone wall with openings toward the west end of the south wall and the south end of the east wall. This was originally the barn for the 265-acre farm that extended in the 1st part of the 19th century along the coast from Cherry Neck Creek to Carroll Avenue; the farmhouse also remains at 121 Ocean Avenue (q.v.).

208NCHouse (ca 1960): A 2-story, 3-bay-façade, flank-gable roof house with poured-concrete foundation, center principal entrance flanked on both sides by pentapartite casement box windows, vertical-board 1st story, shingled 2nd story, casement windows on side elevations and 2nd story, brick chimney on the south elevation, and 2-stall garage attached on the north elevation through a breezeway.

211NCKissel House, Blackberry Hill (2000; The Newport Collaborative, architects): A 2½-story, asymmetrical-T-plan Queen Anne Revival house with uncoursed stone foundation, partially glazed and screened front porch along the east elevation terminating in a low-turreted polygonal pavilion at the southeast corner, 6-over-1 windows, and complex cross-gable roof. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is

consistent in type, form, scale, and setting with those properties that create the district's significance.

- 212-214NC House (ca 1960): A shingled mirror-image 2-story double house with poured-concrete foundation, paired center entrances within an end-gable-roof porch and flanked by tripartite semi-octagonal-plan oriel windows, overhanging façade 2nd story, 6-over-1 windows, brick chimneys on the north and south elevations, and attached 1-stall garages at the southeast and northeast corners.
- 216-218NC House (ca 1960): A mirror-image 2-story double house with poured-concrete foundation, brick 1st story on façade and shingles elsewhere, paired center entrances and flanked by tripartite semi-octagonal-plan oriel windows, overhanging façade 2nd story, 6-over-6 windows, brick chimneys on the north and south elevations, and attached 1-stall garages at the southeast and northeast corners.
- 220-222NC House (ca 1960): A shingled mirror-image 1-story, H-plan, hip-roof double house with poured-concrete foundation, full-width entrance terrace between the façade's projecting gable-end pavilions, tripartite picture windows in the façade elevations of the projecting pavilions, 6-over-6 and 4-over-4 windows, and a 2-stall end-gable roof to the northeast of the house.
- 223NCHouse (ca 1986): A 2½-story Neo-Shingle-Style house set gable end to the street with poured-concrete foundation, 2 vehicular entrances in the 1st story of the east elevation, stairs to the south elevation's full-width 2nd-story parapet deck at both east and west ends, large windows in the south elevation's 1st and 2nd stories, shed dormers, and a corbeled brick chimney in the south slope of the roof. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.
- 226 Complex (1897-98 et seq.): A 4-building complex whose principal components are a mid-20th-century ranch house and an 1897-98 carriage house. The wide, cross-gable-roof carriage house (Dudley Newton, architect), now converted to residential use, was originally served Crossways, the Stuyvesant and Marion Graves Anthon Fish House up the hill to the southeast at 95 Ocean Avenue (q.v.). The symmetrical 3-bay-façade, center-entrance ranch house has a full-width 1-story porte-cochère across the main block, flanking wings to its north and south, and an attached 2-stall garage to its north. Other buildings on the property include 1-story buildings to the north of the ranch house and to the

northeast of the carriage house. (1 contributing element; 3 non-contributing elements)

CASTLE HILL AVENUE

- 1 NC House (ca 1990): An expansive 2½-story, staggered-cruciform-plan stucco house with poured-concrete foundation; large terraces extending from the south, east, and north elevations; a rich mix of large casement windows, many with semi-circular transom lights, and French doors; a prominent glass-block bay window on the 2nd story of the east elevation; tall chimneys with prominent chimney pots on the north and south elevations; and complex cross-gable roof with raised parapets above the gables. A similar yet much smaller combined garage and residential quarters, stands to the northwest of the main house. A compellingly eccentric architectural composition, it suggests the Flemish Baroque as reinterpreted by Dutch-born International Style architect J.J. Oud (1890-1963). While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing buildings)
- 2 NC House (ca 19xx): A 1-, 2-, and 3-story, end-gable-roof shingled house with poured-concrete foundation, a dominant central block with prominent 3-story hip-roof tower vertically emerging from its volume at its eastern end, low 1-story section to the north of the central block with large chimney on its north elevation, principal entrance between the two blocks on the east elevation, 1-over-1 and casement windows, 2-stall garage at the west end of the central block, and sweeping cross-gable roof. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.
- 21 NC Nancy W. Cushing House (2006-08; The Newport Collaborative, architects): A 2-story, U-plan shingled house with stone-faced poured-concrete foundation, principal entrance within a full-width front porch filling the interior angle of the bottom of the U between the flanking projecting 1-story end-gable-roof wings, and prominent off-center hip-roof belvedere at the crest of the main block's roof. To the east of the main house is a similarly articulated 2-stall, 1½-story, end-gable-roof garage, completed before construction the main house. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale,

and setting with those properties that create the district's significance. (2 non-contributing buildings)

- 22 Royden, the Stuyvesant Leroy House (1928-29; Frederick Rhinelander King [?], architect): A very sober 2½-story, 5-bay-façade, center-entrance, high-hip-roof L-plan Georgian Revival house with brick foundation, paired-Tuscan-column pedimented entrance porch sheltering principal entrance with sidelights, 6-over-6 windows, terrace on the west within the re-entrant angle of the L, 2-stall garage in the north elevation of the rear ell, dormers on the north and south slopes of the roof, and off-center chimney on the ridge; an axial drive, entered from Commonwealth Avenue to the east, is centered on the principal entrance and culminates in a circular motor court in front. In addition to the internal vehicular-circulation system, landscaping of the more-than-2-acre lot includes open greenswards to the east, south, and west punctuated with specimen trees, peripheral trees and understory plantings, and a brick wall on the east and north boundaries. At the lot's northwest corner is the Collins family burying ground, a small plot enclosed by a granite-bollard and metal fence with 11 monuments (8 slate slabs, 2 granite slabs, and 1 marble obelisk on plinth) and a marker describing this as the burial site of John Collins (1712-1795), a member of the Continental Congress (1778-83) and Governor of Rhode Island (1785-90). Leroy (1865-1951), a nephew of Edward King (1815-1875), whose family owned most of this part of Newport in the 19th and early 20th centuries, was at least the second generation of his New York family to spend summers in Newport; he built this about the time he retired. Architect King was Leroy's first cousin once removed and may have designed this house. (3 contributing elements: 1 building and 2 sites)
- 26 NC House (ca 1965): A shingled 1½-story Cape Cod house with poured-concrete foundation, asymmetrical 3-bay façade with center entrance flanked on the east by tripartite casement window and on the west by a single window, chimney on the west elevation, large ell extending south along the west elevation, 2-stall garage extending east from the façade, skylights above the façade, and dormers above the ell's west elevation.
- 28 NC House (ca 1965): A shingled 1½-story Cape Cod house with poured-concrete foundation, 3-bay façade with recessed center entrance flanked by 6-over-6 windows, chimney centered on the west elevation, pergola and terrace extending from the west elevation, 2-stall garage extending from the east elevation, and 2 symmetrical dormers above the façade.
- 30 NC House (ca 1966): A shingled 2-story Garrison Colonial house with poured-concrete foundation, asymmetrical 4-bay façade, 1-story ell extending

east from the main block to the 2-stall garage, and chimney centered on the west elevation.

37 NC Sea Ledge (ca 1971): A 1½-story, 4-bay-façade, off-center-entrance Cape Cod house with poured-concrete foundation, clapboard façade and shingled 2nd-story elevations, 12-over-12 and 8-over-8 windows, large chimney on the west elevation, and 2-stall end-gable garage at the façade's east end.

40 NC House (ca 1976): A shingled 1½-story, 5-bay-façade, center-entrance Cape Cod house with poured-concrete foundation, 1-over-1 windows, ell to the east of the main block attached to a 2-stall end-gable-roof garage, and chimneys south of the ridgeline on the west half of the main block and at the east end of the ell. The house is set behind a stone fence and well back from the street.

41 NC Castleberry (ca 2003): A commandingly sited large, shingled, 2½-story, L-plan Post Modern house with high-hip-roof south wing and gable-roof west wing connected at their intersection through a 3-story octagonal-plan hip-roof tower that serves as entrance pavilion and stone-veneer foundation that extends to the east as retaining wall for a below-grade garage and to the west as motor court; the south elevation of the south wing culminates in a 1st-story hemicycle below a cross gable while the west wing is divided into 3 bays below cross gables, and the south elevations of both wings are articulated with banked French doors at both 1st- and 2nd-story levels, the latter with balconies. Chimneys rise on the west elevation of the west wing and on the north slope of its ridgeline. A pool is located in the terrace created at the re-entrant angle of the L. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

CHARTIER CIRCLE

4 NC House (ca 1980): A poured-concrete-foundation, shingled 2½-story split-level house with southern (rear) half of house differentiated from northern (front); the asymmetrical 3-bay façade has a center principal entrance (no doubt a vestigial feature, for the lack of a sidewalk suggests that it is, in fact, seldom if ever used) and a 2nd-story projection of the wall surface from above the entrance to the western end. A large deck at the 2nd-story level wraps around the southwest corner, and a chimney rises on the west elevation.

- 5 NC House (ca 1968): A concrete-slab-foundation shingled 2-story Raised-Ranch house with recessed off-center principal entrance between stories, 2-stall garage on the east elevation of 1st story, tripartite oriel window at west end of 2nd story, deck at 2nd-story level on north elevation, and 2 chimneys, 1 off-center chimney north of the ridgeline and 1 on the west elevation.
- 7 NC House (ca 1968): A concrete-slab-foundation, shingled, 2-story, L-plan Raised-Ranch house with vinyl-sided façade, recessed off-center principal entrance between stories, 2-stall garage on the west end of façade's 1st story, tripartite windows at east end of 1st story and west end of 2nd story, ell toward the west end of north elevation, deck at 2nd-story level west of ell, and off-center chimney north of the ridgeline.
- 8 NC House (ca 1968): A poured-concrete-foundation, shingled, 2-story, L-plan, cross-gable-roof Split-Level house with 2-story end-gable section to the east and 1-story section to the west, full-width front porch on west section, principal entrance on the façade at the east end of the 1st-story section, large bow window on the façade's west half, chimney and bow window on west elevation, and deck on south elevation.
- 10 NC House (ca 1987): A concrete-slab-foundation, vertical-board-sided, 2½-story house with 2-story shed-roof ell on the south elevation extending from the south slope of the roof on the main block, 2-story flat-roof ell extending east from the east elevation, wraparound deck at the southwest corner of the 2nd story, many asymmetrically arranged casement and picture windows, especially on the south and west elevations, and 2-stall garage on the 1st story of the east ell. While vehicle access and the address of this house are on Chartier Circle, its orientation and site alignment are consistent with its immediate neighbors to its north and south 585 and 571 Ocean Avenue (q.v.).
- 11 NC House (ca 1967): A concrete-slab-foundation, shingled, cross-gable-roof 2-story Raised-Ranch house with clapboard 2nd-story façade, recessed off-center principal entrance within colossal end-gable roof porch between stories, 2-stall garage on south elevation of 1st story, shallow tripartite picture window at north end of 1st story, large bow window at north end of 2nd story, and 2 chimneys, 1 off-center chimney east of ridgeline and 1 off center on north elevation.
- 15 NC House (ca 1966): A vertical-board-sided house in three sections: a 2½-story salt-box-configured main block set at a 45° angle to the street, a 1-story angled ell to its east, and a 1-story, 2-stall, flat-roof garage to the

northeast of the ell. The main block has variably spaced and sized casement and fixed-pane windows, 1-story porch with parapet-lined deck on the 2nd story at the southwest corner, a greenhouse on the southeast corner, and 2 chimneys on the ridgeline, 1 near center and 1 at the south end. The ell has asymmetrically placed casement windows and a sliding glass door on the south elevation and deck on its roof.

- 16 NC House (ca 1985): A concrete-slab-foundation 2½-story, vertical-board-sided house set gable end to the street with 1-story, parapet-decked-flat-roof section that wraps around the 2½-story mass from the center of the west elevation, across the south elevation, with 2-stall garage at its east end, to the center of the east elevation. Abundant large casement and fixed-pane windows and sliding glass doors fill much of the wall surface of the south and west elevations on the 1st and 2nd stories, large skylights are on the lower portion of the roof's west slope, a balcony projects from the attic story's south elevation, and a chimney projects from the top center of the roof's west slope.
- 17 NC House (ca 1968): A concrete-slab-foundation, shingled, 2-story, L-plan Raised-Ranch house with flagstone-faced façade on 1st story, recessed off-center principal entrance between stories, 2-stall garage on the west end of façade's of 1st story, tripartite window at east end of 1st story and west end of 2nd story, large picture windows and centered sliding-glass door on west elevation, shed-roof ell at west end of south elevation, deck at 2nd-story level on west elevation and wrapping around rear ell, and off-center chimney south of the ridgeline.
- 18 NC House (ca 1961, ca 1970): A poured-concrete-foundation, shingled, 1-story, L-plan, cross-gable-roof Ranch house with vertical-board-sided central section of façade, off-center principal entrance flanked on the east by divided-large-pane picture window and on the west by deck and sliding-glass doors, large divided-pane windows on west elevation, telescoped rear ell, 2-stall garage at east end of façade, hip roof over eastern section of garage, large chimney on ridgeline near west end of roof, and roof deck above the west end of the garage on the roof's north slope. Originally a smaller, rectangle-plan house, it was expanded to the north and west during its first decade.
- 19 NC House (ca 1968): A concrete-slab-foundation, shingled, 2-story, L-plan Raised-Ranch house with vinyl-sided façade, recessed off-center principal entrance between stories, 2-stall garage on the west end of façade's 1st story, tripartite window at east end of 1st story and west end of 2nd story, bow window and sliding-glass door on west elevation, shed-roof ell at west end of south elevation, deck at 2nd-story level on south half of west

elevation and wrapping around rear ell, and off-center chimney south of the ridgeline.

- 20 NC House (ca 1988): A poured-concrete-foundation 2½-story, L-plan Neo-Shingle Style house with projecting 1st story on the façade below a 2nd-story deck that wraps around the west elevation, large casement windows and glass doors on the south and west elevations, semi-octagonal bay window at west end of south elevation, large chimney on west elevation, small deck cut into roof's south slope at its east end, prominent square-plan belvedere at the east end of the ridgeline, and 2-stall garage in the ell. The property has a fenced formal garden in front of the house. (2 non-contributing elements: 1 building, 1 site)
- 22 NC House (1969, 2006-07): A 2-story Raised Ranch house with asymmetrical façade, recessed center entrance, chimney on the north elevation, 2-stall garage on south elevation, and 2-stall garage to the east of the house. This building was undergoing extensive remodeling at the time of this writing.
- 23 NC House (ca 1972): A poured-concrete-foundation, vinyl-sided, 1½-story, 3-bay-façade, center-entrance Cape Cod house with recessed principal entrance flanked by large multiple-pane picture windows, 2 gabled dormers above façade, ell extending from the west end of the north elevation, 1½-story 2-stall end-gable-roof garage north of the ell, large casement windows on west elevation, and shed dormer above the west elevation.
- 24 NC House (ca 1980): A poured-concrete-foundation, vertical-board-sided, 2½-story Contemporary house with recessed center entrance flanked on the south with projecting stair tower, large casement windows and sliding-glass doors on west elevation, 2nd-story deck on east elevation, and 1½-story garage ell on south elevation.
- 26 NC House (ca 1958 et seq.): A poured-concrete-foundation, shingled house with a 3-bay-façade, side-hall-plan 1½-story main block to the south and a 1-story wing top the north; the wing has a large multiple-pane picture window in its west elevation, 2-stall garage in the north elevation, and a central chimney on the roof's west slope.

CHASTELLUX AVENUE

- 21 NC Harbourview Outbuilding (ca 1900, ca 1970): A 2-story house with stone-veneer foundation, brick 1st story, shingled 2nd story, off-center entrance

on the south elevation within a 1-story end-gable entrance porch, casement and plate-glass windows, 2-stall garage at east end of south elevation, and off-center chimney north of the ridgeline.

- 27 House (ca 1949): A 2½-story, 9-bay-façade, high-hip-roof house with projecting 2-bay pavilions at each end of the façade, principal entrance in the southernmost bay of the façade's recessed 5-bay center section, modillion cornice, end-gable dormers, and multiple chimneys on the roof. This building may be the rear ell of Harbor View, constructed just north of this location for Ayers P. Merrill and probably designed by George Champlin Mason. Following the death of Ellen Tuck French FitzSimmons (1881-1948), the last resident of Harbor View, this building seems to have been moved here and remodeled as a residence in the Colonial Revival/French Provincial mode popular in the mid-20th century.¹⁵ It was first the home of Elaine A. and Elmer V. Warner following his retirement from the U.S. Army.
- 30 Chastellux/Halidon Hall, the Lorillard Spencer House (1889-91, ca 1900; Peabody & Stearns [?], architects): An almost 10-acre parcel extending from the crest of the hill north down the hill to Wellington Avenue, and with a view to Newport Harbor beyond, the informally and picturesquely landscaped Spencer property includes 2 buildings, main house and barn. The large main house, more than 100 feet wide and 40 feet deep, is a 2½-story, rectangular-plan, high-hip-roof house with uncoursed stone foundation and 1st story, shingled 2nd story, principal entrance within a prominent Tudor-arch porte-cochère toward the west end of the south elevation, Tudor-arch porch across the west elevation, prominent octagonal-plan flat-roof tower east of the façade's porte-cochère, prominent semi-circular-plan bays symmetrically flanking a 3-bay pavilion toward the west end of the north elevation, individual and grouped double-hung windows on the north elevation and the 2nd story of the other elevations, diamond-pane transom lights above the 1st-story windows, French doors providing access to a terrace from the 1st story of the north elevation, and 5 prominent chimneys near the ridgeline. At the property's southeast corner, the barn, replacing the original, which burned in 1897, is a simple, rectangular-plan 1½-story, hip-roof, building with 2 vehicular entrances and residential quarters on the 1st story, residential quarters on the upper story, hip-roof dormers, and 2 small cupolas at each end of the ridgeline. Spencer (ca 1858-1912), reared and educated abroad, returned to this country in 1878 and entered Columbia Law School; he later was owner and publisher of *American Magazine* and

¹⁵ David Chase, Ocean Drive survey field notes, ca 1982, Rhode Island Historical Preservation & Heritage Commission.

served as a Rhode Island Commissioner for the 1893 World's Columbian Exposition in Chicago. (3 contributing elements: 2 buildings, 1 site)

- 35 The Chalet (1866-67, ca 1885, Richard Morris Hunt [?], architect): A large and much enlarged and remodeled 3-story, cross-gable-roof Swiss style chalet with brick foundation, 2-story pierced-parapet porch across the façade, 2-story flat-roof addition to the west, 2½-story end-gable-roof addition immediately east of the main block, 1-story addition above the porte-cochère to the east, pierced-parapet porches above the west addition and on the north elevation, and 4 brick chimneys on the ridgelines of the 2 central sections. If this is indeed the Swiss-style chalet built for Mrs Colford Jones, it no longer closely resembles the drawings by Hunt; it was probably significantly reworked after its purchase by Hugh Willoughby in the mid-1880s. This was a popular rental property in the early 20th century, when its tenants included Carolyn and Gibson Fahnestock (New York) and their three children (see 275 Harrison Avenue), who rented here for the 1900 season before buying Harrison House (see 108 Harrison Avenue) the next year.
- 46 Ocean Manor, the Dr David King House (ca 1858-59; George Champlin Mason [?], architect): A large 2½-story, hip-roof Italianate house with a square-plan main block to the south and a 3-stage telescoped-height ell extending to the north. The asymmetrical 3-bay-, center-entrance-façade main block has a 2-story semi-octagonal-plan bay window flanking the entrance to its north, prominent lintels over the double-hung windows, a pilaster-and-brace-supported wraparound porch on the west and south elevations, an elaborate hood over the center window on the façade's 2nd story, late 20th-century stacked decks on the south elevation, modillion cornice, hip-roof dormers on the roof's north and south slopes, and 2 prominent chimneys. The ell has a variety of 20th-century tripartite windows and 2 chimneys, on the ridgelines of the center and north sections. The house was built on a large lot that was part of the large parcel of the 17th-century Hammersmith Farm purchased by his brother Edward (1815-1875) in 1857. Dr King (1812-1882) was an 1831 graduate of Brown University with a prominent local medical practice; he was, for his generation, exceptionally well traveled and owned an extensive library, much of which went to the Redwood Library. King was a founder and long-time (1853-82) first president of the Newport Historical Society.

CHERRY CREEK ROAD

- 3 NC House (ca 1986): A rambling, asymmetrically massed ranch house with poured-concrete foundation, wooden decks extending from the south and

west elevations, irregularly placed banks of casement windows and picture windows, multiple skylights, low intersecting hip-and-cross-gable roof, and prominent chimneys.

- 10 NC House (ca 1983): A rambling 2½-story shingled house perched on a rise above Cherry Creek with poured-concrete foundation, 2-stall garage at the basement level of the north elevation, symmetrical main block with principal entrance centered on the west elevation, and prominent decks across the east elevation.
- 11 NC House (ca 1986): A 1½- and 2½-story, staggered-cruciform-plan, high-hip-roof house with uncoursed-ashlar-faced foundation; asymmetrically placed casement and picture windows and French doors; porches, pergola-covered terraces, and decks extending from the south and east elevations; and cross jerkinhead gable on the south elevation, and large chimney at the intersection of the jerkinhead gable and hip roofs.

COLUMBUS AVENUE

- 8 NC House (ca 1992): A concrete-slab-foundation, shingled, rectilinear-Z-plan, cross-gable-roof house with principal entrance within porch set within the building's mass on the north elevation, asymmetrically arranged windows, semi-octagonal bay window on south elevation with terrace extending beyond, and chimney on the roof's south slope.
- 12 House (ca 1900): A 1½-story, T-plan, cross-gable-roof house with stone main block and shingled ell extending to the west; the principal entrance is at the east end of the north wall of the ell, and 2 vehicular entrances are in the main block's east wall below a large shed dormer. This was originally an outbuilding for Halidon Hall, 27 Harbor View Drive (q.v.).

COMMONWEALTH AVENUE

- 2 NC House (ca 1979): A shingled, complex-rectilinear-Z-plan 1- and 1½-story modern house with poured-concrete foundation, staggered-height intersecting pavilions, emphatically-vertical-casement and emphatically-horizontal-hopper windows, complex intersecting shed roofs, multiple skylights on both north and south roof slopes, and chimney near the east end of the highest shed roof over the house's main block.
- 7 House (ca 1950): A shingled 2½-story, T-plan, 3-bay-façade, center-entrance Neo-Colonial house with brick foundation, pedimented principal

entrance, 8-over-8 windows, large chimney centered on north elevation, large flat-roof additions extending from north and south elevations, and large end-gable ell abutting the south elevation of the north addition and extending west from the north end of the west elevation. Landscaping on the 2-acre lot includes specimen trees, peripheral planting, and a sweeping semi-circular drive that extends from the north and south ends of the east property line, on Commonwealth Avenue to culminate at the center of the façade.

- 8 NC House (ca 1999): An ample, handsome 2-story, L-plan, shingled Neo-Craftsman house with poured-concrete foundation, long wing extending southwest and shorter wing extending perpendicularly to the northwest, recessed principal entrance on the north elevation of the long wing near the re-entrant angle of the L near building's center, wide porch and full-width deck across the rear of the long wing, 2-stall garage below the short wing and entered below grade at its north end, complex intercepting hip-roofs, 2 chimneys on the ridgeline, and balustraded deck atop the building's center. Landscaping of the 2½-acre lot includes stone posts at the entrance to the serpentine drive that culminates in a circular motor court, lined with stone retaining wall, in front of the house and a free-form curved-plan swimming pool to the south. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing elements: 1 building, 1 site)
- 9 NC House (ca 1963): A concrete-slab-foundation shingled 2-story Raised-Ranch house with clapboard 1st-story façade, recessed off-center principal entrance between stories, 2-stall garage at east end of 1st story, tripartite picture windows at west end of 1st story and east end of 2nd story, deck at 2nd-story level on north elevation, and off-center chimney north of the ridgeline.
- 14 NC House (ca 1985): A shingled 2½-story, 5-bay-façade, center-entrance Neo-Colonial house with poured-concrete foundation, full-width latticework-enclosed porch with 2nd-story deck on top across east elevation, wide 2-story semi-octagonal-plan bay window centered on south elevation with banked casement windows and balcony at the attic level, large shed dormer on south slope of the roof, and chimney centered on west elevation. A curving drive leads southeast from the property's northwest corner to the house, located within a small clearing on the otherwise heavily wooded 2½-acre lot. (2 non-contributing elements: 1 building, 1 site)

- 17 NC House (ca 1983): A shingled 3-story, flat-roof modern house with slab-concrete foundation, asymmetrically arranged combination casement-fixed-pane windows, 2nd-story deck wrapping around the southwest corner and extending across the south elevation, 3rd story deck at the southeast corner, circular-plan tower on the north elevation, 1-stall garage within the mass of the house and entered at the west end of the north elevation, and chimney centered on the roof.
- 19 NC James J. and Lucille F. Shea House (ca 1990; James Estes, architect): A 1- and 1½-story shingled rectilinear-Z-plan house with a 1½-story main block (the central section of the plan), which includes the 2-stall garage to the east, that is connected to the north with a long wing that extends to the west; both main block and long wing have simple gable roofs with multiple and variously sized shed dormers on all slopes. The streetside elevations, along Commonwealth to the east and Winans Avenue to the north, have regularly spaced tall windows whose lower sections may be easily shuttered for privacy, while the west and south elevations, away from the street and overlooking a terrace within a re-entrant angle of the plan, have ample fenestration to exploit views of the garden and the heavily wooded southern edge of the 1-acre property. Drawing heavily on vernacular southern New England forms, this is a small masterpiece of modern design. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.
- 33 NC House (ca 1999): A 1½-story Neo-Shingle Style house with principal entrance within pedimented 1-story entrance porch at the north end of the façade, banked windows flanking the principal entrance, entrance into a below-grade garage at the west end of the north elevation, end-gable roof with large shed dormers on both north and south slopes, and an off-center chimney on the south slope. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

DORIS TERRACE

- 1 NC House (ca 1969): A poured-concrete-foundation, shingled, 2-story, 3-bay-façade, center-entrance Garrison Colonial house with clapboard façade and 1st story, Tuscan-column-flanked principal entrance flanked by large multiple-picture windows, chimney on north elevation, 1-story sunroom on

south elevation, service ell set back from façade on north elevation, and 2-story 3-stall end-gable-roof garage north of ell.

- 3 NC House (ca 1975): A poured-concrete-foundation vinyl-sided 1½-story house with asymmetrical façade, entrance porch set within the building's mass, principal entrance in brick faced wall, large bow window flanking entrance, chimneys flanking both ends of the roof's west slope, attached 2-stall garage with entrances in the south elevation, and large shed dormers on east and west slopes of main block and west slope of garage.

ELLA TERRACE

- 1 Castle Hill Light Keeper's Residence (ca 1890, early 20th century, late 20th century): A 1½-story square-plan building with brick foundation and 1st story, stone stringcourse at the sill level of the 1st-story windows, recessed center entrance, curved northwest corner that erupts into round conical-roof tower above the 1st story, hip-roof dormer above principal entrance, large end-gable dormer above south elevation, late 20th-century square-plan 1½-story gable-roof tower centered on the ridgeline at its north end, and early 20th-century shingled 1-story hip roof garage, still with original bi-fold vehicle entrance, connected to the south elevation through a small 1-story ell. The design of this building had been selected by March 1889, according to plans and elevations in the archives of the United States Coast Academy in New London, CT.
- 2 NC House (ca 1977): A shingled, 2-story, hip-roof building with concrete-slab foundation, 1-stall garage and bow window on 1st story of north elevation, asymmetrically arranged casement windows on upper story of east, north, and west elevations, full-width deck across 2nd story of south elevation, French doors flanked by bay windows on 2nd story of south elevation, brick chimney near the south end of west elevation, and square-plan hip-roof monitor with balcony near the top of the roof's south slope.
- 4 NC House (ca 1973 et seq.): A 2-story symmetrical-3-bay-façade, center-entrance house with stone-veneer foundation, 2 end-gable dormers above façade connected by shed-roof dormer, 1½-story ell extending west from the south end of the west elevation, small ell extending south from the east end of the south elevation, wide deck extending west from south elevation's ell, 3 sets of banked French doors on the south elevation's 1st story, French doors with balconies at the south elevation's 2nd level, small deck atop west ell, and brick chimney on west elevation at intersection of main block and ell. While this house does not contribute to the significance of the district because it falls outside the period of

significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

- 6 NC House (ca 2001): A Neo-Shingle Style house with a 2½-story main block and 1½-story ell that extends north from the east end of the main block's north elevation, poured-concrete foundation, principal entrance in the center of the north elevation, 2-stall garage in ell with 2 entrances on the west elevation and 1 on the east, octagonal hip-roof tower at the southeast corner, full-width balconied porch extending west from corner tower on south elevation, semi-octagonal 2-story bay window centered on south elevation, French doors flanking bay window on both 1st and 2nd stories, complex hip-roof dormer with balustraded balcony centered on attic level above south elevation, and large chimney near the north end of the west elevation. A swimming pool is on the south lawn. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.
- 7 NC House (ca 1987): A shingled intersecting-shed-roof 2½-story Modern house of juxtaposed geometrical massing with high poured-concrete foundation, asymmetrical façade, full-width deck with banked French doors and glazed pavilion at its east end across south elevation, balcony above glazed pavilion, chimney on the lower south slope of the roof, and large 1-story ell with principal entrance and 2-stall garage extending east from east elevation of main block

GOOSENECK COVE

- 3 NC Cove Haven (ca 1987): An almost-square-plan, stuccoed, 1½-story symmetrical house with poured-concrete foundation, blind façade with center entrance, circumferential pier-supported porch within the high hip roof, skylights above the entrance, shed-roof-dormers above the west, south, and east elevations, and off-center chimney. A smaller rectangular-plan, stuccoed, 1½-story combination garage and pavilion stands to the east of the main house and immediately north of a pool. Both buildings and pool are located on a raised terrace that overlooks the cove to the south. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing buildings, 1 non-contributing site)

- 4 NC Seabreeze (ca 1987): A stuccoed 1½-story rambling-L-plan house with poured-concrete foundation, projecting large entrance pavilion centered on the north side of the main block, multiple-stall garage in the west elevation of the service ell to the north of the main block, circumferential pier-supported porch within the intersecting high-hip roofs of varying heights, multiple skylights, and large chimney near the west end of the main block. A walled motor court fills the re-entrant angle of the L northwest of the house. A tennis court is east of the house, and a pool is south of the house's southeast corner. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (1 non-contributing building, 1 non-contributing site)

HALIDON AVENUE

- 5 Harbour Court, the Natalie Bayard Dresser Brown House, later John Nicholas Brown House, now New York Yacht Club (1845, 1903-05, 1913-15, 1919-20, 2000; Cram, Goodhue & Ferguson, architects; Olmsted Brothers, landscape architects): An 8-acre estate overlooking Newport Harbor, Harbour Court includes a large house, two small wood-frame buildings, an ample garage and service quarters, a greenhouse, and a significant landscape, all set behind a tile-capped stucco wall. The main house is a 2½-story, L-plan, stucco-and-stone, high-hip-slate-roof Louis XIII Revival building with the main block oriented on an east-west axis and the perpendicular service wing, with porte-cochère centered on its 1st story, extending south from its west end; the north and south elevations are symmetrical and framed by projecting pavilions at both east and west ends, and a porch is recessed within the building's mass on the north elevation. The main house's exterior is soberly detailed, with elaborate ornamentation selectively placed: iron grillwork above the principal entrance, flanked by bronze lamp standards, and at the landing window to its west; corners and windows framed by quoining; and tall chimneys punctuating the roofline. The main house's severity is calculatedly relieved by the picturesque east elevation, with a turreted circular-plan stair tower and a 2nd story oriel window. The main house's siting is significant and impressive: a gravel-covered motor court with circular fountain centered on the principal entrance to the south and, to the north, a large greensward that extends from the sharp rise on which the house stands down to the water, and a formal garden to its south on axis with the principal entrance. To the main house's northeast is a 1-story, board-and-batten, flared-end-gable-roof Gothic-Revival building, 1 bay wide and 4 bays deep, with lancet-arch principal entrance, oversize brackets at the

corners, and bargeboards on both raking and eaves cornices. To the north is a half-timbered 1-story, high-hip-roof building with a porch at its west end set within its mass and a small chimney centered on the ridgeline. The garage-and-service building, abutting the property line to the east south east, is a U-plan, stucco-and-half-timber 2½-story building with high cross-gable roof. To the south of the garage-and-service building is a lacy wood, metal, and glass 1-story greenhouse with brick foundation, entrances on the south and east elevations, acroteria above the east entrance and along the ridgeline, and a parged chimney. Landscaping includes informal groupings of trees and shrubbery as well as a formal parterre garden south of the main house whose principal, north-south axis aligns with the principal entrance of the house. Mrs Brown (1869-1950) built this, at a cost of \$103,000, soon after the death of her husband, John Nicholas Brown (1861-1900), for herself and her young only child, John Nicholas Brown (1900-1979). She had previously engaged the services of Cram, Goodhue & Ferguson for the design and construction Emmanuel Church (1901-02, 1912-13, NR), 42 Dearborn Street, as a memorial to her husband, and her son later engaged the firm, in his first architectural commission, to design the chapel (1922-28, NR) at his alma mater, St George's School, in nearby Middletown. Much of the overall landscaping was in place by 1907, when the property was published in *Indoors and Out*, but the summerhouse and rock garden were added before 1913, followed by the formal garden in 1921—both recommended by Olmsted Brothers employees Percival Gallagher and Harold Hill Blossom. The Brown family continued to summer here until the death of John Nicholas Brown's widow, Anne S.K. Brown (1906-1985), after which time their children transferred it to the New York Yacht Club, where their father had served as Commodore. The club relocated its first clubhouse, originally located in Hoboken, NJ, and probably designed by A.J. Davis in 1845, to this location in 2000; in both type and style, this is a rare survivor. Harbour Court is a highly telling example of the expertise, talent, and versatility of Cram's firm, more closely associated with the very best of this country's early 20th-century Gothic Revival than with revived forms of the French Renaissance, an idiom then generally associated with Carrère & Hastings. It also retains an exceptionally fine sense of early 20th-century estate landscaping as created by some of finest practitioners. (5 contributing elements: 4 buildings, 1 structure, 1 site)

- 8 House (ca 1850): A 2½-story, 3-bay-façade, center-entrance, hip-roof Italianate house with stone foundation, full-height-traceried-sidelight-flanked principal entrance within a 1-story Tuscan-column porch and capped by semicircular radiating-swag fanlight, segmental-arch windows, semi-duodecagonal-plan porch on the north elevation, lower 2-story

service ell to the south of the main block, bracketed cornice, and off-center chimney.

- 20 Chalet Barn, Grosvenor House (ca 1866-67, 2004): A 2-story, L-plan building with stone foundation, clapboard 1st story, board-and-batten 2nd story, asymmetrical façade with irregularly spaced windows and off-center principal entrance, low-pitched cross-gable roof, and large off-center chimney south of the ridgeline. Originally the barn for The Chalet (see 35 Chastellux Avenue), of which it is a cadet version, it was rehabilitated for residential use by architect John K. Grosvenor, founder and principal in The Newport Collaborative, one of Rhode Island's most prolific contemporary firms.
- 19 NC House (ca 1965): A 1-story L-plan ranch house with poured-concrete foundation, asymmetrical façade with projecting wing at the northeast corner, off-center entrance, 1-over-1 and fixed-divided-light windows, 2-stall garage attached at the west end of the south elevation, cross-gable roof, and large chimney near the center of the ridgeline.
- 23 NC House (ca 1967, 2006-07): A 2-story, 3-bay-façade, center-entrance Neo-Colonial house with poured-concrete foundation, pedimented principal entrance, 8-over-8 windows, 2-stall garage to the south connected to the main block with a small 1-story ell, and chimney at the west end of the north elevation. The house was extensively remodeled in 2006-07.

HAMMERSMITH ROAD

- 5 Moorland Farm (ca 1920 et seq.): A rambling 2½-story stuccoed house with large main block to the north and service wings extending to the south, octagonal turreted stair tower on the east elevation near the intersection of main block and service wing, irregular fenestration, prominent chimney on west elevation, and high slate hip roof. Immediately to the northeast is a small, 2-stall garage. To the southwest is a 2-story, 3-stall, hip-roof garage and residence with concrete-block 1st story and shingled 2nd story. To the south is a 2-story, hip-roof shingled guest house with irregular fenestration. Vera Scott Cushman (1876-1946), who built this as an investment, was an heir to the Carson, Pirie & Scott department store in Chicago; active in social issues, especially the Young Women's Christian Association, she was married to James Steward Cushman, and they lived at Avalon (destroyed by fire) on Ocean Avenue.
- 15 NC Moorland Farm Condominiums (ca 1980-92): A group of 12 2- to 4-unit condominiums arranged in 3 curving rows along the crest of the hill west

of Hammersmith Road. Built of clapboard and shingled with complex hip and cross-gable roofs, they somewhat take their architectural cues from late 19th-century forms commonly found in Newport but here are recombined in thoroughly late 20th-century fashion. Not readily visible from Hammersmith Road, they form a prominent and visually disturbing backdrop to the golf course of the Newport Country Club, 264 Harrison Avenue (q.v.), especially from many locations along Harrison Avenue. (12 non-contributing buildings)

- 25 Berry Hill, the Glover-Howe House (1885-1934; McKim, Mead & White, architects; Frederick Law Olmsted, landscape architect; Samuel Parsons, Jr, Calvert Vaux, and Charles Sprague Sargent, landscape consultants): A 23½-acre parcel with house, outbuildings, gardens, internal system of paths and roads, and natural and cultivated landscapes, Berry Hill epitomizes the naturalistic development planned in the early 1880s for this central portion of the Ocean Drive neighborhood. The main house is typical of the firm's country houses of the late 1880s: a 2½-story rectangular-plan contained mass with random-course-ashlar foundation and walls, regularly punctuated by windows of varying size and configuration; an ell with semicircular-plan end extends from the main block's southeast corner, a 2nd-story porch is set within the mass of the building at the northwest corner, a broad terrace connects the projecting entrance porch on the north elevation with a wrap-around porch at the southwest corner, and a steep gable roof with steep-roof dormers and 3 tall, random-course ashlar chimneys with multiple chimney pots caps the building. The main house faces a large circular drive, reached by a circuitous main drive entered down the hill through a gate near the intersection of Hammersmith and Beacon Rock Roads. Outbuildings include a 3 cottages, 2 barns, and a greenhouse deep within the property as well as a stable and tool house adjacent to and visible from Hammersmith Road. Within the King-Glover-Bradley Subdivision of 1883, planned by Frederick Law Olmsted, Berry Hill occupies what were originally 5 lots and portions of 2 others. The Olmsted firm sited the main house and planned the roads that lead to it from the public rights of way. John Glover commissioned McKim, Mead & White to design that house and sold it almost immediately to New Yorkers Walter and Mary Ann Bruce Howe. The Howe family developed the property over the succeeding 50 years in consultation with the leading landscape architects and horticulturists of the day. The property remains largely intact and reflects 120 years of residential occupation. One of the largest individually held parcels within the district, this property's preservation, both of buildings and open space, is critical to maintaining the historic and visual integrity of the district, all the more so because of its adjacency to the LeRoy King

House, Indian Spring (see 26 Moorland Road). (9 contributing elements: 7 buildings, 1 structure, 1 site)

- 30 Arthur Curtiss James Barn and Stables (ca 1912; Allen & Collens [Boston], architects): Two 1½-story uncoursed ashlar buildings with slate roofs facing each other across a motor court. The northern building, more than 150 feet wide and 60 feet deep, is divided into 2 equal-size 4-bay, high-hip-roof, segmental-arch-dormer pavilions separated by a narrow low-gable-roof section with octagonal cupola on the ridgeline; the western pavilion has 4 equal-size segmental-arch vehicle openings on its façade and a prominent chimney on the ridgeline of its ell to the north, while the eastern has 4 round-arch windows and doors. The southern building is a much smaller (approximately 35 feet wide and 40 feet deep) T-plan 2-bay-façade building with deck-on-hip roof and segmental-arch dormers. The similarly styled gatehouse associated with this property is nearby at 125 Brenton Road (q.v.). (2 contributing buildings)
- 40 Arthur Curtiss James Gardens (1908 et seq.; Olmsted Brothers, landscape architects): A circular terraced depression approximately 50 yards in diameter and located almost 100 yards southeast of the James Barn and Stables (see above), this is a fragment of the estate's extensive gardens. Other extant portions are nearby at (60) and 74 Beacon Hill Road (q.v.).

HARBOR VIEW DRIVE

This area is a relatively recent subdivision of the 19th-century Isaac Hartshorn estate, which historically extended from the back lot lines on the west side of Roseneath Avenue to Columbus Avenue and north of Giles Court to Wellington Avenue.

- 1 NC House (ca 1984): A stuccoed 1½-story, 3-bay-façade, center-entrance, gambrel-roof house with poured-concrete foundation, banked casement windows, 1-story balustraded ells of equal size at each end of the main block, 2 symmetrically placed chimneys on the amply fenestrated west elevation, large round-top dormers above façade, and large, glazed octagonal plan cupola with ogival roof centered on the main block.
- 2 NC House (ca 1987): A stuccoed 2½-story, L-plan, flat- and gambrel-roof house dominated by a 3-story battered-wall octagonal plan domed tower at its west end; a service ell extends south from the main block to a 1½-story, 2-stall, end-gambrel-roof garage. The house has poured-concrete foundation, asymmetrically arranged large, grouped windows, balconies at the 2nd story and on the roof, and 3 chimneys, one in the tower, one in

the main block, and 1 in the ell. One of the most bizarre houses in Newport, this incorporates elements of the Shingle Style, Art Deco, and vernacular Cotwolds cottages into a highly indigestible architectural pastiche. Immediately adjacent to an area protected by historic-district zoning, this visually either impinges on or provides comic relief to the historic resources located there.

- 3 NC House (ca 1957): On a basement that emerges from the northward downhill slope of the hill, a 1-story brick-clad house with a shed-roof main block and an ell that extends to the west with main-story deck on the north and east elevations, asymmetrically placed windows, with large multiple ones on the north elevation, and a chimney near the building's center. A 2-stall, flat-roof, brick-clad garage stands southeast of the house.
- 5 House (ca 1880 et seq.): A 1½-story, jerkin-head-end-gable roof with porch set within the mass of the house on the east, north, and west sides, large asymmetrically placed windows, deck cut into the north slope of the roof, and 2-stall, 1½-story, jerkinhead-gable-roof garage to the northwest of the house and attached by a 1-story porch. The core of this house is a small cottage attendant to the main house, Halidon Hall, at 27 Harbor View Drive (q.v.); it achieved its current configuration with the addition to the west in the early 1990s.
- 22 NC House (ca 1978): A 2-story, splayed-V-plan, flat-roof house on a high poured-concrete basement, large asymmetrically placed windows on all elevations, 2nd-story decks on the north and west elevations, and 2-stall garage at the lower level of the northwest elevation.
- 27 Halidon Hall, the Isaac Hartshorn House (ca 1854; Alexander MacGregor (?)¹⁶, builder): A large and monumental stone L-plan, steeply pitched complex-hip-and-cross-gable-roof Gothic Revival house with extensive porches, glazed on the north and west and enclosed on the south; large wooden bay windows on the east elevation, hood moulds over the windows, large dormers above the 1st story and small dormers near the crest of the roof, 2 channeled chimneys near the main block's crest of the roof and 1 chimney in the service ell to the southwest of the main block, and balustraded L-plan deck atop the main block. Hartshorn (1804-1877) was a physician and surgeon who turned to rubber manufacturing in his mid-30s; no doubt the income he enjoyed as an "India Rubber Man" made

¹⁶ While no documentation exists to support this assertion, the quality of this construction relates it to other works by MacGregor, including Fort Adams (NHL); Perry Mill, 337 Thames Street (NR); Swanhurst, 441 Bellevue Avenue (NR); and Stoneleigh, 61 Narragansett Avenue (NR); none of MacGregor's known commissions, however, was, like this, in the Gothic Revival style.

possible the construction of this house. His wife, Eliza Gardiner (1832-1916), continued to live on this property for many years after her husband's death, in later years at Bluebird Cottage (see 145 Wellington Avenue), then part of this property.

HARRISON AVENUE

- 83-85 NC Freidheim Apartments (ca 1969): A 2-story, 5-bay-façade, center-entrance building with poured-concrete foundation, full-width and full-height front porch, and ample 1-story wings extending west from the southwest and northeast elevations. Set diagonally facing the intersection of Halidon and Harrison Avenues on the west side of their intersection, this building is a very pale imitation of George Washington's Mount Vernon, a building which inspired a number of wan epigones in the mid-20th century.
- 89 Lawnfield (ca 1860 et seq.): A large and rambling 2½- and 4-story house with a core dating at least to the mid-19th century. The core is a 2½-story, 5-bay-façade, center entrance building with stone foundation, 6-over-1 windows, bracketed eaves cornices, and one off-center chimney on the ridgeline. At the west end of the south elevation is a large addition, with a square-plan 4-story, 2-tier tower with round-arch windows, bracketed stringcourse between the 3rd and 4th stories, bracketed cornice, hip roof, and chimney above its west elevation. Across the front of the core is a full-width, 1-story bracketed porch that extends beyond the west elevation of the core to a 1-story flat-roof section to the east of the tower; a square-plan, high-hip-roof, paired-column-supported, high-hip-roof porte-cochère is attached to the porch opposite the principal entrance. The house is set side to Harrison Avenue, well back from the street on an ample, well-landscaped lawn with specimen trees and shrubs.
- 91 Lawnfield Barn, now House (ca 1880): A 1½-story, U-plan, cross-gable-roof building with stone foundation, vehicular entrance in the projecting southeast corner, 7 regularly spaced windows high on the south elevation's 1st story, and shed dormers on the west elevation.
- 90 NC William J. Underwood Elementary School (1961-62; McHenry & Armstrong, architects): A group of 4 vertical-board-sided, low-gable-roof buildings carefully sited to relate to one another on a 6½-acre parcel, this complex includes 3 staggered-cruciform-plan buildings and 1 F-plan building, all with alternating blind walls and window walls with large casement and fixed-pane windows as well as graduated raking eaves, deepest at the ridgeline.

- 94 House (ca 1910): A shingled 2-story house with stone foundation, irregular fenestration, 2-over-2 windows, and high hip roof with flat section above the northwest corner.
- 96 Pen Craig Cottage Barn, now House (ca 1905): A shingled 1½-story L-plan building with low foundation, irregular and variously configured fenestration, principal entrance below small braced hood on the west elevation, 1-stall garage in north elevation of ell at the south, and complex cross-jerkinhead-gable roof with small chimney at the crossing of the ridgelines.
- 100 Pen Craig Cottage (ca 1860): A large, 2½-story, cross-gable-roof house with uncoursed stone foundation, principal entrance with sidelights and transom light near the center of the north elevation at the east end of a porch that wraps around the 1st story's northwest corner, bay windows on the west elevation, 6-over-6 windows with bracketed projecting lintels, bracketed cornice, and 2 prominent brick chimneys on the ridgeline. A handsome picket fence lines the property along the street. Built on speculation by Edward King, who owned much of the land in this area, it was by 1870 owned by George F. Jones, father of Edith Wharton, and used as an ancillary building to Pen Craig (now demolished) across the street.
- 106NCHouse (ca 1967): A brick-clad, 1½-story, 5-bay-façade, center-entrance Neo-Georgian house with poured-concrete foundation, 9-over-9 windows on the façade and 2-over-2 windows elsewhere, chimney on west elevation, small ell set back from the façade's wall plane on the west elevation, and attached 2-stall garage perpendicular to the west ell at its southern end.
- 108NCApartment (mid-18th century, ca 1861, ca 1980): A large, shingled, 2½-story Pseudo-Stick-style apartment building with poured-concrete foundation, symmetrical façade, 1-over-1 and casement windows, and cross-gable roof with asymmetrically placed chimneys on the ridgeline. This may somewhere inside incorporate the 18th-century house of Peter Harrison, one of the district's first summer residents after the original settlement by the Brentons in the 17th century. That house was moved to this location by Edward King in the mid-19th century and was used as a summer residence by Bret Harte and Jerome Bonaparte, Baltimore resident and nephew of the French emperor. It had already been divided into multiple apartments before its unfortunate remodeling in the late 20th century.

- 112NCHouse (ca 1989): A symmetrical 1½-story shingled double house with poured-concrete foundation, casement windows, chimneys toward each end of the north elevation, and prominent gable-on-hip roof with large hip-roof dormers.
- 116 Barn, now House (ca 1910): A deep- narrow, stuccoed 1½-story building with irregular fenestration, 6-over-6 windows, and cross-gable roof with hip- and shed-roof dormers and chimney on the north slope of the west cross gable.
- 118 House (ca 1905): A 2½-story, 2-bay-façade, end-gable-roof stucco house with parged foundation, original square-window-and-horizontal-panel-door principal entrance, full-width 1-story front porch, 1-over-1 windows, and 1-story addition at north end of west elevation.
- 124NCHouse (ca 1967): A 1-story, U-plan ranch house with poured-concrete foundation, modest principal entrance in the interior of the base of the U, regularly spaced 6-over-6 windows, large chimney centered above principal entrance below the ridgeline, 2-stall garage at the north end of the longer, east arm of the U, and cross-gable-on-hip roof. This was built on the parterre garden for Bonniecrest, across the street 111 Harrison Avenue (and not included in this nomination¹⁷).
- 132-34 NC House (ca 1976): A 1½-story poured-concrete-foundation Cape Cod house with 1½-story 2-stall garage connected to the main block by a 1-story hyphen with principal entrance in the hyphen, asymmetrically arranged banks of casement windows, large off-center shed dormer above the main block's west elevation, and large shed dormers on north and south slopes of the garage.
- 147 Beacon Rock, the Edwin Dennison Morgan III House (1888-91; McKim, Mead & White, architects; Frederick Law Olmsted, landscape architect): A multiple-split-level, brick-and-stone U-plan composite-classical house with Ionic-colonnaded southern section that includes both arms and the inner base of the U, regularly placed fenestration, and pantile low-cross-gable roof and low, severe chimneys. The formal, symmetrical southern facade is a strong contrast with the highly picturesque and asymmetrical northern elevation overlooking the water. Its design draws on both Greek and Roman sources, specifically the Stoa of Attalos and the adjoining Agora on the Acropolis in Athens for the house, while the structure for the entrance drive more generally recalls Roman aqueducts. Adjacent to Harrison Avenue, at the property's southern border, is a brick carriage house.

¹⁷ Bonniecrest was included in the original Ocean Drive National Historic Landmark nomination but removed in 1982 because of extensive condominium development on its grounds.

Morgan, (1854-1933) a New Yorker and 3rd-generation summer resident, commissioned this house shortly after his marriage. For many years, the carriage house was the studio of Felix deWeldon, sculptor of the Iwo Jima Monument in Washington, D.C. Dramatically sited atop a rock outcropping, flattened for its construction, on a prominent spit of land that projects into the south shore of Newport's inner harbor, Beacon Rock is one of the most imaginative and ambitious of the first-generation of elaborate Beaux-Arts houses. (3 contributing elements: 2 buildings, 1 site)

- 152 Surprise Valley Farm, Swiss Village (ca 1916 et seq, 2001-03; Grosvenor Atterbury and Stowe Phelps [New York], architects; Olmsted Brothers, landscape architects): An exceptionally picturesque farming complex of fourteen buildings clustered near the center of a rugged 35-acre parcel bounded by Harrison, Hammersmith, and Beacon Rock Roads, Swiss Village Farm includes buildings used originally as barns for cows, bulls, calving, and horses; carpenter's shop; dairy; two hen houses; slaughter and smoke house; piggery; service buildings for coal and ice; and two workers' cottages. Most of the buildings in the complex are nestled around a circular drive that surrounds a hollow about a quarter of a mile south of the main entrance. Built of uncoursed rock, much of it harvested from the property as the land was reconfigured before the construction of this complex, the buildings present a highly organic response to the undulating topography, a relationship reinforced by walls, both freestanding and retaining, that extend from the buildings into the landscape. The 1- and 2-story buildings are asymmetrically massed under low-slung pantile roofs and picturesquely detailed with multiple-pane sash and casement windows of varying configurations, round-arch pedestrian and vehicular entrances as well as loggias. Commodore Arthur Curtiss James (1867-1941, see 60 and 66 Beacon Hill, 125 Brenton, and 30 Hammersmith Roads), heir to the Phelps, Dodge mining-and-railroad fortune, built this complex modeled after exemplars he and his wife had seen in the Italian region of Switzerland. In its heyday, between World War I and the deaths of James and his wife in 1940, more than 100 employees staffed the farm, which supplied meat and produce for the James households here and in New York as well as their yacht. During those years, the farm's roadway between Harrison and Beacon Rock Roads remained open, and the farm was a popular sightseeing spot. The professional press also highly acclaimed it critically during its early years in articles in *Architectural Forum* (1921), *Architect* (1928), and *Arts and Decoration* (1929). This property fits comfortably in Atterbury's oeuvre: he had provided similarly picturesque farm buildings in Southampton earlier in the century and in the early 1930s would design a stone barn complex for the Rockefellers at Kykuit in Pocantico Hills, NY. The property

deteriorated following the James deaths, and in the late 1990s was planned for intense development with condominiums (c.f. 15 Hammersmith Road). In 1998, Dorrance Hill Hamilton (see 301 Ocean Roads), heir to the Campbell's Soup fortune, purchased the property and funded its extensive, painstaking restoration to transform it into a historic-livestock preservation facility: not only home to many rare breeds of horses, cows, goats, sheep, and poultry, but also a center for genetic material collected, frozen, and stored for the future. As such, it represents state-of-the-art preservation of species, landscape, and architecture. (10 contributing elements: 9 buildings, 1 site)

- 203 Brenton Farm (ca 1720): A shingled 1½-story, U-plan, gambrel-roof house with stone foundation, wide 7-bay-façade main block, large chimneys at each end of the main block and in each of the wings, 6-over-6 windows, and shed-roof dormers in the attic story. A 1½-story, gambrel-roof garage is north of the east wing. Jahleel Brenton (1691-1767) built this as the successor to the house his grandfather William Brenton had constructed on the farm in 1641. This became the summer residence of Hugh D. and Janet Lee Auchincloss in the mid-1970s, when they moved here from Hammersmith Farm, next door at 225 Harrison Avenue (q.v.). In 2005, it was acquired by SVF Foundation as an adjunct to the Swiss Village Farm nearby at 152 Harrison Avenue (q.v.).
- 225 Hammersmith Farm, the Auchincloss House (1887-89 et seq.; Robert H. Robertson [New York], architect; Olmsted Brothers [1897-1946] and Boris V. Timchenko [Washington, D.C., 1959], landscape architects): An ample almost-40-acre country house and farm with 3 houses, 3 barns, 2 sheds, greenhouse and pumphouse near the main entrance. The principal entrance is through brick-pier wrought-iron gates on Harrison Avenue, and to the northeast of this entrance is a low brick pump house, partially below ground, with gable roof supported on large wood brackets and brick corbels at the gable end and a large chimney at the ridgeline's east end. The prominently sited 2½-story main house with a large main block to the west, 1-story conservatory at the northwest corner, and a lower 2½-story service wing to the east is a large but emphatically horizontal building atop a stone platform with brick 1st story and shingled 2nd story and attic, principal entrance near the south end of the east elevation within and ample pedimented porte-cochère, single and grouped double-hung sash arranged asymmetrically around the building, polygonal-plan turreted pavilion at the southeast corner of the main block, wide-eave low hip roof with low-hip-roof dormers emerging above all four elevations, 5 prominent brick chimneys on the main block and 1 small chimney on the service wing; large terraces extend at grade to the north and step downhill to the south and west toward a formal garden with pergola.

Northeast of the main house are a 2½-story shingled Foursquare house with prominent chimney and 1-story addition on the northeast side, a low 1-story brick-and-glass greenhouse, and a shingled 1½-story cross-gambrel-roof house with large center chimney and 2-stall garage to its north connected to the house by a breezeway. West of this group of buildings are 3 wide, shallow, 1-story barn-garage structures with cupolas atop their hip roofs. Stone walls traverse the property. New York businessman John Winthrop Auchincloss (1853-1938) purchased the 97-acre Brenton Farm, which then included the farmhouse next door at number 203 (q.v.) in 1887 and engaged Robertson, who designed both city and country houses for many prominent New Yorkers, to design this house. Auchincloss sold the property to his brother Hugh D. Auchincloss (1855-1913), whose wife first engaged the Olmsteds to landscape the property beginning in the late 1890s, a role the firm continued to play into the 1940s. The property devolved to his son Hugh D. Auchincloss, Jr. (1897-1976), whose 3rd wife was Janet Lee, ex-wife of Jack Bouvier. The Auchinclosses engaged Timchenko to design the terrace garden immediately adjacent to the house. Mrs Auchincloss's daughter Jacqueline Lee Bouvier (1929-1995) married Senator John F. Kennedy (1917-1963) in September 1953, and their wedding reception was held in both house and gardens. During the early 1960s, this served as an informal "Summer White House" for President Kennedy and his family—ironically literally a stone's throw away from adjacent Fort Adams (NHL), where the Commandant's House enjoyed similar use by President and Mrs Eisenhower, Kennedy's immediate predecessor. The State of Rhode Island acquired the property in the mid-1970s, and it saw use as a museum and event venue for 20 years before returning to private ownership. (14 contributing elements: 10 buildings, 2 structures, 2 sites.)

251NCHouse (ca 1982): A 2-story, flat-roof, stucco Neo-Formalist house with poured-concrete foundation, symmetrical 5-bay façade with center entrance reached across a balustrade-edged terrace, and tall, narrow casement windows with transom lights. The house is set in a well landscaped setting with strategically placed sculpture, specimen plant material, and a large naturalistic pond. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (1 non-contributing building, 1 non-contributing site)

264 Newport Country Club (1894-95 et seq.; Whitney Warren [New York], architect; William F. Davis, original landscape architect; course remodelings by A.W. Tillinghast, Donald Ross [1915], and Orrin Smith

[1939]): An elaborate, symmetrical splayed-V-plan (originally Y-plan) building with a prominent 3-bay high-hip-roof central entrance pavilion framed by colossal Corinthian columns and fronting a low-balustrade terrace, 5-bay 1½-story jerkinhead-gable-roof wings with pedimented dormers and semi-circular-plan porches at each end to the north and south of the entrance pavilion, and a 2½-story hexagonal-plan main block with high hip roof and prominent chimneys east of the entrance pavilion. To the north of the clubhouse, and screened from its immediate view by a large bank of trees are three barns and a shingled 1½-story Foursquare house with flared hip roof and flared-hip-roof dormers. The clubhouse, its design the product of a competition of more than 40 nationally-known architects whose entries were displayed at the Casino on Bellevue Avenue in the summer of 1894, is one of the earliest purpose-built country-clubhouses in the country, following that designed by McKim, Mead & White for Shinnecock Hills Golf Club (1892) in Southampton, NY. Warren was recently returned from studies at the École des Beaux-Arts when he produced this career-jump-starting design, an appropriate combination of French hauteur in its form and detail and seaside New England informality in its use of shingle and wood. A loggia to the east of the main block, equal in size and massing to the north and south wings, was destroyed in the 1938 hurricane. The Newport Country Club employed Davis (1863-1902), the first British professional golfer to come to this country, as the staff professional and course designer. This was the site of the first U.S. Open, in 1895, the year of completion of both building and course. The golf course here has been expanded and remodeled by some of the country's most important designers. (6 contributing elements: 5 buildings, 1 site).

267 Windswept (ca 1860 et seq.): An 8-acre parcel with main house, large garage, pool and poolhouse, and tennis court. The main house, set well back from the road at the end of a slightly curving drive, is a 2½-story, 3-bay-façade, center-entrance house with low foundation, late 20th-century pedimented principal entrance set in a narrow and slightly projecting end-gambrel-roof pavilion, 6-over-6 windows, and large, 2½-story sunroom wing on the south side.

275 Ker Arvor, the Col Snowden A. Fahnestock House (1931-33; architect unknown¹⁸): A large stuccoed, U-plan, vernacular Louis XV Revival house with a 2½-story, 7-bay-façade high-hip-roof main block, articulated identically on both north and south elevations, flanked by low 1½-story mansard-roof hyphens to the east and west that connect to large 1½-story, 7-bay-deep, mansard-roof wings that extend south from each of the

¹⁸ The New York firm Clinton & Russell has been suggested as the architect for this house, but the firm's principals died in 1910 and 1907 respectively.

hyphens; the severe detail is limited to quoins framing the projecting central pavilions and the corners of the main block, wrought-iron balconies on the main block's 2nd-story windows, console-framed dormers, and prominent chimneys on the ridgelines of the main block and the west wing. The house is comfortably sited in a handsome landscape, published in *Country Life* in 1935, with an entrance drive that extends west from Harrison Avenue along the property's northern edge to a right-angle turn south on axis with the principal entrance and then east across the façade to a motor court east of the east wing; a formal, axial garden extends south through and beyond the court defined by the flanking wings across a cusp-corner terrace and pool to a boxwood lined formal parterre. Fahnestock (1886-1953) was a financier, first in New York and later in Washington, D.C., who served with distinction in World War I, earning the Croix de Guerre. His family began summering in Newport in 1900 (see 35 Chastellux Avenue); he married Newport resident Helen Morgan Horan in 1920, and his immediate family rented seasonally in Newport, beginning in 1926, before building this house. The house was named for the French village where Fahnestock's regiment was quartered during the war. (2 contributing elements: 1 building, 1 site)

295NCHouse (ca 1996): A shingled 1½-story, 5-bay-façade, recessed-center-entrance house with stone-clad foundation, 9-over-9 windows, partial-width porch set within the mass of the house at the southeast corner, large balcony on the southern slope of the roof, and 1½-story ell extending south from the southwest corner. A 1½-story, 2-stall garage stands west of the house.

303NCHouse (ca 199x): A 2½-story, U-plan Neo-Colonial house with a 5-bay-façade, recessed-center-entrance gambrel-roof main block with poured-concrete foundation, shingled façade, brick east-end wall, segmental-arch pediment over principal entrance, 6-over-6 windows, and 2 chimneys, 1 toward the east end just south of the ridgeline and 1 centered on the west elevation; a small 1½-story ell extends west from the main block, and two gambrel roof ells, the eastern one higher than that on the west, extend south from the southeast and southwest corners.

320NCHouse (ca2003-05; Ronald F. DiMauro, architect): A large asymmetrical-H-plan house with guest house and large garage on an almost 15-acre parcel of land between the Newport Country Club and Ocean Avenue. The south-facing main house is a rambling, asymmetrical, 2½-story Neo-Queen Anne house with inset porch on the 1st story of the main block's south elevation, variously configured windows, two large chimneys on the west elevations of both east and west wings, and a large deck centered on the ridgeline of the main block. The guest house, to the northeast of

the main house, is a shingled asymmetrically massed cruciform-plan, 1½-story, cross-gable-roof building with asymmetrical fenestration. The garage, northwest of the house, is a shingled H-plan, cross-gable-roof building with 3 vehicle stalls entered from the west elevation. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

HAZARD AVENUE

Hazard Avenue begins and ends with first-class examples of late 1920s European vernacular revivalism, French at the north end, English at the south. Most of land on the west side of the road is public open space and park land, Ballard Park at the north end and salt marshes at the south. Natural forces have re-staked their claim over human improvements at the south end, making the road no longer passable to vehicular traffic.

- 10 The Mount, Idle Hour, Swan's Way, the Frederick H. Allen House (ca 1929; Frederic Rhinelander King [New York], architect): Beautifully sited at the end of a curving drive at the crest of a hill overlooking Lily Pond this is an ample L-plan uncoursed-stone, French Farmhouse Revival dwelling with an asymmetrical façade, multiple-pane casement windows, complex high-hip roof with intersecting sections, and prominent chimneys on the north slope of the main block and on the ridgelines of subsidiary blocks; the south elevation of the main block is lined with French doors that overlook a terraced garden partially enclosed by wings projecting south from the east and west of the main block. A handsome iron-and-glass greenhouse stands on a separate lot to the northwest of the main house. To the north of the greenhouse is a y-plan 1-story, cross-gable-roof garage and shed complex with 4 vehicular stalls. Allen (1858-1937) was a New York lawyer and economist active in Democratic politics and a founder of the Lafayette Escadrille during World War I. King (1887-1972), a grandson of 19th-century Newport developer Edward King (1815-1875), was a suave interpreter of a variety of revival styles executed in both urban and rural settings, here he provided his client with a superb design, highly evocative of vernacular French country exemplars. (4 contributing elements: 3 buildings, 1 site)
- 17 Ballard Park (1990 et seq): a largely natural 13-acre park with pathways through dells and over steep hills with a diverse variety of native and imported plant material, Ballard Park includes ponds and marshes in its lower-lying areas as well as the remnants of two 19th-century quarries.

Its unspoiled nature is further enhanced by its adjacency to the 54-acre wildlife sanctuary that lies to its south. The park was the gift to the City of Newport from Carol C. Ballard, who, fearing development would occur here, acquired all 67 acres in 1981 and gave both park and wildlife refuge to the city in 1990. The park provides passive recreation of the kind that has long attracted people to the Ocean Drive area, and the refuge is itself closed to the public but visible from the park.

- 26 NC House (ca 1976): Built on the descending slope of the steep hill that rises east of Hazard Road, This house has a 3-story central block flanked on the east by a 1-story shed-roof section and on the west by a 2-story shed-roof section; the east-facing façade has a recessed center entrance and small porch within the mass of the house at the northeast corner, casement and banked hopper windows are asymmetrically arranged, and a 2-stall garage is within the north end's of central section
- 30 NC House (ca 1900, 1974-76): An old barn converted to residential use: the old core is the 2-story central section with center entrance surrounded by a shed-roof 2-stall garage extending from the core's northeast corner, a 3-story "silo" attached to its west end, and a large wooden deck extending around the east and south elevations; casement windows are asymmetrically arranged and more plentiful on the south elevation, and a stone chimney straddles the ridgeline toward its west end. A 1½-story, 1-stall garage stands opposite the façade, and a small garden house with attached greenhouse is west of the garage. Landscape features include an extensive vegetable garden and a stone-lined pond to the south of the entrance drive. (4 non-contributing elements: 3 buildings, 1 site.)
- 75 Salt Marsh, the Irving Tomlinson House (1929-30; Derby, Barnes & Champney [Boston], architects): An animated and picturesque 1½- and 2½-story, staggered-cruciform-plan, cross-gable-roof Cotswold Cottage Revival house with principal entrance within a small end-gable vestibule that projects from the south elevation close by a massive stepped chimney at the re-entrant angle of the main block and the south wing, casement windows, amply grouped French doors on the north and west elevations to exploit fine views of the property's eponymous setting, and intersecting roofs of varying heights and pitches. Very much in the English tradition of Voysey and Baillie-Scott, this house is remarkable both for its exquisite siting and for its restrained elegance. Tomlinson was an officer of the Christian Science Church, headquartered in Boston, so his choice of architect is not surprising.

Highland Place is the northern portion of the Ocean Heights Plat (q.v.), subdivided from the extensive property associated with The Mount, the Frederick H. Allen House at 10 Hazard Avenue (q.v.) in 1968 by The Mount Corporation.

- 1 NC Fantasy Rock, (ca 1979): An asymmetrically massed 2-story Neo-shingle Style house with poured-concrete foundation, principal entrance set within the mass of the building at its southwest corner, casement windows randomly both sized and arranged, off-center chimney on the east slope of the roof, and large deck extending east from the house and terrace with pool extending west.
- 3 NC House (ca 1982): A house, studio, and garden complex both perched atop and spilling into a steep hillside site. The cubical, 2-story, hip-roof main house is set within and emerges from a diamond-plan wood-frame deck structure that rises from the steep eastern slope of the hill; entered at grade from the west, the building is more than 1 story above grade on the east. To its north is a small, 1-story, high-hip-roof square-plan studio, sited within an Oriental-inspired landscaped garden. (3 non contributing elements: 2 buildings, 1 site)
- 4 NC House (ca 1970): A 3-level, staggered-cruciform-plan, vertical-board-sided, hip-roof house with lower story at grade on the southwest and northwest elevations, principal story at grade on the northeast elevation, and upper story at the southern corner; principal entrance is recessed at the north re-entrant angle of the L, casement windows are asymmetrically arranged, and large windows and terrace dominate the southeast elevation with views to Lily Pond.

JANET TERRACE

- 2 NC House (ca 1968): A shingled 1½-story, T-plan, cross-gable-roof Ranch house with poured-concrete foundation, off-center principal entrance flanked on the north by five-part-casement bow window, 2-stall garage at the north end of the elevation, cross-gable 2nd-story extending above roofline near south end of the house, and chimney below the crest of the roof's south slope.
- 3 NC House (ca 2005): A shingled 1½-story, asymmetrical-cruciform-plan, steep-cross-gable-roof Neo-Traditional house with poured concrete foundation, off-center principal entrance, regularly spaced 6-over-6 and 8-over-8 windows, porch within the mass of the house at the southwest

corner, terrace extending southwest from porch, large brick center chimney, and 2-stall garage in north elevation of rear ell. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

JEFFREY ROAD

- 1 NC House (ca 1965): Sited atop a rock outcropping that rises steeply on the street's west side, this stretched 1½-story shingled Cape Code house has a poured-concrete foundation, center entrance flanked immediately to its south by a cross-gable-roof semi-octagonal bay window, irregularly spaced 8-over-8 windows, a prominent deck extending from the north elevation, and 2 prominent dormers centered on the roof's east slope.
- 6 NC "South Wind," (ca 1983): A stuccoed pseudo-mansard-roof 2-building complex on a large lot that extends through the block to Alpond Drive to the east. Near the street is a small 1½-story cottage with barrel-vault dormers and a 2-stall carport on its south side; it communicates with the main house to the east through a formal walled courtyard. The main block has a south-facing 7-bay entrance elevation with large casement windows and central projecting pedimented entrance pavilion with remarkably large fanlight over the principal entrance. The private west elevation has a prominent projecting 3-bay central pavilion flanked on each side by 2-bay pavilions, all with French doors. On the east elevation, a terrace, reached by 3 large round-arch glazed French doors, is flanked by projecting pavilions to its north and south. This small-scale house, somewhat historicizing in its eclectic quotation of diverse French sources, snuggles amiably into the landscape in the tradition of small-scale retreats found historically in the district. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing buildings, 1 non-contributing site)
- 10 NC Ashley G. Jacobs House (2005-07): A stretched, asymmetrically massed, center-entrance, shingled Neo-Queen Anne house with poured-concrete foundation, individual and grouped 6-over-1 windows with deep architraves, stringcourse between 1st and 2nd story, and steep multiple-cross-gable roof. While this house does not contribute to the significance of the district because it falls outside the period of significance, it

nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

MARY JANE LANE

- 2 NC House (ca 1968): A concrete-slab-foundation, shingled, cross-gable-roof 2-story Raised-Ranch house with vertical-board-sided 1st-story façade, off-center principal entrance in projecting end-gable pavilion with oculus window above between stories, 2-stall garage at east end of 1st story, shallow tripartite picture windows at west end of 1st story, large bow window at east end of 2nd story, deck at 2nd-story level wrapping around southeast corner, and off-center chimney south of the ridgeline.
- 3 NC House (ca 1967): A concrete-slab-foundation, shingled, cross-gable-roof 2-story Raised-Ranch house with clapboarded 1st-story façade, recessed off-center principal entrance between stories, 2-stall garage at east end of 1st story, shallow tripartite picture windows at west end of 1st and 2nd stories, deck at 2nd-story level at west end of north elevation, and off-center chimney north of the ridgeline.
- 4 NC House (ca 1967): A concrete-slab-foundation, shingled, cross-gable-roof 2-story Raised-Ranch house with brick-veneer 1st-story façade, recessed off-center principal entrance within colossal end-gable roof porch between stories, 2-stall garage at east end of 1st story, shallow tripartite picture windows at west end of 1st story, large bow window at west end of 2nd story, deck at 2nd-story level at west end of south elevation, and off-center chimney south of the ridgeline.
- 6 NC House (ca 1976): A poured-concrete-foundation, shingled 1½-story, 5-bay-façade, center-entrance Cape Cod house with semi-octagonal bay windows centered on west elevation, 3 gable-end dormers above the façade, 2-stall garage ell set back from the façade and extending south from the east elevation, chimney at the intersection of the main block and ell, and deck at the east end of the main block's south elevation.

MOORLAND ROAD

- 2 Casa del Sol, Wildmoor, Villa du Soleil, the Charles L. Baker House (ca 1901; Shepley, Rutan & Coolidge [Boston], architects): A southeast-facing stuccoed 2½-story, T-plan hip-roof house with stone foundation, wide 3-bay façade, Composite-pier-framed segmental-arch-pediment center principal entrance with griffons above the cornice and flanking the pediment, full-height blind-oculus-capped windows flanking the entrance

porch, garland-framed windows, large transom-light-capped casement windows, full-width colossal Tuscan pier-and-column porches at each end of the main block, French doors on the southwest elevation of the ell, 2nd-story arcaded loggias on the southwest and northeast elevations of the rear ell, and a terrace with pool that extends southwest from the rear ell. A serpentine driveway leads to the principal elevation from the entrance gates southeast of the house, and an axial garden extends from the principal entrance southeast through a circular parterre to a pergola near the property's edge. With its Della Robbia-like detailing, this is one of Newport's frillier confections. Baker (died 1928), a permanent resident of Fall River, Massachusetts, was a partner in the law firm Baker & Thurston. In 1929, Dr and Mrs William Maloney purchased the property and re-named it Wildmoor; Mrs Maloney was a daughter of architect Charles F. McKim, whose firm did extensive work in Newport.

- 26 Indian Spring, the LeRoy King House (ca 1929; Frederick Rhineland King [New York], architect¹⁹): A whitewashed brick, asymmetrical-H-plan, cross-gable-roof house with the main block as the crossbar; the 3-bay side-hall-entrance façade of the main block has a pedimented principal entrance and large oculus windows at the attic level. Metal casement windows are regularly spaced on the 2ndary elevations, and the south elevation of the main block has French doors that overlook a terrace partially enclosed by wings projecting south from the east and west of the main block. A pair of chimneys rise from each end of the main-block roof's south slope. The west wall of the west section extends beyond the mass of the house to enclose a garden, which terminates in a small partially enclosed pavilion. To the east of the house are 2 end-gable-roof, 2-stall garages at right angles to each other. This house was built at the eastern end of a parcel comprising five lots of the King-Glover-Bradley Plat on land formerly owned by King's grandparents Edward (1815-1875) and Mary Augusta Leroy King (1829-1905), who owned much of the acreage in this area for most of the 19th and well into the 20th century. Mrs King and her son George Gordon King were the primary forces behind the development of that plat. King (1884-1962) was a New York lawyer; the architect was his brother. The property still comprises about 34 acres, one of the largest individually held parcels within the district; preservation of both the buildings and the open space is critical to maintaining the historic and visual integrity of the district, all the more so because of its adjacency to Berry Hill (see 25 Hammersmith Road). (4 contributing elements: 3 buildings, 1 site)

¹⁹ The attribution to King is based on stylistic similarities with his documented contemporary work and his fraternal relationship with the client: Leroy King was the architect's older brother.

- 30 House (ca 1940 et seq.): A 1½-story, asymmetrical 4-bay-façade, off-center entrance house with poured-concrete foundation, small 1-story principal entrance porch, large shed dormer on west slope of roof, large end-gable dormer on east slope of roof, 1-story ell that extends east from the north end of the east elevation, and attached 1-stall garage to the north of the main block.

OCEAN AVENUE

- (50) Spouting Rock Beach Association, commonly known as Bailey's Beach (1852, 1897, 1938-39; Augustus Noel, architect): The centerpiece of this 5½-acre beachfront property is the stuccoed clubhouse, a 5-part, shallow-H-plan composition with 2-story, 3-bay-façade, center-entrance, hip-roof central section with concave-hip-roof Regency Revival entrance porch and large chimneys centered on the east and west elevations; 1-story wings with parapet-lined flat roofs extend to the east and west of the 2-story section. Toward the waterfront just beyond the clubhouse are extensive cabanas to the east and west, arranged in tightly serried rows internally and culminating at beachside in a double-elliptical plan: a deeper, narrower interior ellipse extending north and south from the clubhouse itself and a broader, shallower exterior ellipse extending north and south respectively from each end of the inner ellipse. An exclusive venue for seaside recreation from the time that Alfred Smith developed the southern end of Bellevue Avenue in the mid-19th century, the Association was incorporated at the end of the 19th century; soon after a bathing pavilion was in place at its east end. The previous pavilion and cabanas were destroyed by the 1938 Hurricane and replaced with the present complex, expanded several times since its completion. (3 contributing elements: 2 buildings, 1 site)
- 66 The Ledges, the Robert M. Cushing House (1867 et seq.; John Hubbard Sturgis [Boston], architect): A 2½-story, cruciform-plan, complex-cross-gable-roof Modern Gothic house with stone foundation; wraparound strutwork porch on the east, south, and west elevations, with semi-octagonal-plan bay centered on its south elevation; paired 2-over-2 windows; board-and-batten walls on gable ends; tie-beam/king post/strut detailing at roof's edge on gable ends, and three prominent brick chimneys. A large modern 2-story, L-plan, hip-roof addition extends north from the west end of the north elevation. A 2-stall, end-gable roof is north of the main house. Also on the property is a 1½-story, staggered-cruciform-plan, mansard-roof cottage to the northeast of the main house; a 2-level banked barn set into the side of the hill northwest of the cottage; a greenhouse and attached shed to the southeast of the cottage.

Cushing (ca 1840-1907), a member of the prominent Boston family made rich in the China Trade in the early 19th century, was an incorporator of the Casino, Newport Country Club, and adjacent Bailey's Beach (q.v.) Following his death in London, this became the home of his son Howard Gardiner Cushing (1869-1916), a prominent local painter who specialized in portraiture and landscapes; the Cushing Memorial Gallery at Newport Art Museum (NR) was built in his memory. Still owned by family members, this house was featured in at least two films, the 1995 television mini-series "The Buccaneer" and the 2007 motion picture "Evening." (5 contributing buildings)

66A The Ledges Gatehouse (ca 1870): A stuccoed, 1½-story, L-plan, cross-gable-roof house with parged foundation, principal entrance within a 1-story wood-frame porch on the east elevation, 2nd-story strutwork-supported balcony in the gable end on the south elevation, full-width screened wood-frame porch on the west elevation, and 2 chimneys on the east-west ridgeline. The property also includes a large, 2-level, broad-gambrel-roof barn south of the gatehouse, an end-gable-roof corncrib northwest of the barn, and a large 3-stall garage immediately north of the corncrib. (4 contributing buildings)

66BNC Garage/House (ca 1967): A stuccoed, 1½-story, U-plan, mansard-roof building with wide vehicular entrances on the south elevations of both the main block and the projecting wings, tripartite-window dormers centered above the vehicular openings, and prominent chimneys symmetrically located on the west wall of the east projecting wing and the east wall of the west projecting wing.

80 NC Birger Wernerfelt and Cynthia Montgomery House (2001; Robert A.M. Stern and The Newport Collaborative, architects): The centerpiece of this 12½-acre oceanfront parcel is an exceptionally large and large-scale 1½-story, U-plan Neo-Shingle Style house with double-slope-hip-roof main block flanked on the south by a flared-gambrel-roof service wing and on the north by a stretched-octagonal-plan pavilion with central cupola, fully exposed basement story on the main block's west elevation, asymmetrical massing and fenestration, end-gambrel-roof entrance pavilion with large off-center end-gambrel-roof entrance porch, full-width porches with turreted pavilions at north and south ends on the west elevation of the main block, large off-center brick chimney on the main block, and large off-center octagonal cupola with long, narrow balustraded deck on the ridgeline of the main block. The design of this house was adapted from a Stern house on the Maine Coast for construction on this site; topographical differences between the two sites necessitated changes in elevations, especially the building's interaction with the site. To the

northeast of the house is a single tennis court. This was built for two business-school professors, Wernerfelt at MIT's Sloan School of Management and Montgomery at Harvard Business School. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (1 non-contributing building; 1 non-contributing structure)

- 81 High Tide, the William Starr Miller House (1900; Warren & Wetmore [New York], architects; Odgen Codman, Jr [Boston and New York], architect for interiors): Built at the edge of a hillcrest above Almy Pond, the centerpiece of this 7½-acre estate is a stone-foundation, stuccoed, U-plan, high-hip-roof house in the Norman mode with a 2½-story main block to the south, a 1½-story wing perpendicular to the main block, and a 1-story wing perpendicular to the wing and parallel to the main block; because of the change in grade, the basement story is fully exposed on the east and north elevations. The main block, with semi-octagonal-plan east and west elevations and a semicircular-plan bay extending south from the center of the south elevation, has round-arch French doors on the south and west elevations and casement windows on the remaining elevations as well as the upper story, and a balustraded balcony encircles the second story of the south bay; the principal entrance is within a semi-octagonal-plan pavilion in the courtyard at the reentrant angle between the main block and the perpendicular wing. Six tall parged chimneys extend from the roof of the main block, and there are 2 chimneys on the north wing and 1 chimney on the east wing. The 1-story north wing has hip-roof dormers, a square-plan cupola at the west end of the ridge line, and vehicular entrances on the north elevation at the basement level. A small, L-plan, hip-roof service building is located northeast of the main house. The property is simply yet picturesquely landscaped, and a swimming pool is located to the northeast of the house. Industrialist Miller (1857-1935, Harvard, 1878, Columbia LL.B., 1880) was a brother-in-law of architect Whitney Warren. This is the only house by this firm in Newport, and their only other built commission is the Newport Country Club at 264 Harrison Avenue (q.v.) (2 contributing buildings, 1 contributing site; 1 non-contributing structure)
- 95 Crossways, the Stuyvesant and Marion Graves Anthon Fish House (1896-98; Dudley Newton, architect): A large and prominently sited 2½-story, 9-bay-façade, center-entrance, hip-roof stuccoed house with parged foundation, central 5-bay projecting pavilion on the façade with colossal tetrastyle Corinthian pedimented portico (its tympanum largely glazed as a picture window) across its central 3 bays, dentil-and-modillion cornice, pedimented dormers, 5 tall brick chimneys on the main block, 2

symmetrically placed at the intersection of the façade pediment and main block, and a large 2-story, rectangular-plan ell at rear. At the time of its completion, the house was extensively described in the *New York Times*.²⁰ Fish (1851-1923) was a director of the Illinois Central Railroad and served as its president from 1887 to 1907. Mrs Fish (1855-1916), known as Mamie, a leader, albeit slightly eccentric, in New York and Newport society, ended the Newport summer season each August with her Harvest Festival Ball, held in this house, as was her memorable Mother Goose Ball (at which she eponymously presided) in 1913; she also concocted more unusual entertainments, including a dinner for dogs and a ball at which the guest of honor was a monkey. In the second quarter of the 20th century, this was the summer house of Ella Morris de Peyster (1881-1957), a collector of 18th-century French decorative arts, many pieces of which were bequested to the Metropolitan Museum of Art.

- 111NCHouse (ca 1978): A stuccoed 1- and 2-story staggered-T-plan flat-roof house with poured-concrete foundation and composed of interlocking cubes of heights varying from low on the south, higher on the northeast, and highest on the northwest; windows are narrow casements at the corners of the building on its west elevation, whose walls are largely blind and unarticulated.
- 121 Rocky Farm House, the Jahleel Brenton II House (ca 1695 et seq.): Sited back from the road and surrounded by woods, this 3½-acre parcel's centerpiece is a shingled, 2½-story, 6-bay-façade, off-center-entrance, salt-box-roof, center-chimney house with low stone foundation, 12-over-12 windows, and 19th-century hip-roof wraparound porch across south and west elevations. Brenton built this as a tenant farmhouse. At its rear is a shingled, L-plan 1½-story building with living quarters and a 2-stall garage. Its barn, now converted to residential use, is located to the north at 201 Carroll Avenue. (2 contributing buildings; 1 contributing site)
- 123 House (ca 1955): An interesting and unusual 1- and 2-story, low-hip-roof, shingled, splayed-V plan, 3-part composition built into the organized as interlocking hexagonal-plan pavilions with poured-concrete foundation, asymmetrical massing and fenestration including casement and plate-glass windows, large brick hexagonal-plan chimney at the center of the center pavilion, small chimney at the south end of the 2-story south pavilion, and 2-stall garage to the east of the main block and connected to it with a roofed drive-through passage; the 2nd story of the southernmost pavilion is a later addition. The informally landscaped grounds include an in-

²⁰ "Mr. And Mrs. Stuyvesant Fish's New Villa," *New York Times*, 12 December 1897.

ground pool located immediately southwest of the main block, to which it is carefully integrated. This house is very much in the spirit of Frank Lloyd Wright's Usonian houses from the late 1930s through mid-1950s. (1 contributing building; 1 contributing site)

- 130 Gooseberry Beach (ca 1967 [central pavilion]): A 7½-acre public-recreational property with a small clubhouse/cabana complex, an ample parking lot to the east of the building, a wide beach south of the building and a narrower beach stretching to the east. The clubhouse/cabana complex has a square-plan, low-hip-roof, center-entrance pavilion with a double leaf principal entrance below a cantilevered trusswork end-gable roof. To the west of the pavilion are 4 parallel and closely serried low-end-gable-roof pavilions with 15 cabana units on each of their east and west elevations; to the east is 1 low-end-gable-roof pavilion with 11 cabana units on its east and west elevations. This beach has been used recreationally since at least the 1850s, when the first "bathing-houses" (as the *Newport Mercury* described them) were built here. While the building on this site does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance; the recreational use of the landscape has continued unchanged for more than a century and a half. (1 contributing site, 1 non-contributing building)
- 150 Hazard's Beach (ca 1955): A 7-acre beachfront recreational property with a large clubhouse/cabana complex, an ample parking lot to the east of the building, and a wide, deep, sandy beach to the south of the building. The clubhouse/cabana complex has a square-plan, low-gable-on-hip-roof, 5-bay-façade, center-entrance central pavilion with a delicate Regencyesque concave-hip-roof porch on the façade and an open full-width porch across the rear. Flanking the central pavilion to the east and west are 6 parallel and closely serried low-end-gable-roof pavilions with 6 cabana units on each of their east and west elevations. This beach has been used recreationally since at least the 1850s, when the first "bathing-houses" (as the *Newport Mercury* described them) were built here. (2 contributing elements: 1 building, 1 site)
- 155NCVerbena, the Richard Gudoian, Jr, House (1999; Steve Laurin, designer/builder): Built into the steep southern slope of the hill north of Ocean Avenue, this is a large, sprawling, splayed-V-plan, 4-level, cross-gable-roof Neo-Shingle Style with stone-veneer foundation and 1st story, asymmetrical massing and fenestration, extensive porches along the southern elevation, and 3 prominent random-course stone chimneys, 1 emerging from the mass of the main block on its south elevation, 1 one

the ridgeline near the building's center, and 1 on the service wing. A secondary drive from Ocean Heights Road to the north provides access to the service wing and the garages located within the building's mass. Gudoian was an importer and vendor of imported automobiles, with businesses both in Warwick, RI and on Aquidneck Island. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

157NC House (ca 1980): A 2-story, V-plan, shingle-and-vertical-board-sided hip-roof house with poured-concrete foundation, asymmetrical massing and fenestration, principal entrance within deck-topped porch in recessed central section of south elevation, and brick chimneys on the main block ridgeline near both east and west ends of the building.

181 Seabeach, the Charles Coolidge and Edith Burnet Pomeroy House (1895-96; Ogden Codman [Boston and New York]): A high-shouldered, 2½-story, shallow-T-plan, shingled house with parged foundation, fully exposed basement story on the symmetrical, slightly-projecting-end-pavilion-articulated north elevation, where the principal entrance is centered; symmetrical 3-bay east and west elevations; 5-bay southern elevation overlooking large terrace with 3-bay projecting central pavilion flanked by projecting pergolas and French doors on the 1st story; tall, narrow casement windows; wide entablature and shallow bracketed cornice; high hip roof with barrel-vault dormers, large cross gable above the south elevation's projecting pavilion, and chimneys on the east and west slopes of the hip roof and on the east slope of the cross gable. Two low, 1-story, hip-roof contemporary buildings symmetrically flank the north elevation and frame the motor court entered by a winding drive from Hazard Road to the northwest; a modern 2-stall garage is west of the main house. The 3½-acre property features a handsome, picturesque landscape with ample lawns edged with trees and shrubbery. As completed, this house was originally stuccoed, leading locals to refer to it as "the mud palace." Coolidge was a New York businessman who was an early resident of Pierre Lorillard's suburb at Tuxedo Park, NY. Codman's occasional friend and co-author Edith Wharton disparaged the house, and Codman himself later referred to it as "my poor little first attempt." This is Codman's first complete residential commission, followed almost immediately by Southerly/Landfall, 20 Brenton Road (q.v.).²¹ (1 contributing building, 1 contributing site, 3 non-contributing buildings)

²¹ Codman's quotation from a letter of 19 July 1936 to his cousin Martha Codman, cited in Pauline C. Metcalf, "From Lincoln to Leopolda," *Ogden Codman and the Decoration of Houses* (Boston,

- 200 Near Sea, the Katheryne Yoakum Fosdick House (1937; Ballantyne & Olson (New York), architects²²): A stuccoed, 1½-story, H-plan house with 2-story south and north wings rising higher than the large central section that connects them, segmental-arch-pediment principal entrance flanked by multiple-pane oculus windows centered on the west elevation of the south wing, French doors in the central section, casement windows in the north and south wings, high slate hip roof with segmental-arch dormers and prominent chimneys centered on the central section's ridgeline at its intersection with the north and south wings, and a 1½-story service ell and garage on the south elevation of the south wing.²³ A landscaped terrace extends east toward the water from the paved terrace on its east elevation. Mrs Fosdick had lived at Seabeach, 181 Ocean Avenue (q.v.) before building this house. Clearly inspired by vernacular stuccoed Norman farmhouses and minor châteaux, its spatial organization follows a format found in several informal country houses of the 3rd and 4th decades of the 20th century: a large living hall in the lower-roof crossbar at the building's center, family bedrooms in the north wing, and service areas in the south wing; this house features a small hallway that connects the 2 2-story sections above the living hall, unlike other exemplars.²⁴ (C.f. Cherry Creek Bungalow, now Normandie, 240 Ocean Avenue, and Indian Spring, 325 Ocean Avenue) (2 contributing elements: 1 building, 1 site)
- 205 Cornwall Lodge, the J. Raymond and Anna Fritz House (1940-41): A stucco-and-half-timber 1½-story H-plan, cross-gable-and-hip-roof house with a fully exposed basement level on the north elevation, principal entrance with diamond-pane leaded sidelights centered on the east elevation and flanked by shallow semi-octagonal-plan bay windows, windows varied picturesquely in placement, size, and type, and two prominent chimneys, 1 south of center on the east slope above the façade and 1 west of the ridgeline near the north end of the main block. A 1½-story, T-plan, cross-gable-roof cottage with a fully exposed basement level on the west elevation stands northwest of the main house. A contemporary octagonal gazebo is located to the southwest of the main

1898), p. 15. This commission was preceded in Newport by several interior designs, beginning in 1893.

²² Plans for the house indicate that the firm was located at 420 Lexington Avenue, but there is reference neither to this firm nor to the individual architects in either the Avery Index or Withey, *Biographical Dictionary of American Architects (Deceased)*.

²³ A large addition, designed by The Newport Collaborative, was under construction at the time of this writing.

²⁴ For further discussion of this phenomenon, see William H. Jordy and Christopher P. Monkhouse, "Three Rhode Island Living Halls of the 1920s and 1930s," in Helen Searing, ed., *In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock* (New York and Cambridge, MA, 1982), pp 321-337.

house. Dramatically sited atop a steep knoll at the intersection of Ocean and Hazard Avenues, this is simply yet picturesquely landscaped. Mr Fritz was a teacher at the Mumford School when they built this house. (3 contributing elements: 2 buildings, 1 site; 1 non-contributing structure)

- 208 Windswept, Little Clifton Berley, the Elsie Quimby McVitty Cameron House (1930; Charles Barton Keene [Philadelphia and Winston-Salem, NC], architect): A brick, 1½-story, symmetrically-massed, U-plan, cross-gable-roof Tudor Revival house with principal entrance in a projecting diaperwork-end-gable-roof pavilion centered on the façade and flanked by circular-plan conical-roof stair towers at the re-entrant angles of the projecting wings that frame the east end of the forecourt that extends west of the house and is enclosed by a brick wall; casement windows are arranged symmetrically on the west, south, and east elevations; a 1-story pent-roof solarium extends east from the center of the east elevation, overlooking the water; and the high, striated-pattern roof has 2 dormers extending the wall plane of the façade, 3 dormers extending the wall plane of the east elevation, and tall chimneys with prominent pots at the ends of the main block. Twin end-gable roof gatehouses flank the principal vehicular entrance at the property's northwest corner. The property is simply yet picturesquely landscaped. Mrs Cameron (1878-1954), whose principal residence was in Washington, D.C., began to summer in Newport the same year, 1927, her husband, Duncan E. Cameron, died. She rented for 3 years before building this house and continued to summer here until her death. Very much influenced by late 16th-century manor houses, especially those built of brick in East Anglia, this design reflects the versatility of architect Keene (1868-1931) at the end of his career; accomplished in a number of revivalist styles popular in the early 20th century, Keene is best known as the architect for Reynolda, the Winston-Salem country seat of the tobacco-elite R.J. Reynolds family. (4 contributing elements: 3 buildings, 1 site)
- 210 Gooseberry Island Lodge (ca 1900): Set behind a low stuccoed wall, a low-slung 1½-story, F-plan, wide-eave cross-gable-roof, random-course stone building with the top of the F a section at the building's west end perpendicular to the street, symmetrical street elevation of tripartite windows flanking a projecting battlemented central pavilion with tripartite window, entrance in the north elevation of the western section, and vehicular storage bays at the east end of the east section's north elevation, and large random-course chimney near the intersection of the ridgelines. Built as the launching site for the exclusive men's club, destroyed by the 1938 hurricane, located on Gooseberry Island, immediately east of here, this became vacant following World War II.

221NCHorizon, the Edmund Calvert, Jr, and Alice T. Lynch House (1993-94; Albert P. Hinckley, Jr [Warrenton, Virginia], architect): A large residential complex in the French manner set atop a hill on a large walled terrace. The main house is a large stuccoed 1½-story T-plan house with principal entrance in a recessed central pavilion on the north elevation, full-height casement windows with transom lights on the 1st story, standing-seam-copper roof above the sunroom across the south elevation, complex high-hip slate roof with copper cresting and ball-and-flèche finials at the corners, casement-window dormers, and 2 tall chimneys symmetrically placed on the central section of the house. The main house faces a long, rectangular pool to the north, and at the opposite end of the pool is a smaller 1-story stuccoed pavilion with French-door-lined symmetrical façade, semi-octagonal bay window on the north elevation, and low hip roof behind a parapet. The complex is reached by a winding road to its east, and landscape features include an open terrace south of the main house and a tree-lined quadrangle west of the pool. While the main house draws principally on vigorous 17th-century Loire Valley châteaux for inspiration, the guest house recalls more the simpler 18th-century Petit Trianon at Versailles; such admiration of French forms has been typical of upper-income Americans for much of the 20th century. Like most houses built toward the end of the 20th century, this is sited to capture impressive views of the Atlantic. Lynch (1928-2003) was the son of the founder of Merrill-Lynch, the brokerage firm, where he also worked. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (3 non-contributing elements: 2 buildings, 1 site)

222 Eagle's Nest, the Ferdinand Frazier Jelke House (1922-24; William T. Aldrich [Boston], architect, & Henry Davis Sleeper [Gloucester, MA], interiors²⁵; Olmsted Brothers, landscape architects): A large, picturesquely massed, stretched-shallow-H-plan, 1½-story, complex-steep-cross-gable-roof shingled house prominently sited on a terrace above the rocky-cliff-edged 2½-acre property with conical-roof circular-plan tower off center on the façade, double row of dormers on the roof, and three prominent chimneys. A 1½-story, splayed-Z-plan, multiple-stall garage and service quarters is located near the entrance to the property,

²⁵ Most sources cite the architect as Aldrich & Sleeper, a partnership that never existed. This was the second and final project in which Aldrich's firm designed a house for which Sleeper principally provided interiors. Aldrich (1880-1966) was in partnership with Robert P. Bellows from 1911 to 1923, after which he practiced alone. Sleeper had previously provided interior design in an Aldrich & Bellows commission, the Rev. and Mrs George C.F. Bratenahl House (1923), Gloucester, MA. See Philip A. Hayden, "Sleeper Commissions," in Nancy Curtis and Richard C. Nylander, *Beauport: The Sleeper-McCann House* (Boston, 1991), pp. 108-109.

with a small greenhouse adjacent to it. On the landward side of the property, dense tree-and-shrub plantings shield the main house, located on a hill well above the road and reached by a curving drive that circumnavigates the hill. Olmsted Brothers' services included siting the house and garage, grading the property, creating internal vehicular and pedestrian circulation paths, and planting.²⁶ Picturesque, informal landscaping surrounds the main house, and a dock extends into the water from a promontory at the property's northeast corner. Jelke (1880-1953) came from a Midwestern family made rich through the production of margarine, but after achieving his majority he lived principally in New York, where he owned an investment firm, Frazier Jelke & C^o. One of several French-farmhouse-inspired dwellings constructed in this section of Ocean Avenue in the 2nd-through-4th decades of the 20th century, this is the least known of the group, probably because it is the least visible, but may well be the most interesting because of its association with Sleeper, whose work has only recently garnered incipient scholarly attention.²⁷ (5 contributing elements: 3 buildings, 1 structure, 1 site)

226NC Moonwatch, the Jane R. Grace House (2000, The Newport Collaborative, architects): Prominently sited atop a rock outcropping, a 1½-story, L-plan Neo-Shingle-Style house with poured-concrete foundation, concave-semicircular-plan façade with principal entrance at the apex of the curve, regularly spaced 6-over-1 windows on the façade, French doors on the south elevation overlooking the terrace, 3-story octagonal-plan ogee-curved-roof tower at the southern corner (opposite the principal entrance), banded-wood-shingle roof with gable at the east end and high hip at the north end, and 3 round-arch-panel-and-corbel chimneys, 2 on the ridgeline and 1 at the north end of the west elevation. Very much within the tradition of Newport's late 19th century domestic architecture, this house is highly site specific; like other contemporaries in the vicinity, and somewhat in contrast with its early 20th-century neighbors, this house seeks the high ground better to exploit the fine views. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

²⁶ Extensive documentation exists for this property at the Olmsted National Historic Site in Brookline, MA.

²⁷ While the labor on the creation of this house is traditionally divided between Aldrich on the exterior and Sleeper on the interior, Sleeper likely heavily influenced the exterior design, which is much more inflected and picturesque than most designs by Aldrich in the 1920s and recalls, in some ways, Sleeper's own house, Beauport, in Gloucester, MA. Sleeper was Jelke's initial design consultant for this project, and it was Sleeper, a self-described "interior man," who insisted on engaging Aldrich. For further discussion of the creation of this house, see Frazier Jelke, *An American at Large* (New York, 1947), pp. 158-160.

240 Cherry Creek Bungalow, now Normandie, the Lucy Wortham James House (1914; Delano & Aldrich [New York], architects²⁸): A residential complex in the Norman mode (as the name makes explicit) on an almost 4½-acre parcel with a narrow rectangular-plan gatehouse near the road and an E-plan main house to the south, near the water's edge; both gatehouse and main house are rendered in whitewashed red brick with orange tile roofs. From the road, the gatehouse appears as a square-plan, hip-roof 1½-story pavilion dominated by a large round-arch passage on its 1st story with barrel-vault dormer on its north roof slope and chimneyed cross gable on its west slope; the walls that extend east and west of the pavilion are, in fact, the blind rear walls of the shed-roof service buildings that flank the central pavilion. A flagstone driveway extends through the gatehouse to the motor court in front of the main house. The wide, low-slung, high-cross-gable-roof main house has end-gable pavilions at either end, that on the west end flanked immediately to the east by a smaller principal-entrance pavilion, with entrance set within a round relieving arch. Regularly spaced yet picturesquely asymmetrically arranged casement windows dominate the façade's walls, and 3 large gabled dormers with half-timbering are symmetrically arranged above the façade. On the main house's south elevation, which rises a full 2 stories, the end pavilions extend beyond central wall plane to form a partially enclosed terrace, with large windows overlooking it, that continues south beyond the pavilions to a low-walled terrace overlooking the water beyond; 5 tall brick chimneys with terra-cotta pots are located on the central section's ridgeline, east of the ridgeline of the east pavilion, and on the west slope of the west pavilion. Mrs James (1880-1938) was heir to the fortune amassed by her childless great uncle, R.G. Dun, founder of Dun & Bradstreet, and this house was built in the years immediately after she received her inheritance and divorced her husband. It is one of the best of the picturesque, smaller-scale, vernacular European-inspired country houses built along the Rhode Island coast in the 2nd, 3rd, and 4th decades of the 20th century; its low-slung profile both blends visually almost naturalistically and suits climatologically this section of rugged coastline.²⁹ Well received critically following its construction, the house was published in *Architectural Record* (1923), *House Beautiful* (1924), and the *New York Herald Tribune* (1929). With a large living space dominating the center of

²⁸ While most sources list William Adams Delano (1874-1960) as the architect, according to Peter Pennoyer and Anne Walker, *The Architecture of Delano & Aldrich* (New York, 2003), the house was an office project, with Delano the partner in charge, as he was for the majority of the office's commissions; the partnership, formed in 1903, remained intact until 1935, when Chester Holmes Aldrich (1871-1940) left to head the American Academy in Rome, but Delano retained Aldrich's name on the firm's masthead as long as the office remained in business, into the 1950s.

²⁹ James L. Yarnall, *Newport Through Its Architecture* (Newport, 2005), p. 163.

the plan, it picked up on the programmatic organization that Richard Morris Hunt had used at Indian Spring (see 325 Ocean Avenue); this house influenced directly one other Rhode Island house, George Locke Howe's design for the T.I. Hare Powells, Hopelands, on Indian Avenue in Middletown, and indirectly Howe's subsequent design for the G. Pierce Metcalfs, Philmoney, in Exeter.³⁰ (C.f. Near Sea, 200 Ocean Avenue) (3 contributing elements: 2 buildings, 1 site)

- 244NC Belle Rive, the Tucker-Chase House (1991-93; William Burgin, architect): A stuccoed, 4-level, lazy-Z-plan, hip-slate-roof, stuccoed house on a slab foundation with monumental, glazed-pergola-sheltered entrance stair that enters into a shed roof that extends over 3-levels, regular double-hung sash fenestration, hemicyclical western end, large curved terrace at the southwest corner, large curved deck at the 2nd-story level of the south elevation, hip-roof pavilion and deck east of the house, 2 tall brick chimneys, 1 on the southwest wall and 1 at the center of the ridge line, 26 dormers, and a 4-stall garage with vehicle entrances at the building's east end. A formal garden extends south from the building. Built for two related families (c.f. 74 Beacon Hill Road), this is a much larger building on a lot relatively smaller than its neighbors. While this building compositionally suffers from frenetic, dissonant composition and massing, it does not contribute to the significance of the district because it falls outside the period of significance; it nevertheless is consistent in type and setting with those properties that create the district's significance.
- 254 Terre Mar, Hurricane Hut, Seafair, the Verner Zavola Reed, Jr, House (1934-35, 1986; William MacKenzie [British] (1934-35) and The Newport Collaborative (1986), architects): An impressive brick-and-limestone 1½- and 2½-story, slate-hip-roof, Louis XIII-revival house with curved quadrant wings extending east and west from the main block part way around the elliptical forecourt leaving only the northernmost third open. The main block has a 2½-story, 3-bay, center-entrance, high-hip-roof projecting pavilion, reached across a semi-circular-plan urn-balustraded terrace, and is flanked east and west by 1½-story, 2-bay, high-hip-roof pavilions; the double-leaf glazed entrance has a large transom light as do the flanking 1st story full-height casement windows, and smaller casement windows are on the 2nd level in both central and flanking pavilions, within a full 2nd story on the central block and as standing-seam hip-roof dormers on the flanking pavilions. The 3-bay east and west quadrant wings have center entrances flanked by full-height windows and oculus dormers. Symmetrically placed tall brick chimneys punctuate the roofline, 2 each on each side of the 2½-story central pavilion, 1 each at

³⁰ Jordy and Monkhouse, *op. cit.*

the intersection of the 1½-story pavilions and the quadrant wings, and 1 each near the north end of the quadrant wings; finial cresting occurs at the ends of the ridgelines of all the rooflines. The seaside elevation of the main block has 1½-story, 1-bay, hip-roof pavilions flanking a bow-plan, 1-story, flat-roof, glazed central section overlooking a small paved terrace and a low-wall-lined grass terrace with central hemicycle extending toward the rocky beach. A 2nd terrace extends from the west wall of the south elevation's west pavilion, and the axis thereby established culminates in a walled formal garden, with 4 parterres, central circular fountain, and colonnaded pavilion to the north. Reed (1900-1986), heir to the Cripple Creek, Colorado, gold-mining fortune and Greenwich, Connecticut, resident, became a vice-president at Chase Manhattan Bank; in 1981 President Reagan appointed him Ambassador to Morocco. Following his death, the house was divided into condominiums. The last of the high-style summer cottages of Newport's golden age, this château is a stunning valediction. It achieves a monumentality disproportionate to its actual size, thanks to the visual trick of its imposing roadside entrance gate and its location near the south end of its 5-acre site at the end of a long, curving entrance drive. It is a highly visible building that dominates this section of the district. (2 contributing elements: 1 building, 1 site)

255NCOcean Highland, the Karen and Perry Harris House (1991-92; Charles Ficke, architect): A stuccoed 1½-story, L-plan, high-cross-gable-and-hip-slate-roof house with principal entrance set within a Tudor-arch recess in the east elevation of the north wing, symmetrically arranged casement windows, large iron-and-glass conservatory extending south from the south elevation, large stuccoed chimney at the west end of the south wing, 3-stall garage with entrances in the north elevation of the south wing, large hip-roof dormers above the south elevation, and 2 levels of small hip-roof dormers on the east and north slopes of the north wing. Perry Harris was the founder and Chief Executive Officer of Eastern Resorts Corporation. The use of stucco and the strong geometries of the composition, especially the dramatic slash of the north wing's hip roof, recall early 20th-century English prototypes, like the nearby Tomlinson House at 75 Hazard Avenue (q.v.). The result here, however, is far more abstract, a somewhat unusual—and in a way more interesting—approach to late 20th century revivalism in Newport, where designs are usually more intricate and elaborate than the original. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

260NCMisty Gray (ca 1980): A dramatically and asymmetrically massed 5-level, splayed-V-plan shingled house crouching atop a bluff at the south end of

a stone ridge, this house presents conventional 2½-story west and south elevations and 1½-story north elevation, all with asymmetrical fenestration of fixed-pane and casement windows, and features a 4-story roof slope with 2 rows of garbled dormer windows on its east elevation.

- 274 Gooseneck, now Ocean Bay House, the Jerome C. Borden House (1917; Angell & Swift [Providence], architects): A shingled 2½-story, splayed-V-plan, complex-hip-roof house with stone foundation; rectangular-plan main block with lower 2-story service wing extending northeast from its northeast corner; principal entrance centered in the main block's north elevation and recessed within an elliptical relieving arch; shallow semi-octagonal-plan bay windows on the west and south elevations; multiple-pane-over-1 sash windows, individually and in groups of 2 or 3; large plate-glass windows with multiple-pane transom lights on the south, oceanfront, elevation; extensive hip-roof wraparound porch, with simple balustrade and carried on large shingled piers, extending, partially covered partially exposed, along much of the west elevation and all of the south elevation; 3 stone chimneys, 1 at the west end of the ridgeline of the main block, 1 at the intersection of the main block and wing, and 1 at the east end of the ridgeline of the wing; and shed dormers. A large modern deck with pool, hip-roof pool house, and pergola, extends east of the main block and south of the wing. To the northeast of the house is a 1½-story, gambrel-roof 2-stall garage with living quarters above. The house, the only one on Ocean Avenue exclusively to occupy a spit of land into the Atlantic, is sited well back from the road with a long drive ending in a circle before the house and surrounded on the street side with dense plantings. Borden,³¹ a permanent Fall River resident, was president of that city's Tecumseh Mills, Troy Co-operative Bank, Union Savings Bank, and Borden, Cook & C^o, purveyors of lumber; he engaged a well-established (if not perhaps over the hill) Providence firm to design this house, one of the most unassuming prominently located summer houses of its era in Newport. While scholars, beginning with Scully, liken this house to the then-recent work of Prairie School architects, notably Wright himself,³² such influence seems unlikely in the context of Angell & Swift's contemporary work; this house is better understood as a physically expanded version of the late Queen Anne vernacular/Foursquare house with some Arts and Crafts touches (notably the strutwork supports for the wide-eave roof), an idiom in which this firm routinely worked. Its importance, withal, is not thereby diminished, for it fits well within the

³¹ Genealogical research indicates that Jerome C. Borden was, if at all, only distantly related to milk-magnate Gale Borden, despite such assertions in other sources.

³² Antoinette F. Downing and Vincent J. Scully, Jr., *The Architectural Heritage of Newport, Rhode Island*, 2nd ed. (New York, 1967), p. 175.

mainstream of most of Rhode Island's substantial seaside residential architecture of the period. (3 contributing elements: 2 buildings, 1 site)

282NC John E. Carey House (ca 1960): A 1½-story stuccoed house with principal entrance in the eastern gable end elevation, large tripartite brick-framed bow window on the southern, ocean-facing elevation, large shed dormer above the northern elevation, brick chimney at the west end of the main block's southern slope, and small ell to the west. Carey was a physician with offices on Kay Street.

283NC Sarah M and Bernard S. Gewirz House (ca 1988): A stuccoed 2-story, 3-bay-façade, parapet-edged-flat-roof house with poured-concrete foundation, projecting central entrance pavilion with recessed double-leaf principal entrance framed by heavy molded surround and reached by a double-slope stoop, symmetrical casement windows on principal and side elevations, floor-length windows on south elevation, and terrace across the south elevation; a 2-stall stuccoed garage is across the motor court north of the façade. While the use of wrought iron on the entrance stoop and below the façade windows lends a note of English Regency, this house in fact more closely recalls the stuccoed work of Irving Gill in early 20th-century southern California: its façade reads as a reductivist cadet version of that on the Walter Luther Dodge House (1914-16, demolished) in Los Angeles. Intentional or coincidental, this makes for a nice companion to the real Gill, across the street at Wildacre (q.v.). This was built as the summer house for a Washington attorney and philanthropist and his wife. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing buildings)

294 Wildacre Barn and Boat House, The Playhouse (1926; Irving Gill [San Diego], architect): a shingled 1½-story, jerkinhead-cross-gable-roof building with 3-bay water-facing façade, large segmental-arch glazed openings on the façade, central cross gable that projects beyond the wall plane of the façade and rear elevation and is carried on massive struts supporting projecting hammerbeams, asymmetrical fenestration on the rear elevation, 2 stone chimneys, 1 projecting from the eastern jerkinhead and 1 on the main block roof's west end of the north slope, and a small ell to the west of the main block.

310 Wildacre, the Albert H. Olmsted House (1901; Irving Gill [San Diego], architect, and Olmsted Brothers, landscape architects): Picturesquely sited on a rocky outcropping at the ocean's edge, this is a rambling

splayed-V-plan, 2½-story, complex-cross-gable-roof, shingled house with uncoursed fieldstone foundation, highly inflected massing, principal entrance in a projecting steep-end-gable pavilion set at a 45° angle to the main block at its northeast corner, banked and individual 1-over-1 windows, large plate-glass windows on the south elevation, and 5 large fieldstone chimneys spread across the roofline; this highly picturesque house appears to emerge from the stone of its rugged site, and its naturalistic building materials and massing link it further to the natural and created landscape. The house is complemented by much of the original Olmsted landscape as well as a 3-bay-façade hip-roof summer pavilion with stone chimney at its east end, an octagonal-plan gazebo east of the pavilion, and a garage/caretaker's house north of the gazebo. The influence of the California bungalow, which Gill knew well, is here conflated with the East Coast Shingle Style and Japonism into one of Ocean Drive's most successful site-specific houses. The introduction of this well-known California architect to Newport came through the Mason sisters, Ellen and Ida, who wintered in San Diego at the Del Coronado Hotel and commissioned Gill to build their Newport house (1899-1902) at 180 Rhode Island Avenue (NR) after its predecessor was destroyed by fire. Ellen Mason was an avid gardener who had engaged Frederick Law Olmsted as early as 1882 to organize the land around her summer house. The Masons in turn introduced Gill to the Olmsted siblings also enjoying a winter vacation at the Del. Albert Olmsted was a Hartford banker and half-brother of Frederick Law Olmsted. (5 contributing elements: 4 buildings, 1 site)

315A NC House (ca 1982): A shingled 1½-story, rectilinear-Z-plan house with poured-concrete foundation, asymmetrically arranged sash, casement, and fixed-pane windows in varying configurations; heavily glazed hemicyclical-end ell extending south from the east end of the south elevation; service ell with vehicular passage extending north from the west end of the north elevation; principal entrance facing motor court within the space created by main block and the north ell; and complex cross-gable roof with dormers and a clerestory monitor along the ridgeline of the main block. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

315B NC House (ca 1982): Sited on a rugged, rocky site with a stone retaining-wall terrace to its south, a 3-level, T-plan, complex-cross-gable-roof Neo-Shingle Style house with stone-faced foundation, banks of multiple-over-single-pane windows, prominent semi-circular-plan bay window and broad south-facing porch with stout Tuscan columns and

round-plan pavilion at its east end, and principal entrance on the north elevation facing the motor court and 2-stall garage in the base of the T. South of the house and reached by a stone staircase from it is a circular swimming pool with broad circumferential terrace, square-plan, hip-roof pavilion, and crescent-plan pergola. To the north is a tennis court. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing elements: 1 building, 1 site)

- 325 Indian Spring, the Dorsheimer-Busk House (1887-92, 2006-07; Richard Morris Hunt [1887-92], architect; Frederick Law Olmsted, landscape architect): A magnificently sited and sweeping 1½-to-3½-story, L-plan, high-hip-roof, random-course-ashlar Romanesque house with lower service wing, connected to the main block through a round-plan conical-roof 2½-story tower, extending diagonally toward the northeast from the main block. The principal entrance, set within a low round-head relieving arch in a turreted projecting pavilion, is on the north elevation, which faces a large walled motor court; fenestration on the main block's elevation facing the motor court is sparse, dominated by a large bank of windows west of the principal entrance and between the 1st and 2nd stories. The house's most striking aspect is its ocean-facing south elevation, dominated by a deep, broad-7-bay porch set within the mass of the main block between 2-story, circular-plan, conical roof low towers; the 3 central bays of the porch are centered on French doors, and 3 broad hip-roof dormers are symmetrically arranged on the sweeping roof above. French doors and dormers open from a central living space that rises two stories in height and dominates the plan; this may well be the progenitor of a series of other similarly-organized vacation houses with large central living spaces, not strictly the living hall, with fireplace as well as vertical and horizontal circulation, of the Queen Anne style (C.f. Cherry Creek Bungalow, now Normandie, 240 Ocean Avenue, and Near Sea, 200 Ocean Avenue).³³ Because of the abrupt change in grade, the hemicyclical west end of the main block rises 3½ stories. The soft grey-pink hue of the walls foils the darker brownstone in the window surrounds, stringcourses, and modest modillion cornice. Random-course-ashlar chimneys rise from the main block at east and west ends as well as off center, and there is a large chimney at the east end of the service ell. The house is masterfully

³³ For further discussion of this phenomenon, see William H. Jordy and Christopher P. Monkhouse, "Three Rhode Island Living Halls of the 1920s and 1930s," in Helen Searing, ed., *In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock* (New York and Cambridge, MA, 1982), pp 321-337. Jordy and Monkhouse cite McKim, Mead & White's 1885 Charles Cook House, Elberon, NJ, as a predecessor, but its large central space includes fireplace and horizontal and vertical circulation, in the Queen Anne manor.

sited atop a rock outcropping, and both siting and design beautifully integrate building and site: the planting scheme here achieves significance, not only for what is planted but more importantly for what is *not* planted, with absence of foundation planting emphasizing the organic relationship between the natural and the created. To the northwest of the main house is a 1½-story cross-gable-roof barn with a large cupola at the crossing of the ridgelines. Planned originally for a similar rocky site on Beacon Hill Road in the King-Glover-Bradley Subdivision, this house began as a project in 1887 for William Edward Dorsheimer (1832-1888), who lived in an H.H. Richardson-designed house, which he had commissioned in the late 1860s, at 434 Delaware Avenue in Buffalo, NY (NR). Dorsheimer had worked closely with both Richardson and Frederick Law Olmsted, whom he brought to Buffalo to design the park system and whom he engaged for the Beacon Hill Road project. Richardson's death in 1886 brought this commission to Hunt, to whom Dorsheimer specified a Romanesque design, an otherwise anomaly in Hunt's work. Hunt was still in the project's design phase when Dorsheimer himself died. By December of 1890, however, English-born yachtsman Joseph R. Busk had assumed the commission for the house with Hunt, but moved the project to this location. Busk also engaged the Olmsted firm to site the house and to landscape the grounds. The project was completed in the late summer of 1892. This is the most consistently admired of all of Hunt's work, receiving great praise from contemporary critics like Montgomery Schuyler and Marianna Griswold Van Rensselaer as well as contemporary scholars like Vincent Scully and Paul Baker. In discussions of late 19th-century Newport architecture it is inevitably—and usually favorably—compared with Peabody & Stearns's Shamrock Cliff at 65 Ridge Road (q.v.). (3 contributing elements: 2 buildings, 1 site)

339NCHouse (2007-2008; Mark P. Finlay [Southport, CT], architect): A large, rambling 1- and 2-story random-course-stone-clad house in the French farmhouse mode with symmetrical articulation of the informally arranged high-hip-roof constituent pavilions. Built on the site of Avalon, destroyed by fire in the early 21st century, this is the 1st commission in Newport of the Fairfield County-based firm that specializes in large-scale traditional architecture, especially for private dwellings and clubs. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

399 House (ca 1940 et seq.): A shingled 1-story, L-plan, cross-gable-roof Cape Cod house with shallow Tuscan-column entrance porch around the sidelight- and shallow-elliptical-fanlight-framed principal entrance,

projecting pavilion to the west of the entrance with semi-octagonal-plan bay window capped by tent-like concave standing-seam-metal roof, symmetrically placed bay windows capped by tent-like concave standing-seam-metal roof on both east and west elevations, 1-story flat-roof ell extending north from the east end of the north elevation, and small, off-center chimney just north of the ridgeline. To the north of the main house is a shingled 1½-story, cross-gable-roof guest house with pergola across its south elevation. (2 contributing buildings).

- 499 Brenton Point State Park (1660, 1882-91, 1941-46, 1969-74; Frederick Law Olmsted [1882-91], landscape architect): A 58-acre partially-wooded recreational area at the southwesternmost tip of Aquidneck Island that extends almost half a mile north and a third of a mile east from the rocky coastline and Ocean Avenue, which for three quarters of a mile skirts its southern and western perimeter. The eastern section, roughly east of the north-south axis of Atlantic Avenue to the north, is wooded, while the west is maintained as passive open space. Two buildings and one structure stand on the property: at the southern end of the Atlantic Avenue axis, now the entrance, a T-plan, random-course-ashlar, hip-roof gatehouse with regular fenestration, entrances in the west elevation (1 in the projecting pavilion and 1 in the south wing), small gabled dormers in all roof slopes, a large chimney in the roof's west slope near the valley of the projecting pavilion, and a small chimney on the east slope near its south end; on the east side of the Atlantic Avenue axis near its north end, a large, abandoned and deteriorating L-plan, hip-roof (what is left of it) stone-trimmed reinforced-concrete stable with regular fenestration, 2 large segmental-arch vehicular entrances on the west wall, 1 near the north end and 1 near the center (with a corresponding opening on the opposite, east elevation), tall yellow-brick chimneys flanking the center vehicular entrance, and dormers on the east and west roof slopes; and, to the east of the stable, a battered uncoursed stone tower with helical circumferential stairs of projecting stone slabs and a concrete cap, now reached by a 3-run, rectilinear-Z-plan wood staircase to its east. This was part of the extensive farm first claimed after European settlement by William Brenton (1600-1674), whose farmhouse stood on the site of or near the Brenton Farmhouse at 203 Harrison Avenue (q.v.). In the late 19th and early 20th centuries, this was a country estate belonging to Theodore M. Davis, an ancient archæologist active in excavating Egypt's Valley of the Tombs of the Kings; the buildings and structure remaining date to the period of his tenure, but what, if anything, remains of the Olmsted landscape (for which 36 plans were prepared in the 1880s and 1890s) is unknown. Because of its strategic location, the United States Army took possession of the property in 1941 for use as a Coastal Artillery Battery during World War II. Milton J. and Frances W. Budlong seasonally

occupied the main house after the war, but the property had been abandoned by the mid-1950s and was demolished in the 1960s. In 1969, the State of Rhode Island acquired the property under the Green Acres Program; in 1974, the state appointed the Brenton Point State Park Commission, which oversaw the park's development and opening to the public in 1976. With the adjacent acreage of the golf course at Newport Country Club (see 264 Harrison Avenue), this constitutes critically important open space that plays a significant role in the visual and historic character and significance of the Ocean Drive Historic District. (4 contributing elements: 3 buildings, 1 site)

511NC Beira Mar, the Robert Coulombe House (1995-97; Warren Hall, P.E. [Middletown, RI], designer): An almost-square-plan, hip-roof stuccoed house with poured-concrete foundation, recessed principal entrance centered on south elevation and flanked by paired and single casement windows to the east and large plate-glass windows and sliding-glass doors to the west, large plate-glass windows and sliding-glass doors on the west elevation, 2-stall garage ell centered on east elevation, small square-plan hip-roof rooftop pavilion straddling the line between main block and garage ell, and large stuccoed chimney centered on the main-block roof's west slope.

515NV Villa Il Bel Tramonto, the Raymond Esposito House (ca 1981; Robert Carlson, architect): A large and rambling shingled 2-story, L-plan house with poured-concrete and concrete-slab foundation, battered-pier arcade leading to the principal entrance in the main block along the west elevation of the 1-story ell that extends south from the east end of the main block, banked casement windows on the south and west elevation of the main block, 2-story pavilion at the south end of the ell, complex intersecting hip and low gable roofs, small 3rd-story pavilion toward the main block's northwest corner, chimney at the main block's northwest corner, and 2-stall garage at the south end of the 2-story ell pavilion. As the house's name suggests, this, like its neighbors, is site to exploit the magnificent views to the west.

527NC House (ca 1978): A sweeping stuccoed 1-story, staggered-cruciform-plan, flat-roof Modern house with concrete-slab foundation, principal entrance at the west end of the north elevation, off-center projecting pavilion with raised flat roof, continuous plate-glass windows on the north half of the west elevation, large windows in the southern half of the west elevation, and large sliding-glass doors overlooking private terrace at the south end of the east elevation.

535NCDistracted, the Robert and Dorothy Comery House (ca 1979): A shingled 2-story, 5-bay-façade, center-entrance, gambrel-roof Neo-Colonial house set end to the street with concrete-slab foundation, recessed principal entrance, symmetrically arranged large banks of sash and fixed-pane windows on the west elevation with shallow elliptical fanlight at attic level, shed dormers on both north and south slopes of the roof, and T-plan ell extending east from the south end of the east elevation with 2-stall garage in its easternmost section. Dr Comery was a retired professor of English from Rhode Island College when the couple built this house.

545NCHouse (ca 1980): A 1- and 2-story vertical-board-sided house with concrete-slab foundation, rectangular-plan main block with greenhouse and ell at the east end of its south elevation, asymmetrically arranged and variously configured casement and fixed-pane windows, deck above the connector between the house and ell, variously juxtaposed and intersecting shed roofs, and vertical-board-sided chimney rising through the southern section of the main block.

555NCHouse (ca 1958): A shingled 1½-story, T-plan, cross-gable-roof Ranch house with poured-concrete foundation, central projecting entrance pavilion with random-course-stone-faced façade and off-center entrance flanked to the south by 5-part bow window, tripartite picture window in façade of main block south of entrance pavilion, regularly spaced double-hung windows of varying configurations, off-center stone chimney, large shed dormer in east slope of main block's roof, and 2-stall garage with vehicular entrance in south elevation of south ell.

565NCHouse (ca 1966): A shingled 1½-story, 5-bay-façade, center-entrance, center-chimney Cape Cod house with poured-concrete foundation, clapboard façade, and vertical-board-façade 1-story ell extending north from the east end of the north elevation with breezeway and 2-stall garage.

571NCLandfall (ca 1967): A shingled 2-story, center-entrance, off-center-chimney salt-box-roof Neo Colonial House with poured-concrete foundation, tripartite picture windows flanking the principal entrance, 5-bay 2nd story of façade, large shed dormer on east slope of roof, vertical-board-façade 1-story ell extending north from the east end of the north elevation with breezeway and 2-stall garage, and large 1-story ell extending east from south end of east elevation.

585NCJ and Julia House Sabetta House (ca 1991; William L. Burgin, architect): A striking stuccoed 2½-story house with projecting bay windows of varying size and configuration (both 1 and 2 stories, the 1-story bays with

2nd story decks) extending from the building's square mass at 45° from the southwest, southeast, and northeast corners; the northwest corner has a wall plane at 45° to the mass behind a 2-story circular-plan tower. Banks of casement windows form bands on the 1st and 2nd stories, strongly emphasized by a broad paneled band between the stories, and small, square fixed-pane windows are atop the circular-plan tower. The high hip roof, pierced on its lower west and south slopes by angled chimneys, has exceptionally wide eaves and culminates in a square-plan monitor with band of square windows and a high hip roof. A terrace extends south from the south elevation. Reminiscent of early 20th-century Prairie School houses, this modern reinterpretation imaginatively rotates the building's axes to create a dynamic tension between strong diagonal wall planes, nicely fragmented at the southeast corner, and strong, square roof form. Like another Burgin design, the Howe House at 20 Ocean Heights Road (q.v.), this represents an approach to architecture that recalls the high quality of design found in the best houses from the area's period of historic significance but not slavishly dependent on a perceived local architectural heritage. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

- 590 Castle Hill, the Alexander Agassiz House, now The Inn at Castle Hill (1874-75, 2003; Charles H. Slack [Boston] 1874-75, and The Newport Collaborative 2003, architects): A large and prominently sited shingled 2½-story, cruciform-plan, complex-hip-and-cross-gable-roof Modern Gothic house with stone foundation, , regularly spaced 1-over-1 and 2-over-2 windows, large double-leaf principal entrance with ample sidelights at the center of the façade within a projecting-end-gable-latticework porch and adjacent to a projecting pavilion to the east, wraparound strutwork porch (partially enclosed) that extends from the entrance porch around the southwest corner to a 1-story hemicyclical glazed pavilion that extends to the west, large 4-story, octagonal-plan, ogee-roof tower at the southwest corner, multiple-level deck at the northeast corner, porch set within the mass of the house at the northwest corner of the main block, board-and-batten walls on the attic story, 1½-story service wing to the east and set back from the plane of the façade, steep wood-shingle roof, 2 symmetrically placed corbeled chimneys with pots on the south slope of the main block's roof, 1 large corbeled chimneys with pots near the ridge of the north slope of the main block's roof, 1 corbeled chimney with pots on the service wing, and iron cresting along the main block's ridgeline. Agassiz (1835-1910) was a noted marine biologist who made a fortune in the 1860s from copper mining in Michigan; from the late 1860s until his death he was engaged in natural history at Harvard and numerous

expeditions. He and his sister and brother-in-law, Pauline and Quincy Adams Shaw built summer houses at Castle Hill at the same time, and Agassiz first occupied this house in early July 1875; both were built in Maine and shipped to this site. The Shaw house, south of this, was never occupied and burned to the ground, unused, in 1880. Over the course of the 20th century, the Agassiz House was simplified, and its tower was reduced in height. Beginning in 2003, the house was carefully restored and its outbuildings were rehabilitated.

In addition to the house, there are 11 outbuildings.

Laboratory (1877 et seq.): A 1½-story rectangular-plan, cross-gable-roof main block with a lower, 1-story, hip-roof ell to the northwest; a double-stepped stoop provides access to the upper story of the main block on the south elevation, and evenly spaced full-height windows along the north elevation overlook the adjacent terrace. Shed dormers flank the cross gable on the main block's north slope, and a chimney rises at the intersection of the main block and ell. Agassiz built this as a laboratory for his scientific work after outgrowing a room in main house originally dedicated as such.

Lighthouse (1889-90): A short, random-course-granite conical structure, with a battered base square on the south side and round on the north, a tower 21 feet in diameter at its base, 14 feet in diameter at its parapet, and 42 feet from mean high tide to its focal plane. Wanting a structure that would not block his view to the southwest, Agassiz engaged Henry Hobson Richardson in 1885 or 1886 to design a lighthouse for this site; drawings for that project are in the Houghton Library Harvard University. After Richardson's death, the project was scaled back and simplified. Electrified in 1957, the light is still in service.

Cottages (ca 1940-1950): Five shingled 1-story cottages all with decks on their south elevations overlooking the water's edge at Collins Beach: 4 are rectangular in plan, and the middle one is an F-plan, cross-gable-roof building.

NC Cottages (ca 1999): Two shingled 1-story, 4-unit, cross-gable-roof buildings with extensive latticework trim and decks on their south elevations overlooking the water's edge at Collins Beach.

NC Guest House (ca 1999): A shingled, 1-story, telescope-rectangular-plan 6-unit building with individual decks along the north elevation.

NC Gatehouse (ca 1999): A small, square-plan shingled building with entrance on the west elevation, windows filling the other 3 elevations, and a hip wood-shingle roof.

(8 contributing buildings; 4 non-contributing buildings)

599NCLorraine D. Sebastiao House (ca 1999): A shingled 4-level, asymmetrical-plan, cross-gable-roof house with uncoursed-stone-faced lower level on the south and west elevations, casement windows with multiple-pane transom lights singly and in multiple groups, helical staircase from ground level on the west elevation to the principal entrance, and 3-story curved bay window on southwest corner with penthouse and roof deck at its uppermost level. Landscape features include a stone terrace that extends southwest from the house with a graduated retaining wall at its northeast and a pergola-covered terrace on the east elevation. (2 non-contributing elements: 1 building, 1 site)

OCEAN HEIGHTS ROAD

Ocean Heights Road is the southern portion of the Ocean Heights Plat (q.v.), subdivided from the extensive property associated with The Mount, the Frederick H. Allen House at 10 Hazard Avenue (q.v.) in 1968 by The Mount Corporation.

- 1 NC House (ca 2001): A 2-story, L-plan, 4-bay-façade, high-hip-roof Neo-Colonial house with poured-concrete foundation, full-width front porch with semi-octagonal southern end, principal entrance with leaded semi-elliptical fanlight and sidelights, regular fenestration on 2ndary elevations, off-center stone chimney on the west slope of the roof above the façade, pergola to the west of the house, and 1-story, 3-stall garage north of the house. A low, random-course stone wall encloses the property to its west and north. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing buildings)
- 8 NC Bridle Path (ca 1965 et seq.): A large, slightly fragmented, highly inflected Neo-Shingle house on a 2-acre parcel overlooking Lily Pond with several outbuildings and a landscaped site. The main house (ca 1965, ca 1970) is a shingled 1½- and 2-story building with low, wide open and screened porch stretching across the façade, prominent oriel dormers at the façade's south end, a semi-octagonal pavilion on the south elevation,

extensive decks across the east elevation, which is extensively, elaborately, and diversely fenestrated, complex intersection and cross-gable roofs, and a smaller wing extending at an angle to the north; it began as a smaller, rectangular-plan building with an ell to the northwest and substantially achieved its present configuration by 1972. Immediately west of the main house is a simple, shingled 1½-story, end-gable-roof 2-stall garage (ca 1946, moved to this location ca 1960) with 1-stall garage attached to its east elevation. To the west of the garage is a low, 1-story shingled guest house (ca 1946) with a deck at its northeast corner; it was probably a service building originally. To the south of the guest house is an end-gable-roof 1-stall garage (ca 1965). East of the garage is a small shed with a fence-enclosed area north of its north elevation. The grounds include rock gardens that extend east and west from the main house's south elevation a terrace with pool east of the main house, and an ample tree-lined greensward that extends from the main house to the property's west edge with stonewall and cusp-plan main gate. This property, once part of The Mount at 10 Hazard Avenue (q.v.) originally communicated with that property through an internal road, whose northern section still forks to the south at the main entrance to The Mount. The property was part of the Ocean Heights Plat (see above), subdivided from The Mount in 1968. Much of the refinement that occurred here to transform this from the working end of a country estate to its own miniature version of an estate occurred during the 1970s during the property's tenure by Robert MacFarlane. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (6 non-contributing elements: 5 buildings, 1 site)

9 NC House (ca 1985): A 2-story, square-plan Modern house built atop a rock outcropping on its south and west elevations with poured-concrete foundation, asymmetrical fenestration of casement and fixed-pane windows, wrap-around porch on the 1st story of the south and west elevations with deck above at the 2nd story level, large south-facing 2nd story windows, and sweeping shed roof, higher on the south elevation. The design of the property relates the house well to its somewhat dramatic site and includes an well planned yet informal garden. (2 non-contributing elements: 1 building, 1 site)

12 NC House (ca 2005-06): An ample 2½-story, L-plan, cross-gable-roof Neo-Shingle Style house with stone-faced poured-concrete foundation, principal entrance within 1-story latticework-pediment and flared-pier and -roof porch, multiple-pane casement and sash windows in varying sizes and groups, full-width partially screened porch across the east and south

elevations, 3-story tower with open belvedere at the southeast corner, tapering uncoursed chimneys on the south elevation and off-center on the east slope of the roof, and 3-stall garage at the west end of the south elevation. While slightly more animated in profile than the best of its late 19th-century exemplars, this house more closely approaches them in spirit than many of its contemporaries. This complex does not contribute to the significance of the district because it falls outside the period of significance, but it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

17 NC House (ca 1974): A vertical-board-sided 1½-story asymmetrical H-plan house with poured-concrete foundation, flagstone-faced eastern side of the façade, multiple casement and fixed-pane windows, 2-stall garage at west side of the façade, greenhouse on the southeast corner, and large deck across the south elevation.

20 NC Howe House (1995-96: William L. Burgin, architect): A dramatic and dramatically sited house, this is a tripartite composition with an ample L-plan 2-story main block vertically intersected by a 4-story curved-end-plan tower and connected through a 1-story flat-roof hyphen to a small, square-plan 2-story pavilion; both main block and pavilion have uncoursed-stone 1st stories, stuccoed upper stories, banked casement windows, upper-story decks integrated into their respective masses, and metal-clad wide-eave ziggurat-like hip roofs. Built near the top of the steep hill that descends eastward to Lily Pond, the house has a large stone-faced terrace with pool to its east and south, and both 1st and 2nd stories of the east elevation have continuous bands of casement windows and French doors. Four pilastered chimneys with tapering pots at top are on the house, three on the main block and one on the pavilion. Ultimately evocative of Frank Lloyd Wright's Prairie Style houses of the 1st decade of the 20th century, although in a setting radically different from those exemplars, this house recalls a more nearby source of inspiration, Purcell & Elmslie's 1912 Bradley House in Woods Hole, Massachusetts; like many late 20th- and early 21st-century reinterpretations of high-style late 19th- and early 20th-century American domestic architecture, the Howe House is larger and more elaborately detailed. Like another Burgin design, the Sabetta House at 595 Ocean Avenue (q.v.), this represents an approach to architecture that recalls the high quality of design found in the best houses from the area's period of historic significance and not slavishly dependent on a perceived local architectural heritage. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

- 21 NC House (ca 1987): A rectangular-plan hip-roof house with poured-concrete foundation, vertical-board-sided 3-bay asymmetrical façade with center entrance flanked by large sidelights and capped by a small blind dormer, grouped casement windows, shingled 2ndary elevations, large greenhouse across south elevation, large deck on the west elevation, large oriel dormer on north elevation, large skylights on roof's lower east slope, chimney near the center of the roof's lower south slope, and an attached 2-stall garage at the lower level on the northwest corner.
- 25 NC House (ca 1987): A stuccoed, 1½-story, splayed-V-plan house with poured-concrete foundation, off-center entrance at the angle of the V, casement windows, large deck on the north half of the west elevation, 1 small and 2 large dormers on the west slope of the roof, 1 large and 1 small chimney on the ridgeline, and 2-stall garage at the north end of the east elevation.

PRICE'S COVE NECK ROAD

- 6 NC James L. Coleman, Jr, House (ca 1981 et seq.; Alexander McIlvaine [New York], architect³⁴): Sited atop a rock outcropping on a 4½-acre parcel overlooking the ocean, this is a rambling, asymmetrical-E-plan, hip-roof shingled house with a large, square-plan 1½-story central pavilion flanked by smaller 1-story pavilions, 1 to its east and 2 to its west; casement and fixed-pane windows are asymmetrically arranged on all elevations, and a prominent stone chimney rises from the east side of the central pavilion. Terraces and decks extend the living space outdoors from the south elevation. Other buildings on the picturesquely landscaped property include a rambling-U-plan, gable- and hip-roof guest house near the long, curving drive's entrance to the property and an octagonal gazebo overlooking a fenced greensward. Exceptionally well sited, designed, and landscaped, this handsome modern complex very much follows in the quality of seaside Ocean Drive seasonal-residence tradition, a worthy successor to the not-too-distant house by the architect's uncle at number 240 Ocean Avenue (q.v.). While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (2 non-contributing buildings, 1 non-contributing structure, 1 non-contributing site)

³⁴ McIlvaine (1910-1985) was grandson of architect Edward Tuckerman Potter and the nephew of the wife of architect William Adams Delano, principal in Delano & Aldrich, in whose office he worked into the 1950s, following Delano's retirement.

- (7) Crow's Nest, (ca 1915 et seq.): A rambling 1-, 1½-, and 2½-story uncoursed-stone and shingle house with a 2½-story, gable-roof central section flanked on the south by a 2-story battlemented section in turn flanked on its south by an open 1-story battlemented porch, on the west by a 2-story hip-roof section that extends from the central section's west wall at an obtuse angle, and a 1-story, T-plan, deck-on-hip roof section that extends north and east of the central section. The principal entrance, with fanlight and sidelights, is set within a large relieving arch at the north end of the main block's west elevation. Asymmetrically placed windows include multiple-pane-over-1 windows, hopper-and-fixed-pane windows, and fixed pane windows. Stone chimneys rise from the south end of the central section's ridgeline and from the west end of the west section, and smaller brick chimneys rise from the northern section. A deep 1-stall garage and a 2-stall garage, parallel and adjacent to each other, stand north-northwest of the main house. Landscaping features include a fenced formal garden immediately west of the central section and picturesquely arranged plantings around the property, especially focused on the several small rock outcroppings. (3 contributing buildings; 1 contributing site)
- (10) Rockledge, the Jenie L. Neilson House (ca 1900): On a 3¼-acre seaside parcel is a large, rambling, picturesque splayed-V-plan 1½-story, cross-gambrel-roof Colonial Revival house with brick 1st story, principal entrance within a broad 3-bay entrance porch more or less centered on the north elevation of the west wing and flanked to its west with an end-gambrel pavilion, regularly space 6-over-6 windows, French doors on the west elevation, projecting pavilion centered on the south elevation of the west wing, octagonal-plan conical-roof tower on the south elevation at the intersection of the west and east wings with a 1½-story gambrel-roof wing extending south from the tower's east elevation, and prominent brick chimneys at the north end of the west wing's end-gambrel pavilion, on the ridgeline at the intersection of the west and east wings, and on the ridgeline of the east wing. To the northeast of the main house and at an angle to it is a shingled 1½-story, cross-gambrel-roof 2-stall garage with residential quarters in its east end and in the upper story and a shed-roof lean-to on the west elevation. A clipped hedge lines the roadway in front of the house, a skewed-axis main drive terminates in a circle before the principal entrance, heavy foundation planting screens the east elevations of both north and south wings, a walled garden extends west from the west elevation of the west wing, and a terrace is between the projecting pavilions on the south elevation. (2 contributing buildings; 1 contributing site)

- (25) House (ca 19): Occupying most of Price's Neck on a 23-acre seaside parcel, with direct access to the water on all sides except that portion to the northwest occupied by Rockledge to the northwest (see entry immediately above), this property has two houses. The main house, located on an east-facing cove overlooking the ocean near the south end of the neck, is a rambling 100-foot-wide, low-stone-foundation, shingled house with a staggered-cruciform-plan, 2½-story, cross-gable-roof main block at its north end, an L-plan, 1½-story, cross-gable-roof ell to the south of the main block, and a 1½-story, end-gable-roof, 2-stall garage to the south attached to the ell with a 1-story connector; windows, mostly 6-over-6 and plate-glass, are asymmetrically arranged on all elevations, and 4 brick chimneys rise from the roof, 2 on the west slope of the main block, 1 on the ridgeline of the ell, and 1 on the west side of the ell. The property's 2nd house, located near the property's northwest edge just south of a north-facing inlet on Price's Cove, is a 1½-story Cape Cod house with principal entrance in an ell that extends southeast at an obtuse angle from the south end of the house's east elevation, a 1-story, T-plan ell that extends north from the north end of the house's east elevation, asymmetrically arranged double-hung and casement windows, and stone chimneys that rise at the reentrant angle between the main block and the north ell and near the south end of the main block's ridgeline; a 2-stall, end-gable-roof garage stands immediately west of this house. Approximately 100 yards east of this house is a formal garden, approximately 120 feet wide by 90 feet deep, enclosed within a tall clipped hedge and entered on the north and south through round-arch gates within the hedge; a circular-plan fountain is at the center. A greenhouse is immediately east of the formal garden. (3 contributing buildings, 1 contributing structure, 1 contributing site)

RIDGE ROAD

- 7 NC House (ca 1982, 2006-08): A sprawling shingled 1½- and 2-story staggered-H-plan house undergoing extensive renovation as this was written.
- 10 NC House (ca 1999): A large stuccoed, pantile-roof Mediterranean Revival house with a 2½-story high-hip-roof main block, 1½-story gable-roof ell east of the main block, and 2-stall hip-roof garage attached to the east end of the ell by a 1-story gable-roof hyphen. The 3-bay-facade, center-entrance main block has a projecting 1st story and principal entrance in a round-arch porch flanked by tripartite windows, recessed 2nd story with balustrades above the 1st story and a projecting end-gable pavilion above the principal entrance, and octagonal-plan, conical-roof towers at each

end of the façade, that to the east 1½ stories and that to the west 2½ stories; a large chimney is centered on the south elevation. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

11 NC House (ca 1980): A large, poured-concrete-foundation, brick-veneer, high-hip-roof house with a 2-story cruciform-plan main block and attached 1-story garage at its northeast end. The main block has a quoin-framed 7-bay-façade with projecting mansard-roof central-entrance pavilion with double-leaf entrance with transom set within a segmental-arch recessed niche small Palladianesque window above the principal entrance, large casement windows on the façade and side elevations, tripartite picture windows on the northwest elevation, large chimney on the southwest elevation, greenhouse at the north end of the southwest elevation; the garage ell has a large dormer on its northwest roof slope. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

13 NC House (ca 1991): A 2-story, cruciform-plan Neo-Queen Anne house with poured-concrete foundation, exposed basement level on the north elevation, hip-roof entrance porch at the southeast corner, hip-roof porch on the northeast corner, 3-level deck with French doors on the northwest corner, casement windows, complex roof with principal axis a north-south gable roof and 2ndary axis an east-west intersecting hip-roof, and large chimney at the crossing of the ridgelines; a 2-stall gable-roof garage extends south from the west end of the south elevation.

21 NC House (ca 1985): A shingled 2½-story house with poured-concrete foundation, casement windows, projecting central entrance pavilion on the façade, large dormer centered above the principal entrance, large end-gable pavilion centered on the ridgeline, fully glazed 1st story on northwest elevation, large brick terrace extending northwest from the house, and 2-stall garage extending at an obtuse angle from the main block. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance.

22 NC House (ca 1962): A poured-concrete-foundation, 1½-story, asymmetrical-3-bay-façade, center-entrance, gambrel-roof house with

large shed dormer above east elevation, 1-story gable-roof ell to the south, and 2-stall end-gambrel-roof garage at 45° angle to the ell at its south end.

- 26 House (ca 1896): A 2½-story, L-plan cross-gambrel-roof Shingle Style house with stone foundation principal entrance reached by a stepped-parapet porch and recessed in the façade's southwest corner, oriel window at the north end of the west elevation, parapet-edged deck on the west elevation of the ell, 4-, 6- and 8-over-1 windows, shed dormers on both main block and ell to the north, large chimney east of center on the main block's ridgeline, and 1-story end-gambrel-roof garage extending east from the northeast corner of the main block.
- 30 NC House (ca 1966): A shingled 2½-story, 5-bay-façade, center-entrance Garrison Colonial house with poured-concrete foundation, full-width 1-story sun room across the south elevation of the main block, and attached 2-stall garage extending west from the south end of the west elevation.
- 31 NC House (ca 1975): A vertical-board-sided, 2½-story, cross-gable-roof, L-plan Modern house with poured-concrete foundation, casement windows, long, telescope-massed wing extending west from the principal entrance near the center of the south elevation, large chimney to the west of the principal entrance, French doors and large casement windows on the north elevation, large terrace extending north from the house toward Narragansett Bay, and 2-stall garage in ell extending south from the principal axis; the landscaped grounds include a pool and adjacent garden northeast of the house and a tennis court southwest of the house. (2 non-contributing elements: 1 building, 1 site).
- 41 Broadlawn, the King-Low House (ca 1866, 2006-07; George C. Mason [1866] and Steve Laurin³⁵ [2006-08], architects): A large 2½-story, low and flared mansard-roof house with a square-plan main block, a lower ell to the north, octagonal oriel windows at the southeast and southwest corners, and prominent segmental-arch dormers on the east, south, and west elevations. The broad porch on the east, south, and west elevations, developed over the house's 140 years, was not in place at the time of this writing, as the house was undergoing extensive renovation. Developer Edward King built this on speculation; in 1881 New Yorker Josiah Low purchased it as a summer house.
- 51 Balleygrangey House, the Reginald Hutton House (1929): A shingled 2½-, 1½-, and 1-story U-plan Colonial Revival house with a 3-bay-façade,

³⁵ 2006 Newport HDC minutes, found on Google

side-hall-plan main block flanked by progressively lower sections that extend south and north of the main block and then west from those flanking sections; large brick chimneys flank the main block at each end of the ridgeline. A 3-stall garage is attached at an angle to the north elevation. The extensive grounds include swimming pool and tennis court. Hutton (1894-1936), the son of Guan and Celeste Hutton (see 65 Ridge Road) built this on land his father had acquired and named the house after the Irish village of his father's birth. He was a resident of Baltimore, but his house is much more evocative of colonial forms from New England than the Mid-Atlantic states. Like so many houses of this ilk from the 1920s, Balleygrangey manages to seem quaint, picturesque, and rambling when it is, in fact, a carefully orchestrated, highly structured architectural composition. (2 contributing elements: 1 building, 1 site)

53 NC House (ca 1980, 2006-07): A large 1½-story, U-plan, high-hip-roof house with large hip-roof dormers and smaller 1½-story, rectangular-plan, end-gable-roof building aligned perpendicular to and south of the west arm of the U. This house was undergoing extensive renovation at the time of this writing.

65 Shamrock Cliff, the Gaun McRobert and Celeste Winans Hutton House (1894-96, 1982; Peabody & Stearns [Boston], architects; Olmsted Brothers, landscape architects): One of the largest Newport summer cottages, Shamrock Cliff is a sprawling splayed-U-plan, rough-cut-granite, 2½-story house with complex polychrome-pantile cross-gable roof dominated by two large square-plan, hip-roof, copper-finial towers, 4 stories high at the east end of the south wing and a 3 stories high at the intersection of the main block and the north wing, and large, prominent, regularly spaced chimneys punctuate the building's low-slung profile. The principal entrance, within a full-width 1-story porch flanked by projecting end-gable pavilions on the east elevation of the main block, faces a circular-plan motor-court terrace, entered through a round-arch portal that penetrates the center of the south wing. Across the rear of the building, overlooking Castle Hill Cove and Narragansett Bay is an enormous 4-section, 1-story addition, equal in area to the footprint of the original house, created and expanded to accommodate the hotel/restaurant/time-share function to which the historic house has been converted. In addition to the main house is the handsome cadet edition that serves as the gatehouse, at the edge of the property on Ridge Road: a 1½-story rough-cut-granite and brownstone building with prominent circular tower at the northeast corner and a riotously colored complex high-hip roof. Two large modern buildings provide additional quarters for guests: to the north of the main house a low-slung 1½-story, wide-end-gable-roof shingled building and to the south of the main house an ample

shingled 3-story, rectilinear-Z-plan building with varying-size square-plan towers at either end of its eastern wing and a round portal through its mass (all imitative of elements on the original house) as well as extensive decking and dormers on the water side. Extant portions of the Olmsted landscape are probably limited to the overall site plan and the strategically placed specimen trees. Hutton (1849-1915), an Irish diplomat, lived in Baltimore, and his wife, Celeste, was the daughter of Thomas DeKay Winans, whose cottage stood nearby at Ocean Road and Winans Avenue (see 1 Atlantic Avenue). This is the larger and more bombastic of Newport's 2 waterside Romanesque houses of the 1890s; the other, by Richard Morris Hunt, is at 325 Ocean Avenue (q.v.). (2 contributing buildings, 1 contributing site, and 2 non-contributing buildings)

- 70 NC John J. and Joanna Steward Myer House (2005-07; Ronald F. DiMauro, architect): A sprawling and highly picturesque Z-plan, 1½-story, stucco-clad, cross-gable-roof Neo-Lutyens house with high flat-fieldstone water tables and chimneys, pseudo-structural detailing in the gable ends, a prominent high, hip-roof belvedere atop the square-plan pavilion at the northeast corner, and a large cross-gable-roof garage that forms the wing extending west from the main block. While this house does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (1 non-contributing building)
- 75 United States Coast Guard Station at Castle Hill (ca 1930): A 2½-story, 7-bay-façade, center-entrance, high-hip-roof, brick building with brick foundation, 1-story entrance porch, principal entrance with sidelights, 1-story porches centered on the 3-bay north and south elevations, pedimented dormers (5 above the façade, 4 above the west elevation, and 1 each above the north and south elevations), brick chimneys located symmetrically near the crest of the north and south roof slopes, and glazed octagonal cupola with copper finial. Prominently in front of the building is a mast displaying 5 flags and a large bell below it. A brick, cruciform-plan, 4-stall, high-hip-roof garage is north of the station, its principal axis perpendicular to that of the station.
- 85 NC House (ca 1969): An aluminum-sided 1½-story, 3-bay-façade, side-hall-plan, gambrel-roof house with poured concrete foundation, 8-over-8 windows, 2 shed-roof dormers centered above the façade, wide shed-roof dormer above west elevation, chimney on the ridgeline south of center, 1-story sunroom on south elevation, 1-story ell on north elevation connecting to a 2-stall end-gable garage.

RUGGLES AVENUE

55 NC House (ca 1960): A shingled, 1½-story, telescope-massed house sited at the end of a long driveway on a rock outcropping overlooking Lily Pond.

- 105 Hilltop, Rose and Theodore W. Phinney House (1871-72, ca 1895; Richard Morris Hunt [1871-72] and William Ralph Emerson [ca 1895], architects): A massive yet low-slung, asymmetrically massed, random-course ashlar, 2-story, L-plan, complex-hip-roof house with largely blind walls on the north, entrance elevation, large entrance tower toward the west end of the façade, broadly curved west elevation, projecting curved pavilion at the west end of the south elevation flanked on the east by a broad 1-story porch, and modern 1-story flat-roof addition at the southeast corner. Oriented toward the south, in which direction the house originally no doubt enjoyed fine views toward Almy Pond and the ocean, this is a smaller version of other rugged stone houses in the district, notably Indian Springs at 335 Ocean Avenue (q.v.; also Hunt; 1889-92) and Shamrock Cliff at 65 Ridge Road (q.v.; Peabody & Stearns; 1894-96). The Phinneys' daughter Rose was married to William Grosvenor and summered at Roslyn, a similar stone house also designed by Emerson (see 26 Beacon Hill Road).

WELLINGTON AVENUE

- 145 Bluebird Cottage (ca 1885): A large and impressive L-plan, cross-gable-slate-roof Modern Gothic house with stone foundation, half-timber trim, hip-roof wraparound heavy-strutwork porch across façade and part of the north elevation, large porte-cochère opposite principal entrance, glazed hip-roof wraparound heavy-strutwork porch around north, east, and south elevations of east ell, service ell to the south, dormers on the west slope of the main-block roof, 2 chimneys on the east slope of the main-block roof, and 1 chimney at the east re-entrant angle of the service ell and main block. A small 1½-story cottage with a square-plan min block and slightly lower ell to its south is immediately south of the house. Landscaping features include specimen plantings, a large pergola between main house and cottage, and extensive terracing down the north slope of the property toward the street and Newport Harbor. This house was part of the Hartshorn estate (see 27 Harbor View Drive), and Mrs Hartshorn lived here seasonally in her later years, when this house was newly constructed. (3 contributing elements: 2 buildings, 1 site)

169NCKathy and Amo Ross House (ca 1950, 2006-07; D. Neal Parent Associates [Nantucket and Harwichport, MA, 2006-07]): A large, sprawling 1½-story, complex-cross-gable-roof Neo-Shingle-Style house with high fieldstone basement a full story above ground on the north elevation below a full-width porch with semi-circular-plan balcony at the upper level, 2-story octagonal-plan high-hip-roof tower at the northeast corner, grouped 2-over-1 windows, eyebrow dormer on north slope of the roof, and 3 large brick chimneys. Southwest of the new house is a shingled 1½-story, L-plan Cape Cod house with asymmetrical fenestration and 2 chimneys, 1 on each slope of the roof of the main block. To the south of this house is a shingled 2-stall garage. While this complex does not contribute to the significance of the district because it falls outside the period of significance, it nevertheless is consistent in type, form, scale, and setting with those properties that create the district's significance. (3 non-contributing buildings.)

WICKHAM ROAD

- 20 Felseck Barn, now Nearside (ca 1903, 2006-07; Ronald DiMauro [2006-07], architect): A shingled 2½-story, cross-gable-roof building with stone foundation, large glazed openings at the center and east end of the south elevation and at the center of the north elevation, small regularly spaced windows on the north elevation and at the west end of the south elevation, oriel dormers projecting from the upper wall plane of the south and north elevations and extending into the roof above, 2 symmetrically placed stone chimneys on the roof's south slope, 1 stone chimney on the east slope of the cross gable on the roof's north slope, and a glazed square-plan cross-gable-roof cupola centered on the ridgeline.
- 26 Felseck, the Charles Astor Bristed, Jr, House, now Beaumaris (ca 1903; James Gibson, architect): A large, imposing uncoursed-stone 2½-story, cross-gable-roof house with centered principal entrance flanked by shallow-projecting gable-end pavilions, the east with tripartite round-arch windows and the west with banked casement windows, regularly spaced banked casement windows on the upper stories, projecting end-gable pavilion at the east end of the south elevation with flanking full width porch, stone-and-shingle (2nd story) service ell south of the main block, and 2 large chimneys on the roof's south slope. This is one of the area's earlier houses inspired by late medieval vernacular domestic architecture of England and France; such became quite common in the 2nd and 3rd decades of the 20th century. Bristed lived in Lenox, Massachusetts.

WINANS AVENUE

- 7 NC House (ca 1976): A shingled 2-story, 5-bay-façade, center-entrance Garrison Colonial house with poured-concrete foundation, full-height windows on façade's 1st story, small 1-story ell at the east end of the south elevation, and ell on the north elevation connected to 2-stall end-gable garage.
- 9 NC House (ca 1967 et seq.): A 1-story asymmetrical-T-plan ranch house set at a 45° angle to the street with poured-concrete foundation, Tuscan-column end-gable front porch, Tuscan-column-framed 2-stall-garage in west wall of north ell, small addition on the southeast corner with octagonal pavilion at its west end, and chimney at the intersection of the main block and north ell. The Neo-Traditional detailing is probably the result of later remodeling.
- 16 NC House (ca 1971): A shingled 2-story, 3-bay-façade, center-entrance Garrison Colonial house with poured-concrete foundation, 1st-story brick façade, paired windows, chimney centered on west elevation, and 1-story service and 2-stall garage ell to the east.
- 18 NC House (ca 1988): A shingled 1½-story T-plan Neo-Cape Cod house with 3-bay-façade side-hall-plan main block and chimney near the east end of the ridgeline, service ell extending to the northeast, 2-stall garage ell extending to the southeast, and very large 2-story deck on the north elevation that gives access to a smaller rooftop deck that straddles the ridgeline. In an area where rooftop living became increasingly more common in the late 20th century, this house illustrates one of the most ambitious examples of such.
- 20 NC House (ca 1989): A U-plan complex-hip-roof Neo-French house with central 2½-story main-block at the base of the U, 1-story brick-façade south wing, and 1-story 2-stall garage north wing; the recessed entrance pavilion, with oculus window above the recessed entrance, rises above the flanking projecting hip-roof pavilions with tripartite segmental arch windows, and the main block has a roof deck cut into the roof centered above the 2nd story of the west elevation.
- 24 NC House (ca 1987): A shingled 2-story, 3-bay-façade, center-entrance house with poured-concrete foundation, full-width front porch with 2nd-story balustrade, principal entrance with sidelights, large windows, small 1½-story ell to the east connected to the 2-stall, 1½-story, end-gable-roof garage, and chimneys near the west end of the main block's ridgeline and centered on the ridgeline at the east end of the ell.

25 NC Joseph and Donna Vaccarella House (ca 1991-92; Architects Unlimited [Naples, Florida], architects): A 3-story, cubic-massed flat-roof modern house set at an angle to the street on a slight artificial knoll to the north; the asymmetrically articulated façade is composed of stone, concrete block, Dry-Vit, and Cal-Wall and fixed-pane windows and has a center entrance below a rectilinear metal balcony. The façade's stone base continues around to the west elevation, and the remaining walls are Dry-Vit with numerous large windows of varying configurations on the south and east elevations. The cubes mass erodes toward its top to provide roof-top balconies at the 2nd level on the southwest corner and at the 3rd story level on the southeast corner, both with sleek tubular metal railings. A 2-stall garage is within the mass of the building at the basement level, entered from the west elevation. The gates to the property are of Cor-ten Steel, and a stainless steel sculpture in front of the house completes the modernist landscape. Drawing on the early 20th-century Dutch modernism of de Stijl, this house has an emphatic verticality very much at odds with its inspiration; indeed, the sheer height of this house precipitated changes to lower Newport's building-height restriction. The design is unusual in the work of this Florida firm, which tends more toward neo-traditionalism and new-urbanistic planning. In 2000, this became one of the homes of Rockwell Stensrud, author of *Newport: A Lively Experiment, 1639-1969*. (2 non-contributing elements: 1 building, 1 site)

SIGNIFICANCE

Applicable Criteria

A, C

Areas of Significance

Architecture

Landscape Architecture

Physically unique in its natural, environmental, and developmental composition, the Ocean Drive Historic District is one of the nation's most significant examples of a late 19th-/early 20th-century summer resort and as such achieves national significance in the areas of landscape architecture and architecture. Ocean Drive represents one of the country's first efforts to plan and develop an upper-income residential seaside summer resort: nationally important landscape architects as well as significant local gardeners have shaped both the topography and texture of the landscape; the district's overall appearance owes much to the large-scale planning that occurred during its development, and many designers and gardeners played significant roles in the planting and cultivation of individual properties. Architecturally, the district includes many examples of high-quality domestic architecture designed by nationally important architects and constructed over a hundred-year period between the mid-19th and mid-20th centuries.

HISTORICAL OVERVIEW WITHIN THE NEWPORT CONTEXT

While both Aquidneck Island and the area included in the Ocean Drive Historic District have been home to human habitation for thousands of years, the

district appears as it does principally because of the development that has occurred there since the middle of the 19th century.

Aquidneck's settlement by English colonists in the late 1630s focused around the harbor, north and east of the district. The area of Ocean Drive was an agricultural hinterland for the small colony, and large country places have been located here since the 17th century. A parcel of almost 400 acres was first claimed by William Brenton (ca 1600-1674), one of Newport's founders and a key figure in its early history. Brenton developed the northeast portion of the district as farmland and called it Hammersmith, after his former home in England. In 1641, he built a substantial dwelling near Fort Adams, known as the "House of the Four Chimneys," which seems to have been used only seasonally, in the warmer months. By the 1660s, Brenton had acquired parcels that included nearly 2000 acres, including all the land within the district and beyond it to the east. Following his death, the Hammersmith Farms, as the two large parcels were known, became the property of his son, Jahleel. Jahleel Brenton named the eastern farm "Rocky Farm." Key to understanding the district's development is the maintenance of these two large, discrete parcels for almost two centuries and their eventual subdivision only into fairly large parcels in the nineteenth century.

From almost the very beginning of English colonization, the settlers consciously manipulated the land within Ocean Drive. William Brenton's pastureland comprised a large portion of the Brenton farmlands, but several

sections also boasted fine orchards with many of the cuttings imported from England. Around his house, the grounds "...were adorned with rare and costly plants, gravel walks, groves and bowers and all that wealth and a refined taste could obtain in this and foreign lands..." as well as folding gates with massive pillars and specimen plants that complemented the velvet-green lawns.¹

Offering some of the most picturesque and varied natural topography on the island, the farm became a popular spot for Newport residents to take walks, to picnic, and to fish. The Brentons apparently welcomed such activities. William Brenton's son and grandson, also named Jahleel, substantially increased the amount of cultivated acreage on the farms and made extensive landscape improvements on the property. Around 1695, Jahleel I built a tenant farmhouse, still standing, near the east end of Rocky Farm (see 121 Ocean Avenue). Jahleel II (1691-1767) further created systems of pathways and sitting areas around Lily Pond expressly for recreational activity. Jahleel II also built a tenant farmhouse ca 1720 for Hammersmith Farm, near Brenton Point (see 203 Harrison Avenue).

Made rich through coastal, trans-Atlantic, and Triangle-Trade shipping from its well protected ample harbor, Newport emerged as one of the largest and most sophisticated cities in the North American colonies during the first three quarters of the eighteenth century. Development remained, however, mostly near the harbor in the Point or Hill areas, to the north and south of the community's heart, today's Washington Square. Country retreats for the wealthy

¹ George C. Mason, *Newport, Illustrated by Sketches with Pen and Camera* (New York, 1854), pg 21. The accuracy of Mason's description is unknown; while remnants of the Brenton estate were still extant by Mason's day they seem not to have been carefully documented.

were largely north and east of the community in nearby Middletown and Portsmouth. Largely because of commercial ties with coastal South Carolina and Georgia, Newport also became a summer destination for rich families from those areas, eager to escape the heat and threat of disease. The Ocean Drive area saw some limited development in the years before the American Revolution, when several wealthy Newporters purchased or leased land from the Brentons, also for use as summer retreats. They included John Collins (1712-1795), a member of the Continental Congress (1778-83) and Governor of Rhode Island (1785-90), who had a farm just east of Castle Hill (see 22 Castle Hill Avenue),² and the distinguished architect Peter Harrison (1716-1775), who occupied a large farmhouse on Halidon Hill overlooking the harbor; neither house substantively survives: the former was demolished; the latter was first moved from its original setting then unrecognizably enlarged and altered (see 108 Harrison Avenue). Just as development patterns were foreshadowed by 17th-century land divisions, the use to which the land would be placed continually into the 21st century was well established very early in the area's developmental history.

Like the rest of Newport during the Revolution, occupation by British troops laid waste to land within the district. Much of the cultivated land was plundered, the abundant groves of trees were cut for firewood, and William

² The Collins House belonged to the Bateman family in the early 19th century and was the birthplace of Seth Bateman (1802-1887), who transformed his birthplace into a hotel in the 1830s; see below.

Brenton's house was partially destroyed by fire.³ Only the Rocky Farm and Hammersmith Farm tenant houses remain to document the 17th and 18th centuries within the district. But if the Revolution destroyed much of the district's early character, it also ensured, by ending Newport's prominence as a mercantile center, the absence of more intense development. Over most of the century following the Revolution, the area continued to be used primarily for farming, albeit on a much less ambitious scale. Remaining in the hands of a few families, the land's natural features experienced few alterations.

In the half century following the Revolution, Newport continued as a summer resort, mostly for Southerners, but otherwise remained a sleepy backwater, with no significant economic or industrial activity and little new construction. "From 1815 to 1828 Newport was in a state of suspended animation. For thirteen years, not a house was built on the island."⁴ Until the 1830s, the May-to-October residents rented houses or boarded in small hotels or taverns located in the compact part of town, north of today's Memorial Boulevard. Recreation included long walks, fishing, bathing at the beaches, parlor games, and conversation. The favored outdoor venues for these activities were the rocky shoreline and rolling countryside within the Ocean Drive district. As word of Newport's natural beauty and fine summer climate spread in the

³ The House of the Four Chimneys apparently remained as a ruin into the mid-19th century, when it was noted as a landmark in early accounts of the Ocean Drive.

⁴ "Newport, The City by the Sea: Four Epochs in Her History," *Providence Daily Journal*, 22 May 1879, p. 4.

1820s and 1830s, summer visitation began to grow beyond the town's capacity, which had little expanded in the previous 50 years.

To accommodate the annually surging number of summer guests, Newport underwent a boom in hotel construction. Most, located along or near Bellevue Avenue north of its intersection with today's Memorial Boulevard, were large (125-to-300 bed), elaborate buildings constructed in the 1840s. These new residential phenomena not only allowed far larger numbers to pass the warm months in this increasingly popular venue but also, and perhaps even more significantly, introduced, in their ample quarters, more highly structured and socially compelling recreational activities, such as dances, balls, musical performances, and lectures. By 1847, the summer population had swelled to more than 2000, a greater-than-20-per-cent increase above its year-round number. In response to the burgeoning year-round and summer populations, in 1853 Newport was incorporated as a city, adopting a mayor-and-council form of government.

One of the earliest of Newport's 19th-century hotels, operated by Seth Bateman in the Collins Farmhouse near Castle Hill, opened for business in 1837. Its location, much removed from the built-up part of town, appealed for both day trips and long-term stays because of the picturesque countryside traversed across the former farmland and the fine views to the west over Narragansett Bay; in July of 1855, the *Newport Mercury* reported that "...the line of carriages

to 'Bateman's'...lengthens perceptibly every afternoon...."⁵ Several times enlarged, the hotel remained popular into the 1880s, in use until the mid-1890s, and extant until destroyed by fire in 1959. None of these 19th-century hotels remains today, but a fragment constitutes the interior of the Mount Zion A.M.E. Church at 8 Bellevue Avenue.

Newport's growing importance as the country's premier summer resort began to coalesce in the 1850s. Its attraction for the rich from Boston, Philadelphia, and, ultimately (in every sense of the word), New York precipitated the move away from hotel residence to the construction of private summer houses in previously undeveloped areas of east and south of the compact part of town. While a number of local and non-resident individuals played important roles in this development, one individual, Alfred Smith (1809-1886), "...almost single-handedly made Newport accessible to eager outsiders who wanted to possess a permanent place..." here.⁶ Smith's first venture, in the early 1840s, began with the acquisition of 300 acres south and east of Touro Street, toward Easton's Pond, which developed as the Kay-Catherine-Old Beach Road neighborhood.⁷

Smith further played the lead role in initiating development of the Ocean Drive because of his creating the extension of Bellevue Avenue, to the Ocean Drive district's east, and the Ocean Drive itself. Before 1852, Bellevue Avenue was a narrow dirt road that extended south of today's Memorial Boulevard as far

⁵ *Newport Mercury*, 21 July 1855.

⁶ Rockwell Stensrud, *Newport: A Lively Experiment, 1639-1969* (Newport, 2006), p. 311.

⁷ Listed in the National Register of Historic Places 22 May 1973.

south as Narragansett Avenue. Smith went into partnership with Joseph Bailey, whose family had long owned the land on the southeast corner of Aquidneck Island; the two men acquired additional adjacent parcels. In January of 1852, Smith and Bailey received approval from the Newport Town Council to create the broad, paved Bellevue Avenue, completed in 1853.

Even before the planning and creation of Bellevue Avenue, local architect George Champlin Mason (1820-1894), then more importantly the editor of the *Newport Mercury*, had begun as early as 1851 to advocate for making the entire Brenton Point area readily accessible through creation of a circumferential drive extending west from the southern end of Bellevue Avenue. Mason often used the *Mercury* as a venue for promoting the community's summer resort development. While most of the early development in the southern part of Newport occurred first along and around the newly created Bellevue Avenue,⁸ some activity also took place in the Ocean Drive district. One of the major figures was Edward King (1818-1875).⁹ With Alfred Smith as broker, in 1857 King purchased the Hammersmith Farm, largely intact since the 17th century and including much of the land west of Hazard Road and Goose Neck Cove to the east, north of Bateman's Hotel to the southwest, south of Fort Adams, and west

⁸ Listed as a National Historic Landmark 11 May 1976.

⁹ A native of Newport, King worked for more than 20 years after 1825 at Charles Russell & C^o in New York, where he made his money in the China Trade and met his wife, Mary Augusta Leroy, a member of that city's prominent family whose lives became multiply intertwined with those in Newport during the 19th and 20th centuries. King's Italianate house (1845), designed by Richard Upjohn, still standing at the corner of Spring and Bowery Streets, was published in 1850 by A.J. Downing in his *Architecture of Country Houses* as Design XXVIII, "A Villa in the Italian Style.

to the East Passage of Narragansett Bay. King then deeded the rights of way for Wellington, Chastellux, Halidon, and Harrison Avenues to the City of Newport.

The completion of the circumferential road, however, remained problematic because of the topography along the rugged coastline requiring grading and bridge construction as well as the need to obtain easements from a number of property owners, especially near Castle Hill and Brenton Point to the west. Into the early 1860s, however, there remained two chief obstacles:

One owner (a member of the powerful Hazard family¹⁰) refused to grant his permission [for an easement through his property] and for years would not budge; the second problem was the onset of the Civil War and the drying up of funds from the City.¹¹

By 1863, property owners John Hazard, Robert Kennedy, and Seth Bateman had secured the services of Boston civil engineer S. L. Minot to determine with them the roadway alignment for the Ocean Drive. Following a petition signed by 125 Newport voters in 1866, however, the Commissioner of Highways took action, and the circumferential Ocean Drive, as the road system became known collectively, opened in 1868; its constituent components, beginning at the southern end of Bellevue Avenue and extending clockwise to the west, include Ocean Avenue, Castle Hill Avenue, Ridge Road, Harrison Avenue, Halidon Avenue, and Wellington Avenue.

Nineteenth-century residential development within the district both began and proceeded slowly. The earliest houses, located in the northeast part of the

¹⁰ John Alfred Hazard (1806-1880) was described in his *Newport Mercury* (29 May 1880) obituary as "...a man of marked peculiarities...inflexible in maintaining what he deemed right...ever true to his convictions."

¹¹ Stensrud, *op. cit.*, p. 316.

district, closest to the more developed part of town, include the house (ca 1850) at 8 Halidon Avenue, Halidon Hall (ca 1854) on Harbor View Terrace, and the house (1858-59) for Dr David King, brother of developer Edward King, at 46 Chastellux Avenue. On the drive itself, one of the earliest was a small mansard-roof summer cottage (ca 1853), designed by Thomas Tefft and built for Emily Harper of Baltimore on the hill south of the east end of Ocean Avenue, overlooking Spouting Rock. While no longer extant, the Harper Cottage, modest scale and demeanor, was atypical of subsequent seasonal residential construction in the district. Three houses on Ocean Drive, one at the east end of the district and two on the west, however, early set the tone for future development: Broadlawn (1866), built speculatively by Edward King at 41 Ridge Road; The Ledges, for Robert M. Cushing (1867) at 66 Ocean Avenue, adjacent to the Harper Cottage; and Castle Hill, for Alexander Agassiz (1874-75) at 590 Ocean Avenue, sited on a promontory overlooking the East Passage of Narragansett Bay. Typical of most houses built during the early years of summer-cottage development, two of these seasonally housed wealthy Bostonians: Cushing, scion of a China Trade family, and Agassiz, a copper-mining magnate turned Harvard professor of marine biology.

Nineteenth-century subdivision of land also occurred slowly, and the platted lots filled even more slowly. In 1863, Seth Bateman and Edward Kennedy platted the fields south of Bateman's hotel, west of Commonwealth and south of Winans Avenues into a large grid pattern. Little was built here until well

into the 20th century other than Thomas Winans's Bleak House, on the west side of Ocean Avenue between Castle Hill and Winans Avenue, and Theodore M. Davis's estate near the south end of today's Brenton State Park, both long demolished. About the same time, John Hazard, who had initially opposed the development of the Ocean Drive, succumbed to real-estate fever and opened Carroll Avenue through his land from Ruggles Avenue to Spouting Rock; while the road provided improved access to the coast, no construction occurred along its length until the early 20th century. Both of these plats, on relatively flat parcels of land, were simple, geometric subdivisions whose plans remain largely intact. Despite the adjacency of both to bodies of water, however, neither plat exploited picturesque landscape possibilities inherent to their locations.

The district's picturesque potential was first fully realized with the 1883-84 creation of the King-Glover-Bradley Plat, a project led by Edward King's heirs. Following his death in 1875, King's wife, Mary Augusta Leroy King (1829-1905), and son George Gordon King (1859-1922) persuaded abutting property owners John H. Glover and the heirs of Charles S. Bradley to engage Frederick Law Olmsted to create this residential plat. Olmsted's residential-subdivision work began in 1868 with Riverside, Illinois, a picturesque commuter suburb; by 1883 he had relocated himself and his firm to Brookline, Massachusetts, where he designed several important subdivisions.¹² Sited at the heart of the district, on one of Aquidneck Island's most dramatic sites, the King-Glover-Bradley Plat

¹² Keith N. Morgan, Elizabeth Hope Cushing, and Roger Reed. *Community by Design: The Role of the Frederick Law Olmsted Office in the Evolution of Brookline, Massachusetts, as a Model Suburb*. Unpublished Manuscript.

encompasses the hills and valleys south of Harrison Avenue, north and west of Brenton Avenue, and east of Moorland Road. As first realized in 1885, the plat featured several new, winding streets, including Beacon Hill, Brenton, Hammersmith, and Moorland Roads. The land was subdivided into irregularly shaped lots to take advantage of the sloping, rocky terrain. The plat was slowly developed into large parcels, often incorporating several of the smaller lots originally platted; such development further established a scale that continued to obtain well into the 20th century. In 1888, the same property owners again called on Olmsted to extend this picturesque platting east to Cherry Creek and the western boundary of the land held by the Hazard family.

The earliest houses in the King-Glover-Bradley Plat were built by their developers: Berry Hill (1885), 25 Hammersmith Road, commissioned on speculation by John Glover, designed by McKim, Mead & White, and sold almost immediately to Walter and Mary Ann Bruce Howe, and Edgehill (1887-88), 31 Beacon Hill Road, commissioned of the same architects by George Gordon King. Glover also commissioned McKim, Mead & White for the design of his own house within the plat, Belvoir, constructed in 1887 near today's 66 Beacon Hill Road; Mr and Mrs Arthur Curtiss James demolished that house for replacement by a large stone house, Beacon Hill House, itself demolished in the mid-20th century. These commissions established the neighborhood's architectural tone through careful siting and architectural designs that engaged the landscape through the use of naturalistic materials, including local stone and wood shingles, and compositional

arrangements that stretched informally and picturesquely across the undulant landscape. Private houses in the King-Glover-Bradley Plat followed almost immediately nearby at the crest of the hill on Beacon Hill Avenue, at Roslyn and Wyndham (1890-91), both designed by William Ralph Emerson for brother and sister members of Providence's Grosvenor family; both Grosvenor houses are large, strategically sited, rambling masonry structures. A fifth house, planned for construction within this development, never reached completion here but ultimately was constructed overlooking the water at 325 Ocean Avenue.

The other development significant to the district's development was the establishment and construction of Newport Country Club. Newport was the cradle of outdoor sporting recreation, which became an important part of American summer-resort life in the second half of the 19th century. Coaching was popular beginning in the mid-19th century, and Newport became a center for polo in the late 1870s. Tennis achieved national importance and attention in the early 1880s at the Newport Casino.¹³ Golf, however, played the most significant role in the development of the Ocean Drive district. Newport summer resident Theodore A. Havermeyer, then president of the American Sugar Refining Company, caught the golf bug while abroad in 1889 and the following year enticed his friends to form the Newport Golf Club, incorporated as the Newport Country Club in 1893; Havermeyer became the first president of the United States Golf Association (USGA). The group used Bateman's Hotel as a clubhouse

¹³ Listed as a National Historic Landmark 27 February 1987.

and played on links near Brenton Point. In 1894, they acquired the large parcel of land owned by Mary Augusta Leroy King and bounded by Moorland Road on the east, Harrison Avenue on the north and west, and Ocean Avenue to the south. They engaged architect Whitney Warren to design the clubhouse and William F. Davis, the first British professional golfer to come to this country, as the staff professional and designer of the golf course, where the country's first Amateur tournament was held in 1895.¹⁴

Beyond the historic recreational and social significance of the Newport Country Club, its contribution to the district's overall character cannot be overestimated. Adjacent to the King-Glover-Bradley Plat, it reinforces the sense of designed open space that so much defines the district. Indeed, these two late 19th-century parcels represent more than 562 acres, or almost a third of the land within the district. Located at the heart of the district and developed within a ten-year period at the end of the 19th century, the King-Glover-Bradley Plat and the Newport Country Club together set standards for landscape and architecture that largely continue uninterrupted to the present, as first exemplified by houses built in the Ocean Drive district contemporary with development of the King-Glover-Bradley Plat and the country club: Hammersmith Farm (1887), 225 Harrison Avenue; Beacon Rock (1888-91), 147 Harrison Avenue; Chastellux (1889-91), 30 Chastellux Avenue; Indian Spring (1892), 325 Ocean Avenue;

¹⁴ Stensrud, pp.387-390.

Shamrock Cliff (1894), 65 Ridge Road; and Rockledge (ca 1900), 10 Price's Cove Neck Road.

The Ocean Drive district's development over the ensuing half century saw steady yet slow-paced construction of ample summer residences on large, landscaped lots. Usually only one or two new houses appeared each year or even every other year between 1890 and the late 1930s. The greatest concentration of new construction occurred, interestingly enough, in the second and third decades of the 20th century, climaxing with four houses in 1929 alone. The Great Depression of the early 1930s somewhat slowed development, but at least five large houses and dependencies were built in the Ocean Drive district between 1930 and 1937. The Hurricane of 1938 occasioned million of dollars of damage to properties in Newport, including the destruction of the clubhouse at Bailey's Beach and the rear wing of the country clubhouse.

The middle years of the 20th century, however, brought great change to Newport, especially for the habitués of Ocean Drive and Bellevue Avenue and its environs. The Depression as well as World War II and its aftermath ultimately changed Newport from the playground of the rich to a depressed town dominated by the presence of the U.S. Navy. The City of Newport saw very little new construction between 1940 and 1980, and most of that was small-scale residential development. Major changes in Newport during these years included the creation of Memorial Boulevard, after World War II, and the 1960s and 1970s redevelopment of the waterfront, which changed substantially from

traditional working uses to recreational activity. In the Ocean Drive district, new construction occurred largely at the east and west ends of the district, in the grid-plan parcels first platted in the 1860s.

Newport rebounded in the prosperous 1980s. Its decades of stagnation and growing interest in historic preservation meant that hundreds of historic properties were restored or rehabilitated. In addition to renewed investment in the historic Point, Hill, and Bellevue Avenue precincts, those rediscovering Newport also began to build new in the Ocean Drive district for the first time in almost half a century. To the city's credit and to the district's benefit, Newport had adopted local historic district zoning, extended from the Point and Hill sections, along Bellevue Avenue and the Ocean Drive district by 1982 and expanded in 1997. While historic-district zoning cannot and did not prevent new construction, its implementation within the Ocean Drive district has been an important tool in maintaining the overall historic visual character to a much greater degree than is typically found in other areas that have also seen construction of numerous large-scale, expensive houses in the same period.

LANDSCAPE ARCHITECTURE

Manipulation of land within the Ocean Drive district has created its foremost defining historic characteristic. As noted in the historical overview, the land has been important to area residents at least since English colonization in the 17th century. What remains, however, and achieves significance in the

designed landscape that has evolved over the past century and a half, can be attributed to three identifiable, discrete, yet interrelated historic activities: creation of the Ocean Drive in the middle years of the 19th century, creation contemporarily of both the King-Glover-Bradley subdivision and the adjacent Newport Country Club between 1884 and 1895, and development of many individual landscapes on private yet visually accessible properties. Individually and collectively, these activities have combined to create a large historic landscape very with few, if any, comparable peers.

The creation of the Ocean Drive, the circumferential road that extends from the south end of Bellevue Avenue west, north, and east to Wellington Avenue, was an extraordinary and unprecedented gesture theretofore unknown in this country. Its earliest advocate, George Champlin Mason (1820-1894), then *Newport Mercury* editor and later architect, urged its creation in the summer of 1851:

And while we are on the subject of drives and walks we cannot do better than to urge on all interested (and who are not?) the advantages to be derived by opening a shore road around the whole southern portion of the Island; starting from the west end of Easton's Beach and keeping along the cliff to the Boat House, thence across Rocky Farm Beach, and so on across Cherry Neck, Price's Neck and Castle Hill; to connect with the road between Fort Adams and the town. Such a road is much wanted by all who love to stroll near the sea shore, of if opened would immediately become a fashionable drive of an afternoon.¹⁵

Mason's vision of creating a picturesque, ten-mile-long drive along an exceptionally beautiful and dramatic coastline and inland across rolling hills in the

¹⁵ [George Champlin Mason], [Untitled Editorial], *Newport Mercury*, 26 July 1851, p. 4.

early 1850s was well within the landscape aesthetic first employed in this country for rural cemeteries, beginning with Cambridge, MA's Mount Auburn in 1831. Here however, the concept was employed in a wholly new way: purely recreational. Ocean Drive's operative design precepts reflected the picturesque approach promulgated by Andrew Jackson Downing, who argued so passionately for a large park on New York's Manhattan Island in an extensive article in his periodical, *The Horticulturist*, published in August 1851—a month *after* Mason's editorial.

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By the fall of 1857, *Mercury*-Editor Mason reported that the Ocean Drive

...from Carroll Avenue round to Bateman's Point is progressing with a spirit that will carry it through before the opening of another season. We have passed over the greater part of the route, and we venture to say that no more beautiful drive can be imagined than the one here projected. It has everything to make it attractive: the inequalities of the surface, the boldness of the rocky promontories, and the near approach to the sea, are charms that it will ever possess and fortunate will be the owner of one of the commanding sites along this line...and we look forward to the day when it will be studded with marine villas, rising from every commanding eminence.¹⁶

This progress report reveals that Ocean Drive was well under construction by the time that Calvert Vaux and Frederick Law Olmsted created their Greensward Plan, selected as the winning competition entry for New York's Central Park that same year. When the last segment of Ocean Drive was completed and opened to the public in 1867, Mason wrote with satisfaction

¹⁶ [George Champlin Mason], [Untitled Editorial], *Newport Mercury*, 17 October 1852, p.2.

We shall not attempt to describe the beautiful scenery which attracts the eye on every side...but as we have viewed the wide expanse of ocean on one side and the rugged, jutting rocks, and hills and valleys on the other, we were reminded of IRVINGS' [sic] saying that "never need an American look beyond his own country for the sublime and beautiful of nature's scenery."¹⁷

While Ocean Drive's conception and creation were roughly contemporary with Central Park, a cognate but different type of recreational landscape, Ocean Drive's completion. It pre-dated by a year an unrealized plan (1868) by Frederick Law Olmsted to create a landscaped carriage drive from the suburb of Riverside, Illinois, for which Olmsted was the landscape designer, to connect with Chicago, 11 miles to the east. Ocean Drive was completed several years before the creation of the first so-called parkway in this country, Eastern Parkway, the grand approach from the east to Brooklyn's Prospect Park, created by Olmsted, Vaux & Company around 1870. Further research and analysis is clearly needed to flesh out the fascinating story of the vision and creation of Ocean Drive and placing it in its proper context as a landmark in American landscape architectural history, but the immediately available information reveals both its importance as well as the absence, until now, of serious discussion and analysis of that importance.

One of the chief players in the realization of Ocean Drive was Edward King, who had acquired Hammersmith Farm to create Wellington, Chastellux, Halidon, and Harrison Avenues, subsequently deeded to the City of Newport. King's vision for this part of Newport was obviously shared by other members of

¹⁷ [George Champlin Mason], "Local Matters: Ocean Avenue," *Newport Mercury* 19 October 1867, p.2.

his family, especially his wife, Mary Augusta Leroy, and son George Gordon. Both played significant roles in the introduction into the Ocean Drive district of the King-Glover-Bradley Plat and the Newport Country Club, which together established the tenor of and provided direction for the area's development as a picturesque upper-income resort suburb, one of the earliest of its kind in the country. The location, setting, and tone of the King-Glover-Bradley Plat enticed new residents, while the establishment of the Newport Country Club literally next door reinforced the image of the neighborhood as an upper-income, high-society enclave.¹⁸

The King-Glover-Bradley Plat appears to be the first picturesque upper-income development that consciously brought together the highest quality components. The developers engaged the country's foremost landscape architect, Frederick Law Olmsted, whose æsthetic inclinations were perfectly matched to the resource to be developed. Olmsted's plat responded to the area's natural topography to create a landscape design that spread organically across the land to incorporate spatial experiences both intimately sequential and dramatically panoramic. The first houses in the plat were large one-of-a-kind and site-specific single-family houses designed by architects McKim, Mead &

¹⁸ The role of Mary Augusta Leroy King, as owner of the land on which both a substantial part of the plat and the club were located, in the orchestration of this almost one-two punch deserves further study.

White, then emerging as one of the country's most sought-after firms, and built on speculation by the developers to set the tone for future development.¹⁹

The approach toward the King-Glover-Bradley Plat's development was explicitly described by F.L. and J.C. Olmsted on the plat they produced in February 1885:

The district covered by the plan lies between the ocean and the harbor about a mile west of Bellevue Avenue. It is remarkable for a series of rocky eminences, commanding views to the south and east upon the ocean, and to the north and west upon Narragansett Bay; the range of vision over these waters covering three quarters of a circle.

Nearly three miles of roads shown are already built and the remaining part (except the short branches marked "proposed") agreed to be built. They follow natural passes, admitting of easy trotting grades. Their wheelways are broader and better graded than that of the well-known Ocean Avenue, their draining more thorough and their metaling deeper and firmer. As may be seen by the key-map, they form parts of continuous circuits for pleasure driving in connection with Bellevue, Harrison and Ocean Avenues and establish conveniently direct communication between all parts of the district and the town, beach, harbor and other points of interest.

The plan of the subdivision is to secure the largest advantages of scenery for each of a series of building sites.

[The plat plan indicates]...where in each subdivision space is available for a house of one of three classes in respect to extent of ground floor. In a few cases it is assumed that to avoid excessive blasting, the house should stand on a higher level than the carriage sweep.... In many cases two or more of the subdivisions may be desirably combined.

The eminences and seaward slopes are wind swept and now treeless, but bear an abundance of varied and very interesting forms of vegetation and owing to their abrupt craggy formation are of highest picturesque aspect. With buildings and gardens designed consistently with these natural circumstances, residences will be obtained of a more interesting and agreeable character, having great natural and permanent advantages over

¹⁹ Frederick Law Olmsted's office developed 76 plans for the King-Glover-Bradley plat in 1884-85; they remain at the Olmsted National Historic Site in Brookline, Massachusetts.

those of older villa districts of Newport for the enjoyment of sea breezes and of ocean and harbor scenery.²⁰

The 361.5-acre plat included 93 polygonal-plan house lots varying in configuration and ranging in acreage from a 1.3 acre parcel on Moorland Road to a 6.2-acre parcel on Brenton Road, the majority of them being two-to-four acres in size.

The King-Glover-Bradley Plat early on attracted appreciative critical interest. Just three years after the plat's construction, Marianna Griswold Van Rensselaer, writing in *Garden and Forest*, the new landscape journal established by Charles S. Sargent, director of Boston's Arnold Arboretum, described the development to which Olmsted had turned his hand:

Here the ground is hilly with bold and beautiful high rocks, offering building sites of a very desirable kind—with no sea fronts, it is true, but with the most superb distant views of land and water. The new roads are admirably disposed for convenience and beauty.... It is to be hoped that those who may hereafter build here in this neighborhood will carefully and artistically preserve its character and not strive to subdue its rugged and individual charm to that neat prettiness which prevails in the level districts nearer town.²¹

Mrs Griswold's comments reflected and made publicly explicit her sympathy for the development's aesthetic potential; clearly, developers, designers, critics, and—ultimately—new residents were all of one mind about the kind of development this was to be.

²⁰ F.L. and J.C. Olmsted, "Plan for Subdivision of Properties in Newport RI Belonging to Mrs. Edward King, J.H. Glover, Esq., The Hon. C.S. Bradley, G. Gordon King," Newport Land Evidence Office, Plat Book 1, pp.30-31, Newport City Hall, Newport, RI.

²¹ M. G. van Rensselaer, "Newport—II," *Forest and Garden* 1 (5 December 1888): 483.

The King-Glover-Bradley Plat followed a number of similar predecessor developments, but none combined its constituent components as it did. The earliest picturesque suburbs in this country, including Cincinnati's Glendale (1851) and New Jersey's Llewellyn Park (1852), were upper-middle-class commuting suburbs. Lake Forest, IL (1856) partook of the same romantic aesthetic but originally was oriented primarily toward the Presbyterian-sponsored college that located in this suburb on the bluffs above Lake Michigan almost thirty miles north of Chicago; from its inception, Lake Forest was "...defined by its intention to embody the goals of its Presbyterian founders, not to be a simple real estate development or a district of homes for the wealthy."²² Lake Forest's identity as an upper-income suburb emerged toward the end of the century, when improved transportation made it more accessible, and the introduction of golf at the Onwentsia Club in 1896 made it more desirable. The picturesque resort development at Oak Bluffs on Martha's Vineyard, MA, dates to 1866, but its focus was tightly spaced small cottages oriented on a flat plain around a central gathering area whose focus was a religious retreat for the many Methodists who gathered there in the summer.²³ Stewart Hartshorn's Short Hills, NJ (1874), while a picturesque development with architect-designed houses, was nonetheless a commuting suburb. The Montauk Association (1879-81), at the east end of Long Island's South Fork, comprised a self-contained group of seven

²²Kim Coventry, Daniel Meyer, and Arthur H. Miller, *Classic Country Estates of Lake Forest* (New York, 2003), p. 42.

²³ See Ellen B. Weiss, *City in the Woods: The Life and Design of an American Camp Meeting on Martha's Vineyard* (New York, 1987).

houses and a clubhouse, all designed by McKim, Mead & White and set in a landscape designed by Frederick Law Olmsted; while exemplary in its appearance and function, it was a private enclave for the families of New York businessmen, not a development venture.

Within two years following the design and early development of the King-Glover-Bradley Plat, Pierre Lorillard began development on a large parcel of family-owned land near Tuxedo Lake in the mountains of Orange County NY. Lorillard had previously summered in Newport, in a house, designed by Peabody & Stearns, he built in 1877 on Ochre Point Avenue; in 1885 he decamped from Newport and sold his house to Cornelius Vanderbilt II. His development at Tuxedo Park, with a picturesque design by Ernest Bowditch and naturalistic houses designed by Bruce Price, appealed to a clientele similar to that of Ocean Drive.²⁴ Tuxedo Park seems very much to follow the model set in Newport by the King-Glover-Bradley Plat, and the connection between the two is worth further study.

The other major landscaped component of the Ocean Drive district is the Newport Country Club. In 1894, Scottish-born William F. Davis (1863-1902) came as the golf professional to Newport Country Club, where he built a nine-hole members' course and a six-hole beginners' course, "...both replete with

²⁴ Early seasonal residents of Tuxedo Park included Ocean Drive district residents Charles Coolidge Pomeroy (see 181 Ocean Avenue), who built a house designed by Price in 1885-86, and John M. Glover, developer of the King-Glover-Bradley Plat, whose house, also designed by Price, was built in 1891-92; other Newporters in Tuxedo Park included George Peabody Wetmore, who lived at Château-sur-Mer on Bellevue Avenue and Herbert Claiborne Pell.

rambling stone walls, artificial mounds, and deep pot bunkers.”²⁵ Albert Warren Tillinghast (1874-1942), one of the most-successful early 20th-century design-build golf architects, remodeled Davis’s original nine and added the second nine to bring the course to its current 18-hole configuration. Donald Ross (1872-1948), perhaps the most prominent and prolific golf architects of the first half of the 20th-century, best known for his work at Pinehurst, North Carolina, refined the course in 1915. In addition to the course’s association with these major figures in golf-course design, Newport Country Club’s gently rolling topography and manicured fairways and greens significantly reinforce visually the leisurely recreational activity that complements the adjacent residential uses of landscape.

With the creation of Ocean Drive, which introduced picturesque accessibility, and development of the King-Glover-Bradley Plat and the Newport Country Club, which invested the landscape with subtle, specific connotations, new residents reinforced the further design potential of the district through the individual landscapes that they commissioned to surround their summer residences. The landscape responses of those who came to live here illustrated the range of design options available in the almost half century following the creation of the King-Glover-Bradley Plat.

Not surprisingly, a number of the earliest private landscape commissions in the Ocean Drive district went to Frederick Law Olmsted, and the firm remained

²⁵ Geoffrey S. Cornish and Ronald E. Whitten, *The Architects of Golf* (New York, 1993), p. 238.

active here well into the 20th century.²⁶ Over a period of almost 40 years, the firm counted two additional subdivisions and more than 15 private commissions within the district. Most of these survive with integrity far greater than adequate to continue to allow their recognition. The first of the private commissions was from Walter and Mary Ann Bruce, the New York couple who purchased Berry Hill, the speculatively built house by McKim, Mead & White, at 25 Hammersmith Road. For Glover, who originally developed the property, Olmsted had planned the siting as well as roads and paths across the property, and the Bruces continued to work with him and the firm for the development of gardens and plantings.²⁷ For Edwin D. Morgan, in 1888 Olmsted again teamed with McKim, Mead & White for both location of the buildings and plantings for the dramatically sited Beacon Rock, 147 Harrison Avenue, on a promontory overlooking Newport Harbor. At nearby Hammersmith Farm, 225 Harrison Avenue, Mr and Mrs Hugh D. Auchincloss, Sr, engaged Olmsted Brothers to design the gardens surrounding the house after they bought the property from his brother in 1897; Olmsted Brothers continued to oversee the landscaping for their son into the 1940s. Between 1899 and 1902, Olmsted Brothers provided services for siting, contouring, and planting to Albert Olmsted, Frederick Law Olmsted's half brother, at Wildacre, 310 Ocean Avenue, this time teaming with San Diego architect Irving Gill. The firm also provided designs for Mrs John

²⁶ Detailed description and analysis of the landscapes of each property will be found in the individual inventory entries.

²⁷ The property's landscape and plant material was extensively documented in *The Flora of Berry Hill* (Portsmouth, RI, 1992), privately published to celebrate the property's centennial.

Nicholas Brown at Harbor Court, 5 Halidon Avenue, both upon the time of its completion in 1905 and in later commissions in 1913-15 and 1919-21; here, for a much more elaborate house based on French Renaissance models, the firm provided a formal garden. One of the firm's largest, most elaborate, and long-lived commissions was ongoing work on the grounds of the extensive property at the heart of the district owned by Mr and Mrs Arthur Curtis James on Beacon Hill Road, initiated in 1908 and continuing into the 1930s; while the house is no longer extant, the portions of the gardens remaining in smaller parcels of the since-subdivided property at 60 Beacon Hill and 40 Hammersmith Roads reveal that this was undoubtedly gilded-age Newport's most ambitious garden, as its extensive publications in landscape and social journals documents. In addition to their own house, the Curtises engaged Olmsted Brothers for the siting, grading, and transportation network at Swiss Village Farm, 152 Harrison Avenue, the picturesque working farm that served both as food source for their several residences as well as a component of the "...continuous circuits for pleasure driving," that the Olmsteds described in the 1885 King-Glover-Bradley Plat. Finally, in the mid-1920s the Olmsted Brothers provided landscaping for Ferdinand Frazier Jelke, on a bluff overlooking the Atlantic at 222 Ocean Avenue. The Olmsted firm's presence in Newport, for many other commissions accrued to them in other parts of the city as well, clearly represents long and close associations with many clients.

Many of the properties within the district feature handsomely landscaped precincts whose designers remain unknown. Wyndham, the Rosa Anne Grosvenor House (1890-91), 36 Beacon Hill Road, occupies a sweeping hillside site of more than 11 acres; its naturalistic landscape was much admired by the publishers of the American edition of *Country Life*, where it appeared in August 1923, but no credit was given to a designer. Her brother's contemporary nearby property, Roslyn, at 26 Beacon Hill Road, was similarly and also anonymously landscaped. Quite different in spirit but of similarly high quality is the elaborately structured formal design of the grounds at Snowden A. Fahnestock's Ker Arvor (1931-33), 275 Harrison Avenue, where an axial drive approaches the façade from the north and formal gardens extend south from the garden elevation. Ker Arvor's grounds nicely complement the restrained Louis XV Revival house.

The development of the Ocean Drive, the examples of the King-Glover-Bradley Plat and the Newport Country Club, and the many individually landscaped residential parcels represent an historic convergence of landscape architectural elements that creates an exceptionally strong sense of place and achieves significance in the area of landscape architecture.

ARCHITECTURE

The handsomely landscaped precinct of Ocean Drive provides the setting for numerous architecturally significant buildings, many individually significant, but all the more remarkable because their proximity to one another reveals a

visually, historically, and intellectually compelling entity distinct from other precincts in Newport and unique in this country. As the last developed of Newport's three major summer-resort settlements, preceded by the Kay-Catherine-Old Beach and the Bellevue-Ochre Point neighborhoods, Ocean Drive shares some architectural communalities with both but developed a visual character distinct from either of its predecessors. Ocean Drive's character is the product of its enhanced naturalistic landscape as well as the attitudes toward architecture and the placement of buildings within this landscape as physically expressed by the clients and architects who built in the district over its period of most intense development. Ocean Drive's character-defining architecture consistently demonstrates site specificity: whether formal and elaborate or rambling and picturesque, the district's houses engage in a physical and visual relationship with their own sites, and not occasionally with the landscape beyond, to a degree exceptional in a precinct developed without an explicit overall plan for such.

The district's earliest houses architecturally eloquently document the early years of English settlement. Both Rocky Farm (ca 1695 et seq.), 121 Ocean Avenue, and the Brenton Farm (ca 1720), 203 Harrison Avenue, are substantial, ambitious statements that indicate the affluence their owners had already achieved well within the first century following colonization. Brenton Farm, a one-and-a-half-story gambrel-roof building, is nonetheless impressive because of

its stretched seven-bay façade, impressive chimneys in the end walls, and a commanding site on a rise well back from the road.

As the Ocean Drive district began to develop as a resort neighborhood in the mid-19th century, the houses first built here established forms and types consistent with that use as well as relationships between house and setting. Broadlawn (1866), 41 Ridge Road; The Ledges (1867), 66 Ocean Avenue; and Castle Hill (1874-75), 590 Ocean Avenue, are substantially sized and scaled houses with broad porches on at least two or three sides of the building mass. The porch was an integral feature of Newport's first summer cottage, Kingscote, and achieved great popularity in the second half of the 19th century.²⁸ Porches and transitional indoor-outdoor rooms, such as sun porches, became character-defining features for many summer properties in Ocean Drive. Each of these early summer houses, further, was carefully sited to exploit views of the nearby water as well as to capture refreshing prevailing breezes, both on the porches and in the principal rooms inside.

These early summer houses also began a stylistic dialectic between refinement and rusticity that dominated the district's development. While Broadlawn relies on the somewhat contained cubic massing, albeit with a certain plasticity to the wall surface, and mansard roof so beloved of the 1860s Second Empire, both The Ledges and Castle Hill introduce much more highly inflected massing and animated profiles. The attitudes of these somewhat polar

²⁸ Kingscote was listed in the National Register of Historic Places on 17 May 1973 and declared a National Historic Landmark on 13 June 1996.

opposites, the formal massing and ornamentation of classically derived styles and the picturesque informality of inventive and loosely derived revisionist historicism, dominated the district's architectural development throughout the period of significance—and, indeed, continues today. In general, however, picturesque informality has tended to prevail over contained classicism.

As noted above, the McKim, Mead & White houses built in the King-Glover-Bradley Plat exploited a picturesque informality highly suitable to the landscape and set a tone for the whole district that other architects and clients soon followed. Most of the large houses built in the district in the last decade and a half of the 19th century are low-slung, sprawling, substantial buildings usually incorporating a mixture of textured wall surfaces, random- or un-coursed masonry, brick, and shingles. Most of them are, moreover, commissions individually significant in the work of each of the nationally prominent architectural firms that produced them. Robert H. Robertson's Auchincloss House at Hammersmith Farm (1887-89), with stone basement and brick first story, stretches commandingly across its knoll-top site north of Harrison Avenue. McKim, Mead & White's Beacon Rock (1888-91), also on Harrison Avenue, is one of the most dramatic compositions in the district, sited atop a rock outcropping that juts into Newport Harbor just east of Brenton Cove: the formal, strictly classicizing entrance court, in red brick with white trim, greets the visitor, while the private north elevation, with colossal portico in the archaic Doric order and terraces exploiting fine views of the water, is finished in rough field stone. No

stranger to summer-house architecture, architect William Ralph Emerson in 1890-91 provided his Grosvenor-sibling clients with site-specific stone piles, Roslyn and Wyndham, at the crest of Beacon Hill Road. Richard Morris Hunt's Richardsonian Romanesque Dorsheimer-Busk House (1887-92), which emerges from an Olmsted landscape, represents a design unique in his work and remains one of his most critically admired commissions. Peabody & Stearns's splayed-plan Hutton House (1894-95) on Ridge Road, probably the largest and most imposing house in the district, achieves baronial monumentality, with prominent four-story towers and sweeping terraces, but like the others is almost organically wedded to its surrounding landscape.²⁹ Irving Gill's highly animated Wildacre (1901), set in a magnificently unruly landscape designed by Olmsted Brothers on Ocean Drive, seems almost to erupt from its rocky waterside setting. Each of these designs, realized during the last 15 years of the 19th century, is remarkable individually, but their collection within the district plays a critical role in establishing not only exceptionally high design quality but also the district's distinct sense of time and place.

The interest in Renaissance-inspired classicism that had informed the American architectural vocabulary, especially during and after the country's centennial in 1876, burst more full blown on the architectural scene in the 1890s. As manifest in Ocean Drive, late 19th-century classicism took the form of houses that assumed qualities more akin to the district's relaxed qualities than to the

²⁹ Its contemporary neighbor, the second Bleak House on Ocean Avenue at Castle Hill Avenue and also by Peabody & Stearns, was one of the most undulant of these, with extensive porches and galleries, until its demolition in the early 1970s.

elaborate formality of their cousins in the Bellevue Avenue precinct. The contrast is best illustrated by comparing two houses from each area built in the 1890s, both two-and-a-half-story, nine-bay-façade houses with colossal entrance porches framing the center principal entrance: Richard Morris Hunt's Marble House (1888-92) for W.K. and Alva Vanderbilt on Bellevue Avenue and Dudley Newton's Crossways (1898) for Stuyvesant and Mamie Fish at 95 Ocean Avenue. Ecole des Beaux-Arts trained and European-oriented Hunt looked to the Petit Trianon at Versailles as the design source for Marble House, while locally trained Newton looked to the American Colonial/Federal tradition; Crossways is decidedly American in its emulation of the White House in Washington. Calculatedly sited, as so many Ocean Drive houses are, Crossways nonetheless projects a home-grown unpretentious quality, an air appropriate as the summer residence of its breezy, down-to-earth doyenne, in contrast to Marble House, the setting for the imperious Alva. Even the more European-oriented Ogden Codman looked to small-scale country houses of the English Restoration rather than the royal palaces for the design of Southerly (1895-96) for Alfred M. Coats on Brenton Road and the exactly contemporary Seabeach for the Pomeroyes on Ocean Avenue. Shepley, Rutan & Coolidge's Casa del Sol (ca 1901) for Charles Baker on Moorland Road, a T-plan stuccoed villa with Italian Renaissance detail, is the most highly decorated of this group, but like most Ocean Drive houses it settles into its setting at a scale more domestic than the Bellevue Avenue houses.

After the turn of the 20th century, the waterfront property north of Harrison and west of Halidon Avenues became the venue for several large-scale, architecturally ambitious houses. In a sense, this development echoes that in the Bellevue Avenue area and seems more like that precinct formally and visually than contemporary development in Ocean Drive. Cram Goodhue & Ferguson's Harbour Court (1905) for Natalie Bayard Brown on Halidon Avenue achieves the scale and level of elaboration of its contemporaries along the Cliff Walk on the other side of the island.³⁰

Residential development in Ocean Drive between 1910 and the beginning of World War II continued the architectural directions begun in the 1880s, but with its own distinctive character. For country houses revivalism remained the dominant design force, but its architectural practitioners, better trained professionally at home, abroad, or both, became increasingly more sophisticated in their approach and supplier in their practice. Clients, too, became ever more widely traveled and played greater roles in selection of source materials. The new construction in Ocean Drive during these years is therefore rich and varied.

Picturesque European and English farmhouses were by far the most popular exemplars for new houses in Ocean Drive during the 1910-1940 period. Delano & Aldrich designed one of the first, Cherry Creek Bungalow (1914), now Normandy, for Lucy Wortham James at 240 Ocean Avenue. Cherry Creek Bungalow, a low-slung, whitewashed brick E-plan main house snuggled into cliffs

³⁰ Its neighbors to the west, Beachbound, Bonniecrest, and Pen Craig, were removed from the Ocean Drive Historic District in the 1980s when intense residential development of their extensive grounds compromised their integrity.

above a rocky cove overlooking Gooseberry Island and reached through a roadside high-hip-roof gatehouse and across a broad motor court, vividly evokes the steep-pitched-tile-roof farmhouses of rural France. A variation on this format also obtains at Near Sea (1937) at 200 Ocean Avenue, a high-hip-roof, H-plan house whose principal living space is also centered on the seaside elevation to exploit the view. Also French in inspiration is The Mount (1929) at 10 Hazard Avenue, designed by Frederick Rhineland King (a grandson of above-discussed developer Edward King) for Frederick H. Allen. Sited atop a crest overlooking Lily Pond, The Mount's H-plan, high-hip-roof main house features French doors that open its south elevation to the stepped terraces that descend the hill toward the pond; it, too, follows the large-central-living-space format. Almost as if to illustrate the breadth of his knowledge of historic architecture, architect King turned to the English Cotswolds for the design of his brother's country house, Indian Spring, built the same year as The Mount, at 26 Moorland Road.³¹ Indian Spring is a picturesquely whitewashed brick house that spreads its asymmetrical H plan charmingly into the landscape. The Cotswolds, as filtered through Edward Lutyens, also inspired Salt Marsh (1929) at 75 Hazard Avenue, designed by Boston's Derby, Barnes & Champney. Less abstract and more decidedly revivalistic, especially in its use of half timbering, is Cornwall Lodge (1941), at 205 Ocean Avenue, on the corner of Hazard Road. Financier Snowden Fahnestock, who had served during World War I in France, looked to that

³¹ The house is within the King-Glover-Bradley Plat developed by their grandmother and uncle.

country's mid-18th century country houses for the design of his Harrison Avenue house, Ker Arvor (1931-33) at 275 Harrison Avenue, named for the French village where he was stationed during the war. Undoubtedly the most impressive of these European-countryside-inspired houses is one of the last of the early 20th-century's substantial houses within the district, Terre Mar (1934-35), later Seafair, at 254 Ocean Avenue, designed by British architect William MacKenzie. Terre Mar is a monumental brick-and-stone mansard-roof house in the style of Louis XIII with an ample elliptical motor court embraced by curved wings on either side—an evocation, almost, of Bernini's enclosure (also 17th century) of the open space in front of St Peter's in Rome.

Perhaps the most compelling example of early 20th-century revivalism is not a house but the charming farm complex built by Arthur Curtiss James on the approximately 70-acre parcel bounded by Beacon Hill and Hammersmith Roads to the east, south, and west and by Harrison Avenue to the north. With buildings designed by New York architects Grosvenor Atterbury and Stowe Phelps set into a landscape created by Olmsted Brothers and constructed beginning in 1916, Surprise Valley Farm includes nine rustic, stone buildings set picturesquely into the rolling rocky landscape that surrounds it. Constructed of stone and timber gleaned from the land on which the complex stands and, at the southeast edge, literally built into the rock outcroppings from which it was built, its design was inspired by farm complexes that Mr and Mrs James had seen in the Italian cantons of Switzerland. Early critics appreciated its European sources

but, more importantly, identified its connection to the landscape from which it emerged, noting that "...it was created as a vital part of the Newport landscape...[where] the architect has brought out of the countryside...a rare, peculiar, even romantic beauty that one did not suspect was there."³² Critics also saw it as a model for contemporary farming, not only because of its æsthetic appeal but also for a range of livestock—cows, pigs, sheep, goats, chickens—far broader than usually included in contemporary gentleman farms:

What Mr. James has done is to provide prize-winning farm architecture as an ideal for practical agriculture to pattern after. It is in truth a remarkable achievement and let us hope that its influence will be widespread.³³

Because the circulation system that meandered through the property from Harrison Avenue on the north to Beacon Hill Road to the south was kept open to traffic, Surprise Valley Farm became a popular venue for recreational motoring, by both locals and tourists, much as suggested by the Olmsteds when the King-Glover-Bradley plat was created. The author of the above-cited article even mused, "...is this not a site worth going far to see?" Located literally at the heart of the district within the development plat that in many ways defines the district's overall character and filled with picturesque architecture, Surprise Valley Farm in many ways epitomizes those qualities that make the district significant: a striking co-mingling of natural landscape, deft manipulation of the land, and carefully integrated high-quality architecture.

³² John Taylor Boyd, Jr, "Picturesque Farm Architecture on Newport Estate: 'Surprise Valley Farm,' Estate of Arthur Curtiss James, *Arts and Decoration* 30 (March 1929), p. 125.

³³ Boyd, op. cit., pgs 100, 125.