

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: St. Columba's, the Berkeley Memorial Chapel

Other names/site number: _____

Name of related multiple property listing: N/A

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

2. Location

Street & number: 55 Vaucleuse Avenue

City or town: Middletown State: RI County: Newport

Not For Publication: Vicinity:

3. State/Federal Agency Certification


As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

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

national statewide local

Applicable National Register Criteria:

A B C D

	Interim State Historic Preservation Officer June 17, 2022
Signature of certifying official/Title:	Date
_____ State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
_____ Title :	_____ State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local:
- Public – State:
- Public – Federal:

Category of Property

(Check only **one** box.)

- Building(s):
- District:
- Site:
- Structure:
- Object:

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>1</u>	<u> </u>	sites
<u>2</u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>4</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RELIGION: religious facility

FUNERARY: cemetery

Current Functions

(Enter categories from instructions.)

RELIGION: religious facility

FUNERARY: cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY: Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: stone, wood

Narrative Description

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

Summary Paragraph

St. Columba's, the Berkeley Memorial Chapel (St. Columba's Chapel) occupies an approximately two-acre site at the intersection of Vaucluse Avenue and Indian Avenue in the eastern part of Middletown, Rhode Island. The property includes St. Columba's Chapel (1884-86), an English Gothic Revival-style, stone church designed by Wilson Eyre, Jr. with stained-glass windows by David Maitland Armstrong; a cypress-and-stone, Gothic Revival-style lych gate (1897), designed by Henry Vaughan; a historic burying ground; and a parish house (2001; non-contributing). The grounds are dotted with mature specimen trees and a semi-circular, asphalt drive provides access to the chapel. A dry-laid stone wall runs along the southwestern and most of the western perimeters of the property; elsewhere, hedges mark the boundary. The surrounding area is bucolic, with quiet roads lined with vegetation, large areas of open space, residences on generously sized lots, and the Sakonnet River just 500 feet to the east. The St. Columba's property as a whole, and its individual resources, retain a high level of integrity in terms of location, setting, design, materials, workmanship, feeling and association.

Narrative Description

St. Columba's, the Berkeley Memorial Chapel (1884-86)

St. Columba's Chapel (Photos #1-#19) is a one-story, stone, English Gothic Revival-style church constructed in 1884-86 to designs by the prominent Philadelphia-based architect Wilson Eyre, Jr. and built by William Gosling, a stone mason from Worcester, Massachusetts.¹ It is a compact building with a narrow, deep nave that measures approximately 65 feet long by 24 feet wide and

¹ Gosling had constructed the Channing Memorial Church in nearby Newport, Rhode Island in 1880-81. Channing Memorial Church, "Our Sanctuary," <https://channingchurch.org/our-sanctuary/>

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is topped by a steeply pitched gable roof. A one-story, gable-roofed chancel, slightly shorter than the nave and measuring approximately 25 feet long by 18 feet wide, extends off the east end. Two shed-roof ells extend off the north elevation of the chancel; the eastern ell houses the sacristy, and the western ell houses the organ chamber.²

The chapel's exterior walls are composed of schist interspersed with irregularly shaped pieces of granite, laid in a random bond and with a pinkish-brown mortar. A granite water table separates the foundation from the first story. Buttresses with brownstone coping delineate the four window bays on the south and north elevations of the nave; at the corners of the nave and the sacristy, the buttresses are set on a diagonal. The chapel's roof was originally sheathed in wood shingles, but in 1914 these were replaced with slate, which remains today.³ There are short gable-end parapets with brownstone tile coping. A brownstone cross marks the gable peak at the east end of the nave, while a schist-and-granite, gabled bell cote rises from the west end (Photo #8). The copper church bell, which hangs within a pointed-arch opening, bears the inscription "Far, far away like bells at evening pealing/The voice of Jesus sounds o'er land and sea."⁴ A stone chimney is located on the organ chamber's shed roof.

The principal entry to St. Columba's Chapel is located within a small gable-roof porch that extends off the west end of the nave's south façade (Photo #3). Like the rest of the building, the porch has schist-and-granite walls and a short roof parapet with brownstone tile coping, which terminates in a small brownstone cross. Two pointed-arch openings with brownstone sills pierce both the east and west walls of the porch. The walls incorporate two stones marked with plaques. One stone is from the Cathedral Church of St. Colman in Cloyne, Ireland, where George Berkeley served as Bishop from 1734 to 1753. The other is from the abbey on Iona, an island off the west coast of Scotland where St. Columba of Ireland established a monastery in 563. Originally approached by two stone steps, the porch is now accessed by a ramp from the west and a short flight of stairs from the south. The ramp and stairs, flanked by low stone walls, terminate in a shared landing that leads to a pointed-arch door opening in the south wall of the porch. Entry to the nave is through a pair of wood, paneled doors set within another pointed-arch opening. The recessed panels of the doors are composed of diagonally laid boards. A secondary entrance is located in the east elevation of the sacristy. It consists of a simple, narrow, wood door composed of vertical boards recessed within a pointed-arch opening and accessed by two stone steps.

² The parish first acquired an organ in 1890, but this was replaced in 1937 with an organ with taller pipes. The roofline of the organ chamber was subsequently raised, as evidenced by a change in exterior stonework. The roofline modification was designed by Charles Collens, architect of The Cloisters in New York City. "Picturesque Memorial Chapel, Middletown, Tribute to First Episcopal Bishop to Settle in America," *Fall River Herald News* (26 August 1937). Newport Architecture, *St. Columba's, the Berkeley Memorial Chapel, Middletown, Rhode Island – Existing Conditions Report*, 28 May 2021 (unpaginated).

³ Newport Architecture, *St. Columba's – Existing Conditions Report* (unpaginated).

⁴ Helena Sturtevant, "Middletown As It Was Fifty Years Ago" (1934), reprinted in *St. Columba's Chapel: Worship, Reflect, Connect – Anniversary Celebrations* (2011).

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Fenestration at St. Columba's Chapel consists primarily of wood sash windows in pointed-arch window openings with brownstone sills, arranged symmetrically across the elevations. Unless otherwise noted, they contain stained glass (described below). Four such windows are spaced across both the south and north elevations of the nave; on the north elevation, in the westernmost bay, there is a fifth, blind window.⁵ The west elevation of the nave features a single, large, pointed-arch window centered on the wall (Photo #2). A grouping of three pointed-arch windows, the central window taller and wider than those on the sides, is arranged on the east elevation of the chancel (Photo #5). A group of three small pointed-arch windows, set within a single rectangular window opening, is located on the south elevation of the chancel. A pair of double-hung, clear-glass, six-over-six wood sash (the uppermost panes being pointed-arch) is located on the north elevation of the sacristy, and a single, multi-paned ocular window, also with clear glass, is located on the west elevation of the organ chamber.

The interior walls of St. Columba's Chapel are unfinished; the schist and granite of the exterior is exposed. A steeply pitched vaulted ceiling shelters the nave, with trusses composed of chamfered wood tie beams and king posts with drop pendants (Photos #9, 12 and 13). Carved wood hammer beams extend from the base of the principal rafters, supported by gently arched wall brackets and connected to the rafters by chamfered posts that terminate in drop pendants. The ceiling is finished with diagonally laid tongue-and-groove sheathing and the floor is wood. Eight wrought-iron chandeliers, installed in 1932, hang from the ceiling of the nave.⁶ The nave does not have fixed pews but, rather, moveable wood chairs of a simple design, with rush seats and horizontal slats. The back of each chair has an integrated ledge for holding hymnals. An oak pulpit and oak organ case are located in the east end of the nave. Both the pulpit and organ case are ornamented with Gothic-arch panels; they are presumed to both date to 1937, when the organ was donated.⁷

The chancel (Photo #10) is accessed via two marble steps that lead through a pointed-arch wall opening. A wood and brass railing is located on the upper step. The chancel has a tile floor and a vaulted ceiling with a pointed-arch truss. As in the nave, the ceiling is sheathed in diagonally laid wood planks. The stone altar is located at the east end of the chancel, on a marble platform (it was originally positioned against the east wall of the chancel, but was moved away from the wall in 2005).⁸ It is ornamented with pointed arches and a winged cherub face carved in relief. A narrow, pointed-arch door composed of vertical wood planks is located in the north wall of the sanctuary, leading to the sacristy. The sacristy is a small room with stone walls, a carpeted floor, and a ceiling sheathed in plywood. It is at a slightly lower level than the chancel. The organ pipes are housed in a chamber immediately to the west of the sacristy, though there is no door connecting the two. Instead, the pipes are accessed through three removable, wood, Gothic-arched panels in the north wall of the chancel (Photo #11).

⁵ Historic photographs indicate that this was never a true window opening filled with glass. (See Figure 9)

⁶ NewPort Architecture, *St. Columba's – Existing Conditions Report* (unpaginated).

⁷ "Picturesque Memorial Chapel."

⁸ NewPort Architecture, *St. Columba's – Existing Conditions Report* (unpaginated).

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Perhaps the most striking feature of St. Columba's Chapel is the collection of stained-glass windows, all but one designed by the noted artist David Maitland Armstrong, manufactured in opalescent glass by the Tiffany Company, and installed in 1886-87.⁹ A monumental composition of three windows fills the east wall of the chancel, behind the altar (Photo #10). The large central window depicts Saint Michael the archangel – one of the Armstrong's earliest figural windows¹⁰ – while the smaller windows to either side include images of an open Bible and a mitre. This group of windows is dedicated to the memory of George Berkeley, for whom the chapel is named, and was donated by Mary Augusta LeRoy King.¹¹ A group of three small windows is located on the south wall of the chancel, dedicated to Susan F. Carlile (d. 1877). The windows depict white doves and include the verse, "Death is rest and peace and giveth life that never more shall cease."¹²

Eight stained-glass windows line the nave. The four windows on the north wall are as follows (west to east):

- a window dedicated to Caroline M.A. Harrett Phinney (1801-1864), depicting a lighthouse (Photo #14)
- a window dedicated to Edward King (d. 1875), depicting a white cross
- a window dedicated to Archibald Gracie Lawrence (d. 1850), depicting a ship on a rolling sea and including the following verse "My barque is wafted to the shore / by breath divine; / and on the helm there rests a hand / other than mine"¹³ (Photo #15)
- a window dedicated to Augustus Whiting (1797-1873), depicting an oil lamp set within stylized rays of the sun and including the following verse "Lead, kindly light / amid the encircling gloom / Lead thou me on"¹⁴ (Photo #16)

The four windows on the south wall of the nave are as follows (west to east):

- a window dedicated to Caroline Deiadmia Phinney (1868-77), depicting a vase of lilies with the caption "Pure lilies of eternal peace" (Photo #17)
- a window dedicated to Julia Lawrence Redmond (d. 1875), depicting two white doves sitting atop a jeweled cross and including the biblical passage (Malachi 3:17) "And they shall be mine, saith the lord of hosts, in that day when I make up my jewels"

⁹ "St. Columba's, Berkeley Memorial Chapel, Middletown, R.I.," *The Churchman* (20 August 1887).

¹⁰ "St. Columba's Chapel, Middletown, Rhode Island," *Glass Craftsman* (August 1997).

¹¹ John Hughes, "Saint Columba's Stained Glass Windows," in *St. Columba's Chapel: Worship, Reflect, Connect – Anniversary Celebrations* (2011).

¹² This is taken from the poem, "The Jewish Cemetery at Newport" by Henry Wadsworth Longfellow.

¹³ This is the fourth stanza from an untitled hymn by Henry Alford, which begins with the line "I know not if the dark or bright / shall be my lot..."

¹⁴ This is the first stanza from the hymn, "Lead, Kindly Light" by John Henry Newman and John B. Dykes.

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- a window dedicated to Caroline Howard Clark, with a largely abstract design (Photo #18)
- a window dedicated to Elizabeth Stuyvesant King (1855-1878), with a naturalistic design

The only stained-glass window in St. Columba's Chapel not designed by Armstrong is the large, single window in the west wall of the nave, which is attributed to the Belcher Mosaic Glass Company of New York City and Newark, New Jersey (Photo #19). The window employs the firm's "mercury mosaic" technique, patented in 1884. The upper sash depicts Mary Devlin Booth, to whom the window is dedicated, while the lower sash reads "To the glory of God / and in loving memory of / Mary Devlin Booth / who fell asleep / Feb. 21st 1863 / this window is given by / her daughter Edwina Booth / AD 1885." Mary Booth's widower, the noted actor Edwin Booth, was an early summer resident of Indian Avenue.

Several memorial tablets hang on the walls of the nave; like the windows, they are dedicated to the memory of members of the congregation. Most are of marble and some include bronze, bas-relief portraits. Some were designed by prominent architects and designers, including McKim, Mead & White (Edwin Booth tablet), Ralph Adams Cram (Richard Stevens Conover II tablet), Cram Goodhue & Ferguson (Henry Morgan Stone tablet), Henry Vaughan (Eleanor Stewart Coit tablet) and Louisa Clark Sturtevant of the Tiffany Company (Bishop Thomas March Clark tablet).

St. Columba's Chapel is remarkably intact. The most significant alteration to the original design was the addition in 1980 of a ramp at the main entry. Built with stone walls that match the chapel's masonry, the ramp provides a necessary function while respecting the building's original design. Other, less significant alterations include the replacement of wood roof shingles with slate in 1914; installation of new light fixtures in 1932; the replacement of the original organ in 1937, which necessitated slightly raising the roof of the organ chamber; and the installation of the organ case and pulpit in 1937. These changes do not detract from the chapel's overall integrity.

Lych Gate (1897)

The St. Columba's property also includes a Gothic Revival-style lych gate (1897) designed by the Boston-based architect Henry Vaughan (Photos #20-22). The lych gate is located on the perimeter of the property, within a break in the stone wall south of the chapel entrance. It measures approximately 8 feet wide by 10 feet deep and is topped with a steeply pitched, slightly flared, front-gable roof sheathed in cedar shingles. It is constructed of cypress, with four square posts with Gothic-arch spandrels on each of the side elevations; arched, chamfered trusses on the front and rear elevations; chamfered tie beams; vertical slats in the gable peaks; and wide fascia boards. The structure is held together by wood pegs and rests on approximately 2½-foot-tall walls composed of schist interspersed with irregularly shaped pieces of granite, laid in a random bond, and capped with brownstone coping stones. A double-leaf wood gate, about the height of the walls, is located on the lych gate's southwest elevation. The gate has wrought-iron hinges. The tie beams are carved with scripture: "I am the Resurrection and the Life" on the southwest

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elevation and "The Righteous live for evermore" on the northeast. On the interior, one of the tie beams is carved with the initials of Rev. Henry Augustus Coit and his wife, Mary Bowman Coit, to whom the lych gate is dedicated.

Burying Ground (1884 et seq.)

The St. Columba's burying ground (Photos #23-24), which encircles the chapel, contains approximately 350 burials, the earliest dating to 1888 (Mary Bowman Coit). Other than the semi-circular entry drive, there are no circulation paths within the burying ground but, rather, open lawn with grave markers set in orderly rows. Mature trees, including large copper beech trees, dot the property. A deed restriction prevents burials from occurring within 32 feet of the north, west and south elevations of the chapel, creating open areas on three sides of the building. The burial ground remains active.

Many of the grave markers at St. Columba's exhibit the work of noted letter carvers John Howard Benson (1901-1956), John Everett Benson (b.1939) and Nicholas Benson (b. 1964) of the John Stevens Shop in Newport. Most are slate or granite slabs, with half-round, oval, ogee, or peon tops. Some are simple stone flat markers, set in the grass. Notable exceptions include the marble marker for Varick Frissell (1903-1931) by Gerome Brush, a fine and rare example of Art Moderne sculpture in Rhode Island (Photo #25). Brush also designed two bronze, recumbent figures depicting the Harvard geologist Raphael Pumpelly (1837-1923) and his wife, Eliza Frances (Shepard) Pumpelly (1840-1915); the figure of Raphael Pumpelly was stolen and only the marble base remains.¹⁵

Stone Wall (1899-1903)

Approximately 400 linear feet of stone wall marks the southwest and west perimeters of the St. Columba's property, along Vacluse Avenue, with openings for the semi-circular drive and the lych gate (visible in Photos #20 and 21). The wall is composed of dry-laid granite in a random bond with a top course of vertically laid stones. The wall is approximately 2½-feet tall and 2-feet thick. Local newspaper coverage indicates that the congregation began fundraising for a stone wall at least as early as 1890, and that the wall was erected between 1899 and 1903.¹⁶

Parish Hall (2001; non-contributing)

A parish hall is located about 200 feet northwest of the chapel (Photos #26 and 27). It is accessed by a pedestrian path within the church grounds, which connects with the semi-circular drive in

¹⁵ Sturtevant 1928:32; "Picturesque Memorial Chapel, Middletown, Tribute to First Episcopal Bishop to Settle in America," *Fall River Herald News* (26 August 1937).

¹⁶ "Local Matters," *Newport Mercury* (23 August 1890):1; "Portsmouth," *Fall River Globe* (9 September 1899):6; "Local Matters – Middletown," *Newport Mercury* (2 May 1903):1.

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front of the church; a pedestrian path from Vaocluse Avenue; and a driveway from Vaocluse Avenue, all paved in asphalt. The parish hall is a one-story, T-plan building with exterior walls clad in uncoursed stone and wood shingles. The main block of the building faces southwest and is topped with an end-gable roof. Stone piers define the seven bays of the façade and support wood trelliswork. The main entry is located in the fifth bay, within a gabled pavilion, and consists of a double-leaf door beneath a shallow segmental arch with an oculus window above. A roughly square-plan ell extends off the northeast (rear) elevation of the main block. Fenestration at the parish hall consists of single-pane, casement sash with fixed, six-pane sash above. A stepped stone chimney is located at the roof ridge at the building's northwest end, evoking the bell cote at the chapel. The parish hall was constructed in 2001 to designs by William Burgin Architects and is non-contributing due to its age.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ART

COMMUNITY PLANNING AND DEVELOPMENT

Period of Significance

1884-1972

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Significant Dates

1886, construction of chapel completed

1887, installation of chapel's stained-glass windows completed

1897, construction of lych gate

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Wilson Eyre, Jr., architect of the chapel

William Gosling, stone mason for the chapel

D. Maitland Armstrong, stained-glass designer

Henry Vaughan, architect of the lych gate

Gerome Brush, sculptor

John Stevens Shop, stone carvers

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

St. Columba's, the Berkeley Memorial Chapel (St. Columba's) was constructed in 1884-86 to serve the burgeoning summer colony in the vicinity of Indian Avenue in Middletown, Rhode Island. The English Gothic Revival-style chapel was designed by the prominent Philadelphia-based architect, Wilson Eyre, Jr.¹⁷ It is a rare example of an ecclesiastical project by Eyre, who was known primarily for the design of country estates, and one of just two of his commissions still extant in Rhode Island. The chapel contains fourteen stained-glass windows designed by David Maitland Armstrong, manufactured by the Tiffany Company, and installed in 1886-87. The burying ground that surrounds the chapel includes grave markers carved by the noted John Stevens Shop in nearby Newport, while a Gothic Revival-style lych gate, built in 1897 to designs by the Boston-based architect Henry Vaughan, stands on the perimeter of the property, along Vaucluse Avenue.

¹⁷ Architectural drawings for St. Columba's Chapel have not been found, but several sources cite Eyre as the architect. Among these is an 1887 article in *The Churchman*, which includes a description of the church provided by Eyre. "St. Columba's, Berkeley Memorial Chapel, Middletown, R.I.," *The Churchman* (20 August 1887):216.

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Built for use by the nearby Indian Avenue summer community, St. Columba's is illustrative of the evolution of Middletown into a summer resort area in the 19th century, and is therefore eligible for listing in the National Register under Criterion A in the area of community planning and development. St. Columba's is an excellent example of the English Gothic Revival style by Wilson Eyre, with the work of other prominent designers showcased in the chapel's stained-glass windows, the gravestone carvings, and the lych gate. St. Columba's is therefore eligible under Criterion C in the areas of architecture and art. It is being listed at the statewide level of significance and the period of significance is 1884, when construction of the chapel began, to 1972 (fifty years ago).

Criteria Considerations

Criteria Consideration A applies to St. Columba's, which is owned by a religious organization and used for religious purposes. However, the property derives its primary significance from its architectural and artistic qualities and from its association with the historical development of the Indian Avenue summer community. Criteria Consideration D also applies, since the property includes a cemetery. With the earliest burial dating to 1888 and numerous grave markers of artistic value, the cemetery contributes considerably to the property's significance.

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

Criterion A: Community Planning and Development

Aquidneck Island, which includes present-day Middletown, was under the authority of the Narragansett Indians when European settlers first arrived in 1638. Roger Williams facilitated the transfer of the land from Canonicus and Miantonomi, sachems of the Narragansetts, to a group of exiles from the Massachusetts Bay Colony, led by John Clarke, William Coddington, and Nicholas Easton. They settled on the northern end of the island, in what is now known as the town of Portsmouth. Members of that community removed to the southern end of the island in 1684, founding what would become the city of Newport. Newport's boundaries initially encompassed the present-day town of Middletown, and the two communities' histories are closely intertwined.¹⁸

Newport developed into an important urban center and seaport in the 17th century, while outlying areas like present-day Middletown were largely agricultural – a pattern that persisted into the 19th century. The bucolic landscape of the hinterlands attracted the Anglo-Irish philosopher George Berkeley (also known as Bishop Berkeley or Dean Berkeley), who built a farmhouse called Whitehall, where he lived from 1729-1731; it still stands, about two miles east of St.

¹⁸ Rhode Island Historical Preservation Commission, *Historic and Architectural Resources of Middletown, Rhode Island: A Preliminary Report* (Providence, RI: 1979):2-3.

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Columba's. Prominent Newporters began to build country houses in the area during this period, and in 1743, Middletown was set off from Newport as a separate town.¹⁹

The 19th century was a period of rapid industrialization in many parts of Rhode Island, but Middletown lacked the waterpower to operate mills. Instead, the fertile soil and gently rolling terrain continued to support farms. A number of summer homes were constructed, notably in the eastern part of town – known locally as “Paradise” – and its principal road, Paradise Avenue. In the decades following the Civil War, Newport – already an established summer resort – developed rapidly, with large and often opulent “cottages” lining Bellevue Avenue.²⁰

In 1871, Eugene Sturtevant (1838-1899) of Boston “rented, for a summer, a cottage in the Paradise Hills [of Middletown], then owned by John Neilson.”²¹ According to a 1925 account written by his widow:

...on a fine July afternoon, [Sturtevant] wandered...across the country, to the cliffs on the east shore, a region then familiar to few... A sunset glow enhanced a wonderful view of the ocean, Seaconnet and Sachuest Points, and the town of Little Compton across the bay...on his return, he declared that ‘he had seen the most beautiful place in the world...’²²

Sturtevant became convinced that he could make “a great fortune” buying up the farmland, building access roads, and dividing the property into building lots. He brought on Alfred A. Smith, a real estate developer who was instrumental in the development of Bellevue Avenue and Ocean Drive in Newport, as a limited partner.²³ By September of 1871, the *Fall River Daily Evening News* was reporting, “Mr. Eugene Sturtevant is opening a fine avenue sixty feet wide,

¹⁹ RIHPHC 1979:3.

²⁰ RIHPHC 1979:5-6.

²¹ Mary C. Sturtevant, “The East Shore of Middletown Since 1872” in *Bulletin of the Newport Historical Society* 54 (July 1925):14. Sources vary on whether Sturtevant first summered in Middletown in 1871 or 1872. However, a newspaper article from September 1871 announcing Sturtevant’s intention to build a road along the eastern shore of Middletown – what would become Indian Avenue – strongly suggests he was in Middletown that summer (“The *News* says that Mr. Eugene Sturtevant is opening a fine avenue,” *Fall River Daily Evening News* [9 September 1871]:2.) In addition, many secondary sources state that Sturtevant was a Newport resident, but census records, city directories, and contemporary newspaper articles consulted during the preparation of this nomination indicate that he was from Boston. See, for example, “Correspondence – Rhode Island,” *The Boston Globe* (12 July 1872):2; “Eugene Sturtevant at Paradise Cottage,” *Newport Daily News* (14 June 1872):2; U.S. Census Bureau, Population Schedule for Boston, Massachusetts (1850):Ward 11, Dwelling #5; and Massachusetts State Census, Population Schedule for Boston, Massachusetts (1865):Ward 9, Dwelling #2235. Sturtevant was living in Providence at the time of his death, in 1899 (“The News of Newport,” *The New York Times* [17 May 1899]:7).

²² Sturtevant 1925:14.

²³ Sturtevant 1925:14; James Yarnall, *Newport Through Its Architecture: A History of Styles from Postmedieval to Postmodern* (Hanover, NH: University of New England Press: 200):87.

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along the shore from Sachuest Point to Black Point”²⁴ – what would become Indian Avenue. He laid out almost 100 lots along the road, selling the first in February 1872 to the Reverend John T. Huntington of Hartford, Connecticut and to three families from Philadelphia. Sturtevant and his family occupied the Old Chase House, an early Victorian residence that until recently still stood at 49 Indian Avenue.²⁵

Sales stalled, however, with the economic fallout of the Panic of 1873 and Sturtevant realized the success of his scheme depended on improving connections with the fashionable, well-established summer colony in Newport. Building what would become Hanging Rocks Road was a prolonged process, however; the road was not complete until 1883. Several summer estates were established around this time, notably the home of the actor Edwin Booth, Boothden, at 357 Indian Avenue (Calvert Vaux, architect; 1883-84), and the Reverend Henry Coit House at 208 Indian Avenue (Clarence Sumner Luce, architect; 1885-87). Nonetheless, the distance from Newport proved too great in pre-automobile days, and Indian Avenue did not develop into the expansive resort that Sturtevant envisioned.²⁶

Meanwhile, in 1874, the Reverend Huntington began leading prayers and offering a sermon on summer afternoons in a schoolhouse on Third Beach Road. Among those who attended the services was Mary Clark Sturtevant, Eugene’s wife and the daughter of Thomas March Clark, Bishop of the Episcopal Diocese of Rhode Island at the time (he would serve as Presiding Bishop of the Episcopal Church in America from 1899 to 1903).²⁷ Soon after, Mary started raising funds for the construction of a chapel to serve the Indian Avenue community, a process that would take several years and continued even after construction began.²⁸ She recalled:

With a paper and pencil in hand I started up the Third Beach Road in search of subscribers. The first of these were Mr. Isaac Sherman and Mrs. Henry C. Chase and the latter secured thirty dollars from the sale of fancy work done by herself and by a sewing class which met at her house once a week.... The next contribution was forty dollars from Trinity Church, Newport.²⁹

²⁴ “The *News* says that Mr. Eugene Sturtevant is opening a fine avenue,” *Fall River Daily Evening News*, 9 September 1871:2

²⁵ Sturtevant 1925:13-16; Yarnall:207, 216; RIHPHC 1979:13-14.

²⁶ Sturtevant 1925:14-16; Yarnall:87-88.

²⁷ In later years, Mary Clark Sturtevant (1843-1931) was active in the suffrage movement. See Kristen Costa, “Biographical Sketch of Mary Clark Sturtevant,” in *Biographical Database of NAWSA Suffragists, 1890-1920*.

²⁸ Sturtevant 1925:16-17; Mary Clark Sturtevant, *Records and Memories of St. Columba's, The Berkeley Memorial Chapel, 1874-1928* (Newport, RI: Remington Ward, Printer, 1928):10. It is possible the chapel was also viewed as an amenity to attract new families.

²⁹ Sturtevant, 1928:7.

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Many of Newport's high-society figures supported the construction of the Chapel, as well, including Sarah Gibbs, Jane (Emmet) Griswold, Pierre Lorillard, James J. Van Alen, Cornelius Vanderbilt, and George Peabody Wetmore.³⁰

In 1882, Mary and Eugene Sturtevant sold for one dollar a 1.366-acre piece of land – a “rough uncultivated field, with...a number of trees and the remains of an orchard”³¹ – at the corner of present-day Indian and Vaucluse Avenues to the Rhode Island Episcopal State Convention for Missionary and Other Purposes. The deed stipulated that “a church or chapel built of stone or brick or both shall be built on said land in memory of Dean Berkeley.”³² (See Figure 1) Soon after the chapel was complete, it was dedicated to St. Columba, an Irish missionary credited with bringing Christianity to Scotland, and thus its official name became St. Columba's, the Berkeley Memorial Chapel.³³

St. Columba's Chapel was designed by Wilson Eyre, Jr. (1858-1944) of Philadelphia, who reportedly donated his services.³⁴ (See Figure 2) Eyre's precise connection to the congregation is unclear, but his family had strong ties to Newport, summering in the city from at least 1875 through 1887.³⁵ In addition, according to *The New York Times*, Eyre “attended the Fay School in Newport, R.I., for several years” – presumably the boys' boarding school operated by Henry H. Fay in the 1860s and 70s.³⁶ Eyre was only in his twenties when he designed St. Columba's and had recently taken over the practice of James Peacock Sims, where he had gained most of his

³⁰ Sturtevant 1928:13-15.

³¹ Helena Sturtevant 1934.

³² Town of Middletown, Land Evidence Records, Book 15, Pages 63-66. The deed includes a sketch showing the proposed location of the chapel and entry drive; the chapel was ultimately sited in roughly that spot, but the location of the drive was adjusted.

³³ *The Churchman* (20 August 1887):217.

³⁴ Kaity Ryan, “History of St. Columba's, The Berkeley Memorial Chapel,” report prepared for The Reverend Erik Larsen (St. Columba's Chapel, 25 April 2018):5.

³⁵ The 1875 Rhode Island State Census shows Wilson Eyre, Jr., age 15, living with his parents and siblings on Pelham Street in Newport. City Directories show the family at 43 Pelham Street in 1876 and at “Beach, corner Fir” by 1880 (subsequent directories give an address of 26 Beach). The U.S. Census of 1880 shows the family on Old Beach Road, with Wilson Eyre Jr.'s occupation as “architect.” The 1889 City Directory includes a note that Wilson Eyre (the architect's father) had “removed to Annapolis, Md.” In 1928, the *Newport Mercury* referred to Eyre's father as having been “a generation ago a well known resident of Newport.” Rhode Island State Census, Population Schedule for Newport, Rhode Island (1875): Ward 4, Dwelling #73; U.S. Census Bureau, Population Schedule for Newport, Rhode Island (1880): Page 13, Dwelling #120; “Three Deaths,” *Newport Mercury and Weekly News* (14 September 1928):2.

³⁶ The 1869 City Directory includes an advertisement for Henry H. Fay's Classical and Commercial School for Boys at the corner of Cottage and Catherine streets. The 1870 U.S. Census shows 23 students – none of them Wilson Eyre – in residence at “H.H. Fay's Boarding School.” Fay was elected Lieutenant Governor of Rhode Island in 1880. U.S. Census Bureau, Population Schedule for Newport, Rhode Island (1870):Ward 4, Dwelling #110; “Wilson Eyre, Headed Architectural Firm,” *The New York Times* (24 October 1944); *Acts and Resolves Passed by the General Assembly of the State of Rhode Island and Providence Plantations* (Providence; E.L. Freeman & Co., Printers, 1880):76.

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architectural training.³⁷ He may have hoped the job would lead to other commissions among the Newport and Middletown summer set.

According to the Sturtevant's daughter, Mary, "It was the twelfth of October, 1882, that the architect, Mr. Wilson Eyre, chose the place on the lot where the chapel was to stand and staked it out. Four days later the cellar was being dug by men who gave their services."³⁸ Two years later – on October 11, 1884 – the cornerstone was laid by the Right Reverend Thomas Clark. The nave was completed the following spring, using stone donated by Eugene Sturtevant and obtained "from the old walls in the neighborhood of the quarry on the cliffs near Black Point."³⁹ The chapel was constructed by William Gosling, a stone mason who had recently built Channing Memorial Church in Newport.⁴⁰ The first services were held at St. Columba's in June of 1885, despite the fact that the building was not yet complete; burlap curtains were hung in front of the chancel, which was not finished until the following summer.

In the meantime, the congregation had engaged the artist David Maitland Armstrong of New York City, who had only recently begun to work in stained glass, to produce fourteen windows for St. Columba's. Armstrong's reputation was growing, but his selection may have been due in part to social connections. He had begun summering in the area in the 1860s, visiting his brother-in-law, John Neilson, who had a cottage on Paradise Avenue – the cottage that the Sturtevant's rented in 1871.⁴¹ Armstrong's stained-glass windows were installed in St. Columba's in 1886, with the exception of the group of three windows behind the altar, which followed soon after. Also in place by 1886 were the stone altar, altar rail, and lectern, among other furnishings, as well as the church bell, donated by Mary Augusta LeRoy King of Newport in memory of her son, Alexander Mercer King, who died in 1885.⁴² (See Figures 3-10 for historic images of the chapel.) St. Columba's was consecrated on August 31, 1886, during a ceremony presided over by Bishop Thomas M. Clark.⁴³ In 1887, Bishop Clark "appointed a committee of four men to take charge of the business affairs of the chapel." These were Harold Brown, Julien T. Davies, LeRoy King and Walter Lewis – all Newport summer residents.⁴⁴

In the early years, St. Columba's relied on volunteer clergymen to lead services, such as Bishop Clark and, beginning in 1887, the Reverend Henry A. Coit, rector of St. Paul's School in

³⁷ William H. Jordy with Christopher Monkhouse, *Buildings on Paper: Rhode Island Architectural Drawings 1825-1945* (Providence, RI: Brown University, 1982):214.

³⁸ Mary Sturtevant 1934.

³⁹ Sturtevant 1928:8.

⁴⁰ Sturtevant 1928:8; Channing Memorial Church, "Our Sanctuary," <https://channingchurch.org/our-sanctuary/>.

⁴¹ Sturtevant 1925:14; Maitland Armstrong, *Day Before Yesterday: Reminiscences of a Varied Life* (New York: Charles Scribner's Sons, 1920):304.

⁴² Sturtevant 1928:8-10; Mary Sturtevant 1934; Helena Sturtevant 1934; Hughes 2011.

⁴³ Sturtevant 1928:8-10; Helena Sturtevant 1934.

⁴⁴ Sturtevant 1928:5.

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Concord, New Hampshire, who had recently become an Indian Avenue summer resident. With the installation of a furnace in 1888, services began to be held year-round. Reverend John B. Diman became St. Columba's first permanent clergyman the same year.⁴⁵ A graduate of Brown University, the Cambridge (Massachusetts) Theological School and Harvard University, Diman would establish St. George's School, a private, Episcopalian boys' school, in Newport in 1896. St. Columba's effectively served as the school's church, with Father Diman and his students walking the approximately four miles to services every Sunday. (See Figure 11) In 1901, the school moved to its present campus, a hilltop site in Middletown. This lessened the distance from St. Columba's to about two-and-a-half miles.⁴⁶ The close relationship between St. George's and St. Columba's persisted until facilities for worship were constructed on campus: first, the Little Chapel, which was completed in 1911, followed by the Church of St. George, completed in 1928.⁴⁷ In 1929, St. Columba's – which had been a mission church under the direct administration of the Episcopal Bishop of Rhode Island – became an independent parish.⁴⁸

In addition to stipulating the construction of a “church or chapel built of stone or brick or both,” the 1882 deed from the Sturtevant specified that “both church and land shall be used solely for purposes of religious worship and for burial according to the existing canons of the time of the protestant Episcopal Church in the United States of America.” Further, the deed dictated that no bodies would be interred within twelve feet of the property boundary or within thirty-two feet of the chapel, except on its eastern side.⁴⁹ The earliest interment took place in 1888, when Mary Bowman Coit died and was laid to rest in the area to the east of the chapel.⁵⁰ Her husband, the Reverend Henry Coit, died in 1895.⁵¹ Two years later, the Coits' four children erected a lych gate at St. Columba's in their parents' memory. (See Figures 12 and 13) Common in England but relatively rare in the United States, lych gates provide a sheltered spot for the priest to receive the casket before a funeral service. (The word “lych” derives from the Old English “lich,” which means corpse.) The Gothic Revival-style structure stands at the entry to the St. Columba's churchyard and was designed by Henry Vaughn, an English-born, Boston-based architect who specialized in ecclesiastical buildings. Vaughn had designed the Chapel of St. Peter and St. Paul

⁴⁵ Sturtevant 1928:23, 38.

⁴⁶ Kathryn J. Cavanaugh, *National Register Nomination for St. George's School, Middletown, Rhode Island* (2004):44-46.

⁴⁷ The relationship between St. Columba's and St. George's School was mutually beneficial; it was through St. Columba's that Reverend Diman met many people important to the school's success, including not only Bishop Thomas March Clark but also early supporters such as Julien T. Davies and George Gordon King. See Gilbert Y. Taverner, *St. George's School, A History: 1896-1986* (Newport, RI: St. George's School, 1986):5-6; Cavanaugh:46-55; Sturtevant 1928:6, 24.

⁴⁸ “Saint Columba's Chapel Rector History,” *St. Columba's Chapel: Worship, Reflect, Connect – Anniversary Celebrations* (2011).

⁴⁹ Town of Middletown, Land Evidence Records, Book 15, Pages 63-66.

⁵⁰ Sturtevant 1928:32.

⁵¹ Rev. Coit is buried at St. Paul's School in Concord, NH. www.findagrave.com/memorial/161127267/henry-augustus-coit

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at St. Paul's School (1886-1894); no doubt this led the Coit siblings to select him for the St. Columba's lych gate.⁵²

In 1908, a parish house with a large hall, men's reading room, and kitchen was constructed on a small lot about ½ mile northwest of St. Columba's, at the corner of Green End and Riverview Avenues.⁵³ In the 1950s, a new parish hall was erected closer to the chapel, on land that immediately abuts the northern boundary of the St. Columba's lot. Designed by Albert Harkness of Providence, this building was replaced in 2001 with the existing parish hall (NC), the work of William Burgin Architects of Newport.⁵⁴

Established over 130 years ago, St. Columba's Chapel is closely tied to the development of the Indian Avenue summer colony, most obviously through its association with Mary and Eugene Sturtevant. Other early summer residents, such as the Coit family, also played important roles in the congregation's founding. David Maitland Armstrong, who designed all but one of the stained-glass windows in the chapel, was a frequent summer visitor to the area. The chapel's connections to the city of Newport were also significant. It served as the *de facto* church for St. George's School, which was located in Newport from its founding in 1896 until 1901, when the school moved to its current location. Stained-glass windows, memorial tablets, and furnishings were donated by James J. Van Alen, Sarah Whiting (widow of Augustus L. Whiting), Sarah Titus Zabriskie, and Mary Augusta LeRoy King (widow of Edward King), among other high-profile Newporters,⁵⁵ and the chapel's architect, Wilson Eyre, Jr., summered in Newport in the 1870s and 1880s.

Criterion C: Architecture and Art

An excellent example of the English Gothic Revival style by Wilson Eyre, Jr., St. Columba's Chapel also contains a remarkable set of stained-glass windows by David Maitland Armstrong as well as memorial tablets designed by some of the most prominent turn-of-the-twentieth-century American architectural firms. A stone-and-timber lych gate designed by Henry Vaughan and notable funerary art add to the property's significance in the areas of architecture and art.

⁵² "St. Columba's Gate," *Newport Daily News* (12 April 1897):7; "Mr. Frederick A. Allan...has nearly completed the new Litch [sic] gate for St. Columba's," *Newport Daily News* (30 March 1897):8; William Morgan, "The Architecture of Henry Vaughan and the Episcopal Church," *Historical Magazine of the Protestant Episcopal Church*, Vol. 42, No. 2 (June 1973):127.

⁵³ Sturtevant 1928:34-36; Sanborn Map Company, *Atlas of Newport, Jamestown, Middletown & Portsmouth, Rhode Island* (New York: Sanborn Map Company, 1921). The building, which was designed by the Providence-based architectural firm Clark & Howe, still stands at 1350 Green End Avenue, but is now a private residence.

⁵⁴ RIHPHC 1979:14.

⁵⁵ Sturtevant 1928:16-17.

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Wilson Eyre, Jr. (1858-1944) and the Architecture of St. Columba's Chapel

Wilson Eyre, Jr. was born in 1858 in Florence, Italy, to a prominent Philadelphia family; at the time, his father was serving as a diplomat. He returned to the United States at age eleven and, in 1876, entered the Massachusetts Institute of Technology's architecture school, where he trained for one year. Eyre then joined the Philadelphia architectural firm of James Peacock Sims (1849-1882).⁵⁶ Sims, first with his brother, Henry Augustus (1832-1875), and then on his own, developed a specialty in ecclesiastical architecture, designing numerous churches in Philadelphia and beyond. Sims favored the Gothic Revival style, a picturesque idiom frequently employed in late-19th-century religious buildings. Sims died suddenly in May 1882, and Eyre – just 24 years old – inherited the firm.⁵⁷ Five months later, Eyre staked the location of St. Columba's on the Vacluse Avenue lot donated by Mary and Eugene Sturtevant.⁵⁸ Given this timeline, it seems that St. Columba's must have been one of Eyre's first commissions as head of his own firm.

Perhaps not surprisingly, given his experience with Sims, Eyre designed St. Columba's in the English Gothic Revival style. (See Figure 2) Accordingly, the chapel is composed of stone and has a steeply pitched, gable roof. Buttresses delineate the window bays of the nave and mark the corners of the building. Pointed-arch door and window openings pierce the stone walls. The interior features a vaulted ceiling with wood trusses and arched wall brackets. A pointed-arch opening separates the nave from the chancel. Gothic Revival motifs extend to the chapel's furnishings, as well: for example, the stone altar is ornamented with pointed arches.

St. Columba's appears to have been modeled on, or at least influenced by, the Memorial Church of Our Father, an Episcopal church in Foxburg, Pennsylvania (1881-82), which Sims and Eyre had designed shortly before Sims' death. (See Figure 14) The church bears a striking similarity to St. Columba's in terms of form, materials, and style. It is composed of a narrow nave, a telescoping chancel with a gabled ell (presumably the sacristy), and an entrance on a side elevation. Walls are of rough-faced ashlar and the steeply pitched gable roof is sheathed in slate, with short gable-end parapets. As at St. Columba's, a gabled bell cote rises from the roof ridge, nearly flush with the plane of the church façade. Gothic Revival-style details include stone buttresses and pointed-arch window and door openings with eared architraves. The interior features stone walls, stained-glass windows, and a vaulted ceiling supported by a wood truss system that strongly resembles that at St. Columba's.⁵⁹

By the time St. Columba's was consecrated, in 1886, Eyre was well on his way toward creating a successful independent practice; indeed, he “was consolidating his reputation as a vital force in

⁵⁶ Edward Teitelman and Betsy Fahlman, “Wilson Eyre and the Colonial Revival in Philadelphia,” in Alan Axelrod, ed., *The Colonial Revival in America* (New York: W.W. Norton & Company, 1985):76.

⁵⁷ “Sims, James Peacock (1849-1882),” Philadelphia Architect and Buildings Project.

⁵⁸ Mary Sturtevant 1934.

⁵⁹ “Memorial Church of Our Father,” SAH Archipedia; *American Architect and Building News* (5 March 1881).

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Philadelphia architecture.”⁶⁰ He was developing a strong portfolio of residential work while also designing private clubhouses and commercial projects, employing an eclecticism that combined elements of the Queen Anne and Shingle Styles, as well as Arts & Crafts and the Colonial Revival. Eyre was among the founders of the T Square Club, established in Philadelphia in 1883 to professionalize the field of architecture, and led the local chapter of the American Institute of Architects from 1897-1903. From 1890 to 1894, Eyre taught at the School of Architecture of the University of Pennsylvania. In 1901, he joined Frank Miles Day and Herbert Clifton Wise to found *House and Garden* magazine, which promulgated both American and European design trends. Eyre served as lead illustrator for the magazine for four years. Also in 1901, Eyre opened a branch office in New York City, which was active for fourteen years. By that time, he had formed a partnership with John Gilbert McIlvaine, establishing the firm Eyre and McIlvaine in Philadelphia in 1912, where he was the principal designer. He died at his home in Philadelphia in October 1944.⁶¹

Over the course of his long career, Eyre built a national reputation, primarily as a residential designer with a specialty in country estates. High-profile jobs include The Anglecot (1883; NR-listed), a Queen Anne/Shingle Style residence built for Charles Adams Potter, a linoleum manufacturer, in the Chestnut Hill neighborhood of Philadelphia; the Dr. Henry Genet Taylor House and Office (1884-86; NR-listed) in Camden, New Jersey, a compact and idiosyncratic brick-and-stone building with a side-gambrel roof and a Flemish Renaissance cross-gable and exterior chimney on its facade; the Charles Lang Freer House (1890-92; NR-listed) in Detroit, a Shingle Style residence designed to accommodate the owner's art collection; and several buildings at Allgates (1912; NR-listed), a 26-acre estate in Haverford, Pennsylvania that belonged to the financier Horatio Gates Lloyd. Notable non-residential projects include the University Museum at Penn (1893-99, 1912-14 et seq.; NR-listed), where Eyre led a team that included Cope & Stewardson and Frank Miles Day (all teachers in Penn's architecture department) to produce an eclectic design that combined medieval, Middle Eastern and Arts & Crafts elements. At the McPherson Square Branch of the Free Library of Philadelphia (1913-17), Eyre and McIlvaine produced an elegant and restrained Classical Revival style edifice.⁶²

Whether on his own or with McIlvaine, Eyre rarely took on church projects. A review of the Wilson Eyre Collection at the Architectural Archives of the University of Pennsylvania, which includes drawings related to 147 projects designed between 1880 and 1938, reveals only a handful of ecclesiastical commissions. Besides the Memorial Church of Our Father (1881-82), which Eyre completed with Sims, and St. Columba's (1884-86), he designed the Newcomb

⁶⁰ Betsy Fahlman and Ed Teitelman, "Wilson Eyre: The Philadelphia Domestic Ideal" in *Pennsylvania Heritage* (Summer 1982).

⁶¹ Fahlman and Teitelman; Jeffrey A. Cohen, "Wilson Eyre," in Joan Marter, editor, *The Grove Encyclopedia of American Art*, Volume 2 (New York: Oxford University Press, 2011); Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Co., 1956):202; "Wilson Eyre, Jr.," University of Pennsylvania, University Archives & Records Center.

⁶² Fahlman and Teitelman; The Architectural Archives of the University of Pennsylvania, "Wilson Eyre, 1858-1944 – A Finding Aid for Architectural Drawings, 1880-1938."

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College Memorial Chapel in New Orleans (1894-95; demolished 1954); the Calvary Reformed Church in Philadelphia (1909-10), a joint project with the architect Valentine Lee; and the South Kent School Chapel in South Kent, Connecticut (1930-33), as Eyre and McIlvaine. St. Columba's Chapel is, therefore, a rare surviving example of an ecclesiastical design by Eyre.

Similarly, Eyre completed very few projects in Rhode Island.⁶³ In 1882, he collaborated with architect Dudley Newton on the design of the dining room at Stone Villa (1832-35) in Newport, the home of James Gordon Bennett, publisher of the *New York Herald*; the building was demolished in 1957. Eyre designed Grey Ledge (1895-96), a low-slung, shingled cottage in Jamestown, for Eliza Newcomb Alexander; it was razed after being severely damaged in the September 1938 hurricane. Besides St. Columba's, only one building designed by Eyre survives in Rhode Island: the Colonial Revival-style Annie Bliss McConnell House (1913-14; NR-listed), originally known as Anchorage and now called Channel Mark, in Watch Hill.⁶⁴

David Maitland Armstrong (1836-1918) and St. Columba's Stained-Glass Windows

All but one of the stained-glass windows at St. Columba's Chapel were designed by David Maitland Armstrong, one of the most highly regarded American stained-glass artists. Armstrong was born in Newburgh, New York in 1836 to Edward and Sarah Hartley Ward Armstrong.⁶⁵ He graduated from Trinity College in Connecticut in 1858 and intended to enroll at Harvard Law School; on his way to Cambridge, however, Armstrong became ill and returned home, where a doctor "advised a long sea-voyage."⁶⁶ He and two of his brothers embarked for Italy in the fall of 1858, touring Messina, Naples, Florence, Bologna, Venice, and Rome.⁶⁷ After returning to the States, Armstrong studied law and practiced for a time. In March of 1869, he was appointed American Consul to the Papal State and soon left for Rome with his young family.⁶⁸ The following year, Armstrong was made Consul-General to Rome. He remained in Italy until 1871, honing his artistic talent on drawing and painting excursions. He studied Italian frescoes, mosaics, and architecture, and met prominent American artists who were living in Rome, including the muralist Frederic Crowninshield, the landscape painter George Inness, and the

⁶³ In 1899, Eyre designed a picturesque, Colonial Revival-style home for Ellen and Ida Mason in Newport, but it was not built. Instead, the commission went to Irving Gill of California. The building is now home to St. Michael's Country Day School. Jordy and Monkhouse:61-62.

⁶⁴ Ryan 2018:5-7; Robert O. Jones, *National Register Nomination for Watch Hill Historic District, Westerly, Rhode Island* (1985).

⁶⁵ Edward and Sarah Armstrong married in 1822 and made their home along the Hudson River, acquiring substantial tracts of farmland and building a large, Greek Revival-style home, known as Danskammer, in 1834. Armstrong:19-20, 26.

⁶⁶ Armstrong:103.

⁶⁷ Armstrong:104-114.

⁶⁸ Armstrong:27, 38, 139, 157; Robert O. Jones, "Italian Inspiration in Maitland Armstrong's Stained Glass and Mosaics," in Irma B. Jaffe, editor, *The Italian Presence in American Art, 1860-1920* (New York: Fordham University Press, 1992):97.

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sculptor Augustus Saint-Gaudens. By the time Armstrong returned home, settling in New York City, he had resolved to become an artist.⁶⁹

Armstrong appears to have quickly become immersed in New York's art world, no doubt aided by the contacts he had made in Italy. Saint-Gaudens, in particular, would become a close friend; according to one source, the two had studio space in the same building⁷⁰ and they served together on a selection committee for the American Art Gallery at the 1878 Paris World's Fair.⁷¹ In addition to Saint-Gaudens, Armstrong was friendly with the stained-glass designer John LaFarge, architects Stanford White and Charles Follen McKim, and the painters Elihu Vedder, Francis D. Millet, and Will H. Low.⁷²

During the 1870s, Armstrong appears to have produced mostly paintings; that changed in the following decade. In 1883, he completed a series of marble mosaic floors, ceilings, and door surrounds at the Renaissance Revival-style Henry Villard House on Madison Avenue, designed by McKim, Mead & White.⁷³ It was around this time that Armstrong began working with the decorative artist Louis Comfort Tiffany, who was developing a specialty in stained glass. The nature of their business relationship is not entirely clear; Armstrong does not seem to have been employed by any of Tiffany's firms but, rather, to have worked under contract. According to one source, which attempts to unravel Tiffany's many business ventures and partners, Armstrong may have begun working with Tiffany as a mosaic designer as early as 1881.⁷⁴ The two artists were certainly collaborating by 1886, when a trade publication announced that Armstrong was one of the "well-known artists...who will contribute memorial windows and other special work" for the newly reorganized Tiffany Glass Company.⁷⁵ Indeed, Tiffany manufactured most, if not all, of Armstrong's early windows, including those at St. Columba's Chapel.⁷⁶

The windows at St. Columba's came early in Armstrong's career as a stained-glass artist; most were installed in 1886, with the group of three windows in the chancel, dedicated to Bishop Berkeley, put in place in 1887.⁷⁷ Like many well-to-do New Yorkers, Armstrong had connections to Newport, which likely helped lead to the commission. He summered in Newport

⁶⁹ Jones 1992:97-98.

⁷⁰ "St. Columba's Chapel," *Glass Craftsman*.

⁷¹ Richard C. McCormick, "Our Success at Paris in 1878," *The North American Review*, Vol. 129, No. 272 (July 1879):3.

⁷² "St. Columba's Chapel," *Glass Craftsman*.

⁷³ Jones 1992:99.

⁷⁴ Roberta A Mayer and Carolyn K. Lane, "Disassociating the 'Associated Artists': The Early Business Ventures of Louis C. Tiffany, Candace T. Wheeler, and Lockwood de Forest," *Studies in the Decorative Arts*, Vol. 8, No. 2 (Spring-Summer 2001):29.

⁷⁵ *The Builder*, Trade Supplement 4 (February 6, 1886):2 as quoted in "St. Columba's Chapel," *Glass Craftsman*.

⁷⁶ "St. Columba's Chapel," *Glass Craftsman*.

⁷⁷ *The Churchman* (20 August 1887):217.

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in the 1860s,⁷⁸ including a visit in 1865 to “John Neilson’s house at Purgatory,” where he met John LaFarge. John Neilson, a member of a prominent New York family, would soon become Armstrong’s brother-in-law; his sister, Helen, married Armstrong in 1866.⁷⁹ Another Neilson sibling, Elizabeth, and her husband, Ezra W. Howard of Providence, were among “the oldest members of the Newport Summer colony,” with a home on Kay Street.⁸⁰ In his autobiography, Armstrong describes visiting his sister-in-law in Newport in the summer of 1875, as well as another occasion when he and his family “stayed at Newport for a few weeks at Peckham’s old house, soon after we came home from abroad.”⁸¹ Armstrong may well have crossed paths at some point with Eugene and Mary Sturtevant, founders of St. Columba’s. Perhaps it was John Neilson who made the introduction, as it was his cottage that the Sturtevants rented when they first came to Middletown in 1871.⁸²

For the nave at St. Columba’s, Armstrong designed eight windows, some with abstract or naturalistic patterns and others depicting objects (e.g., a vase of lilies, a white cross) or scenes (e.g., a ship at sea). The chancel includes a group of three small windows depicting white doves and a monumental composition of three windows, the center depicting Saint Michael the archangel. This is one of Armstrong’s earliest figurative windows.⁸³ All of Armstrong’s windows at St. Columba’s are composed of opalescent glass (both machine-rolled and hand-manipulated), as well as glass jewels (both cast and hand-faceted). Opalescent glass has a milky appearance and can, through varying levels of opacity and the mixture of different colored pigments, more easily depict naturalistic themes. The use of opalescent glass in decorative windows was pioneered by John LaFarge in the late 1870s and adopted by Louis Comfort Tiffany, leading to an intense rivalry between the two.⁸⁴ Armstrong’s windows at St. Columba’s gained attention as soon as they were installed. The first page of the July 30, 1887 issue of the *Newport Mercury* included a piece on the windows, “in part taken, by permission, from an article on stained glass windows written for a foreign paper.” It states:

Mr. Armstrong's method of working[,] though not original or entirely peculiar to himself[,] is noticeable in that he hews out the lights and shades of his subject in the glass, thus making the graduated lights and shades by the varying thicknesses

⁷⁸ “St. Columba’s Chapel,” *Glass Craftsman*; Sturtevant 1925:14; Traditional Fine Arts Organization, “A Grand Landscape in Miniature: Images of Paradise from Newport Area Collections – Newport Art Museum.”

⁷⁹ Armstrong:153, 304.

⁸⁰ “Mrs. Elizabeth S. Howard” (obituary), *The New York Times* (18 August 1926).

⁸¹ Armstrong:288, 304.

⁸² Sturtevant 1925:14. The family’s connections to Newport extended into the next generation. David Maitland Armstrong and Helen (Neilson) Armstrong’s son, Edward Maitland Armstrong, married Gwendolen King in 1901 and they lived at Kingscote in Newport, Gwendolen’s family home.

⁸³ “St. Columba’s Chapel,” *Glass Craftsman*.

⁸⁴ Janice Ford-Freeman, “The Quest of Beauty: LaFarge and Tiffany and American Stained Glass,” *Athanor*, Vol. 8 (1989):43-51.

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of the material and the sunlight itself create the diverse effects required. The glass is not painted or merely stained on its surface, making a window picture lighted from the rear and intercepting and diffusing all the rays of sunlight and heat, but the pigment is melted and blended with the glass, coloring it throughout, somewhat in the manner of so called Cathedral glass, a method giving far greater brilliancy and richness to window work than other processes of coloring and, what is infinitely more important, preserving the essential or sanitary purposes of windows by direct admittance of the sun's rays of light and heat.⁸⁵

In 1997, *Glass Craftsman Magazine* declared, "the St. Columba's windows are a rare treasure of American stained glass art."⁸⁶ All the windows designed by Armstrong were restored by the Daniel Maher Stained Glass Studio, under the supervision of Julie L. Sloan, in 1996-97.⁸⁷

In 1887, Armstrong established his own firm, Maitland Armstrong and Company, in New York City. This would enable him to not only design, but also manufacture, his windows.⁸⁸ Some of his New York projects include St. Michael's Episcopal Church (ca. 1891; NR-listed), St. Paul's Chapel at Columbia University (1904-07), and the New York State Appellate Division Courthouse (1896-99; NR-listed), which features an enormous stained-glass dome that constitutes most of the courtroom's ceiling. Armstrong also created the windows for All Soul's Church (ca. 1896-1903; NR-listed), built by George Vanderbilt as the parish church for the village adjacent to the Biltmore House in Asheville, North Carolina.⁸⁹ He often worked in partnership with his daughter, Helen Maitland Armstrong (1869-1948), a noted designer in her own right. In 1897, they designed three memorial windows at Trinity Church (175-26 et seq., NHL) in Newport, including a large figurative window in the chancel, dedicated to LeRoy King.⁹⁰

Belcher Mosaic Glass Company and the Booth Memorial Window

The large figurative window in the west wall of the nave at St. Columba's Chapel is dedicated to the memory of Mary Devlin Booth and was donated by her daughter, Edwina Booth. Mary was the wife of Edwin Booth, the celebrated actor whose brother, John Wilkes Booth, assassinated President Lincoln. Edwin Booth was an early resident of the Indian Avenue summer colony, building his cottage, Boothden, in 1883-84. The memorial window is attributed to the Belcher Mosaic Glass Company of New York City and Newark, New Jersey. It was installed in 1885,

⁸⁵ "Berkeley Memorial: The Jeweled Glass Windows of St. Columba," *Newport Mercury* (30 July 1887):1.

⁸⁶ "St. Columba's Chapel," *Glass Craftsman*.

⁸⁷ "St. Columba's Chapel," *Glass Craftsman*.

⁸⁸ Jones 1992:97; "St. Columba's Chapel," *Glass Craftsman*.

⁸⁹ "Maitland Armstrong, Artist, Dies at 82," *The New York Times* (27 May 1918); "St. Columba's Chapel," *Glass Craftsman*; Jones 1992.

⁹⁰ "King Memorial Window, Trinity Church, Newport, R.I.," *The Churchman* (5 June 1897):886.

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just a year after the Belcher company patented a unique method of producing stained-glass windows. In this process, thousands of small pieces of glass were laid out on a table, covered with an adhesive-coated sheet of asbestos, flipped over, and covered with another asbestos sheet. Molten metal was then poured over the layers, holding the glass pieces in place. Less costly and easier to manufacturer than other stained-glass windows, such as those produced by Tiffany, Belcher windows were initially very popular. The company went out of business around 1897.⁹¹

Henry Vaughan (1845-1917), Architect of the St. Columba's Lych Gate

Born in England in 1845, Henry Vaughan immigrated to Boston in 1881 and became “one of the most influential ecclesiastical architects in America in the late 19th and early 20th centuries.”⁹² The majority of his projects were completed for the Episcopal Church, for which he believed the Gothic Revival style was the most appropriate expression. Early examples of his American work include St. Andrew's Church in Newcastle, Maine (1883; NR-listed); St. Mary's Episcopal Church in Dorchester, Massachusetts (1888; NR-listed); and the First Chapel at Groton School in Groton, Massachusetts (1887; moved and altered), small-scale buildings with parged walls and half-timbering. Perhaps Vaughan's most high-profile project was the National Cathedral in Washington (1906 et seq.; NR-listed), designed in collaboration with his English mentor, George Frederick Bodley.⁹³ According to the architectural historian William Morgan, however, “Vaughan's finest achievement, and perhaps his most influential work, is the Chapel of Saint Peter and Saint Paul for St. Paul's School in Concord, New Hampshire.”⁹⁴ Constructed between 1886 and 1894, the Chapel at St. Paul's is a large brick edifice with a steeply-pitched gable roof, stone tracery, and an imposing square tower at its west end.

Vaughan's involvement at St. Paul's surely led to his commission for the lych gate at St. Columba's, which was built in 1897 as a memorial to the Reverend Henry A. Coit and his wife, Mary, by their children. (See Figures 12 and 13) Reverend Coit was the rector of St. Paul's from the school's founding in 1856 until his death in 1895; he was also an Indian Avenue summer resident who led services at St. Columba's in the parish's early years. Reverend Coit's children would have been familiar with Vaughan from his work on the Chapel at St. Paul's and, given their father's long association with the school, likely thought Vaughan an appropriate choice. Vaughan's contribution to St. Columba's reflects his roots in England, where lych gates are a traditional element of churchyards. The lych gate at St. Columba's, with its high stone foundation; heavy timber framing; and slightly flared, wood-shingled, gable roof, reflects Vaughan's English heritage and his expertise in the Gothic Revival style.

⁹¹ Corning Museum of Glass, Information on Belcher Mosaic Glass Company.

⁹² Morgan:125.

⁹³ The Cathedral was completed by Philip Hubert Frohman, who took over after the deaths of Bodley in 1907 and, ten years later, Vaughan. Morgan:131-132.

⁹⁴ Morgan:127.

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Burying Ground

The burying ground⁹⁵ at St. Columba's is the final resting place for approximately 350 people, including figures significant to the history of Middletown, Newport, and beyond. These include Eugene Sturtevant (1875-1939) and his wife, Mary (1873-1957), developers of the Indian Avenue summer colony and founders of St. Columba's Chapel; Katherine Urquhart Warren (1897-1976), founder of The Preservation Society of Newport County; United States Senator Claiborne Pell (1918-2009); James Henry Van Alen (1902-1991), a professional tennis player and founder of the International Tennis Hall of Fame in Newport; and the noted architects John Russell Pope (1874-1937) and Albert Harkness (1886-1981).

The burying ground derives its significance, however, not from the people buried there but, rather, from its history and its artistic value. The plot of land transferred in 1882 from Eugene and Mary Sturtevant to the Rhode Island Episcopal State Convention for Missionary and Other Purposes provided ample room for a cemetery, and the deed specified where bodies could be interred.⁹⁶ The establishment of a burying ground was thus integral to the founding of St. Columba's Chapel. The first burial took place in 1888, just two years after the Chapel was completed.⁹⁷

The design of the burying ground, which consists of lawn dotted with mature trees and markers arranged in rows, conveys a deliberate simplicity. The parish regulates the design of grave markers, a policy that was put in place in the early to mid-20th century so as to discourage elaborate sculptures.⁹⁸ Consequently, most of the markers at St. Columba's are simple slate or granite slabs with half-round, oval, ogee, or peon tops. Many display the distinctive lettering of the John Stevens Shop in Newport, established in 1705 and since 1927 run by three generations of the Benson family: John Howard Benson (1901-1956), John Everett Benson (b.1939), and Nicholas Benson (b. 1964). Notable work by the family includes carved lettering at the John F. Kennedy Memorial (1967) in Arlington National Cemetery, the Vietnam Veterans Memorial (1982), the Franklin Delano Roosevelt Memorial (1997), and the Martin Luther King Memorial (2011), all in Washington, D.C. Nicholas Benson's artistry was recognized by the MacArthur Fellows Program in 2010.⁹⁹

The St. Columba's burying ground contains a few markers of more elaborate design, including numerous crosses and at least one in the form of an urn. The artist Gerome Brush (1888-1954) designed three pieces for the St. Columba's burying ground: two bronze, recumbent, life-size

⁹⁵ The burying ground is identified as the Berkeley Memorial Cemetery (MT018) in the Rhode Island Historic Cemeteries Database. See <https://rihistoriccemeteries.org/webdatabase.aspx>

⁹⁶ Town of Middletown, Land Evidence Records, Book 15, Pages 63-66.

⁹⁷ Sturtevant 1928:32.

⁹⁸ Dick Alexander, "Churchyard Summary," in *St. Columba's Chapel: Worship, Reflect, Connect – Anniversary Celebrations*, 2011.

⁹⁹ Dorian Fox, "Man of Letters," *National Parks Magazine*, Vol. 95, No. 2 (Spring 2021):12-15.

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figures depicting the Harvard geologist Raphael Pumpelly (1837-1923; sculpture stolen) and his wife, Eliza Frances (Shepard) Pumpelly (1840-1915) and an Art Moderne relief for Varick Frissell (1903-1931).¹⁰⁰ Brush was the son of the noted portraitist George de Forest Brush and Mittie (Mary) Taylor Whelpley Brush, a sculptor. He grew up in the artists' colony in Dublin, New Hampshire and studied under his father and in Italy. Brush lived and worked, principally as a painter and sculptor, in New York City and then in the Boston area. At St. Columba's, his tribute to Frissell, a young movie director killed in a ship explosion off the coast of Newfoundland, is particularly noteworthy. The double-sided marble marker depicts, with clean lines and stylized imagery, a young man being touched by an angel, whose extended wing offers him shelter. On the other side, a seated dog howls before an Arctic landscape.¹⁰¹

Memorial Tablets

Several memorial tablets hang on the interior walls of St. Columba's Chapel, donated by congregants and, in many cases, designed by prominent architects or artists. The marble tablet to Edwin Booth (1833-1893) was designed by McKim, Mead & White – perhaps the foremost architectural firm in America at the time – and features a bronze bas relief portrait by the sculptor F. Edwin Elwell. The sculptor Bela Lyon Pratt created the tablet to Bishop Thomas March Clark (1812-1903), with lettering by Louisa Clark Sturtevant – daughter of Eugene and Mary Sturtevant, granddaughter of Bishop Clark, and an accomplished painter who worked as a designer at Tiffany & Company. Architect Henry Vaughan designed not just the lych gate, a memorial to Reverend Henry and Mary Coit, but also a tablet in memory of their daughter, Eleanor Stewart Coit (1871-1903). Ralph Adams Cram, noted for his Gothic Revival-style churches, designed the tablet to Richard Stevens Conover II (1898-1918), the grandson of Reverend Coit and son of another early minister at St. Columba's, who was killed in World War One. Another former minister, Henry Morgan Stone (1869-1908), is memorialized in a tablet designed by Cram, Goodhue & Ferguson. The Gorham Company of Providence, renowned for its silver manufacturing and bronze foundry, produced two tablets for St. Columba's: one to Edward Harris Totten (1845-1878), a Civil War veteran, and another to Mary Lawrence Redmond (1843-1887).¹⁰²

The author would like to thank Rebecca Crowell, formerly the Junior Warden at St. Columba's, the Berkeley Memorial Chapel, for initiating the process of nominating the property to the National Register of Historic Places and for sharing materials – including newspaper clippings, historic photographs, and documents from church records – that were invaluable in the preparation of this nomination.

¹⁰⁰ "Picturesque Memorial Chapel, Middletown, Tribute to First Episcopal Bishop to Settle in America," *Fall River Herald News* (26 August 1937).

¹⁰¹ Rhode Island Historical Preservation Commission, *Outdoor Sculpture of Rhode Island* (Providence, RI: 1999):32; "St. Joan" by Gerome Brush, Graphic Arts Collection, Special Collections, Firestone Library, Princeton University; "Gerome Brush" (obituary), *The New York Times* (15 September 1954).

¹⁰² Sturtevant 1928:18-20.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property: 2.04 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

Latitude: 41.507150° Longitude: -71.242204°

Latitude: _____ Longitude: _____

Latitude: _____ Longitude: _____

Latitude: _____ Longitude: _____

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Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: _____ Easting: _____ Northing: _____

2. Zone: _____ Easting: _____ Northing: _____

3. Zone: _____ Easting: _____ Northing: _____

4. Zone: _____ Easting: _____ Northing: _____

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

The boundary of the nominated property corresponds with the Town of Middletown Plat Map 129, Lot 69 and includes St. Columba's Chapel, the lych gate, the burying ground, the perimeter stone wall, and the parish hall.

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the lot deeded by Mary and Eugene Sturtevant to the Rhode Island Episcopal State Convention for Missionary and Other Purposes in 1882, upon which St. Columba's Chapel was soon constructed. It also includes additional, abutting property acquired by the parish in the mid-20th century for the construction of a parish hall.

11. Form Prepared By

name/title: Joanna M. Doherty, Principal Architectural Historian
organization: Rhode Island Historical Preservation & Heritage Commission
street & number: 150 Benefit Street
city or town: Providence state: RI zip code: 02903
e-mail: joanna.doherty@preservation.ri.gov
telephone: 401-222-4136
date: June 17, 2022

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Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property:	St. Columba's, the Berkeley Memorial Chapel
City or Vicinity:	Middletown
County:	Newport County
State:	Rhode Island
Name of Photographer:	Joanna M. Doherty
Date of Photographs:	March 29, 2022
Location of Original Digital Files:	Rhode Island Historical Preservation & Heritage Commission, 150 Benefit Street, Providence, RI 02903
Number of Photographs:	27

- Photo #1: View looking northeast, showing south façade and west elevation of St. Columba's Chapel.
- Photo #2: View looking northeast, showing west elevation of St. Columba's Chapel.
- Photo #3: View looking north, showing principal entrance to St. Columba's Chapel.
- Photo #4: View looking northeast, showing south façade of St. Columba's Chapel.
- Photo #5: View looking northwest, showing east elevation of St. Columba's Chapel.
- Photo #6: View looking southwest, showing north elevation of St. Columba's Chapel.
- Photo #7: View looking southeast, showing west elevation of St. Columba's Chapel, with semi-circular drive in foreground and lych gate at right.

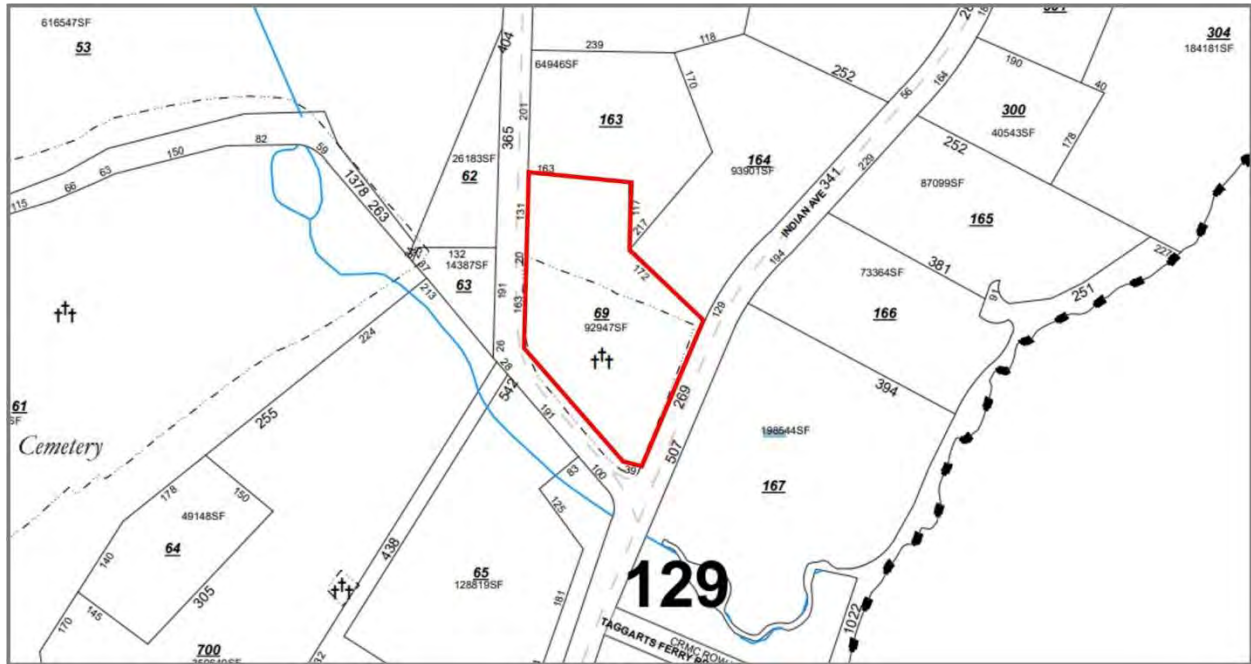
St. Columba's, the Berkeley Memorial Chapel
Name of Property

Newport County, Rhode Island
County and State

- Photo #8: View looking east, showing the bell cote at the west end of St. Columba's Chapel.
- Photo #9: Interior view of St. Columba's Chapel, looking east toward the chancel.
- Photo #10: Interior view of St. Columba's Chapel, looking east in the chancel toward the altar. Note the group of three stained-glass windows, the center depicting St. Michael.
- Photo #11: Interior view of St. Columba's Chapel, looking northeast in the chancel toward the organ pipes.
- Photo #12: Interior view of St. Columba's Chapel, looking west from the chancel toward the nave.
- Photo #13: Interior view of St. Columba's Chapel, looking northwest toward the nave.
- Photo #14: View looking north toward the Caroline M.A. Harrett Phinney memorial window, in the north wall of the nave at St. Columba's Chapel.
- Photo #15: View looking north toward the Archibald Gracie Lawrence memorial window, in the north wall of the nave at St. Columba's Chapel.
- Photo #16: View looking north toward the Augustus Whiting memorial window, in the north wall of the nave at St. Columba's Chapel.
- Photo #17: View looking south toward the Caroline Deiadmia Phinney memorial window, in the south wall of the nave at St. Columba's Chapel.
- Photo #18: View looking south toward the Caroline Howard Clark memorial window, in the south wall of the nave at St. Columba's Chapel.
- Photo #19: Interior view of St. Columba's Chapel, looking northwest toward the Mary Devlin Booth memorial window.
- Photo #20: View of the lych gate at St. Columba's, looking north.
- Photo #21: View of the lych gate at St. Columba's, looking east.
- Photo #22: View of the lych gate at St. Columba's, looking southwest.
- Photo #23: A section of the St. Columba's burying ground, located to the west of the chapel, showing grave markers and a copper beech tree; view looking west.
- Photo #24: View looking west toward St. Columba's Chapel, with several grave markers in foreground. The marker in the shape of an ornate cross marks the grave of Mary Bowman Coit (1830-1888), the first person to be interred at St. Columba's.
- Photo #25: View looking west toward the grave marker for Varick Frissell (1903-1931).
- Photo #26: View of the parish hall at St. Columba's, looking northwest, showing façade.
- Photo #27: View of the parish hall at St. Columba's, looking southeast.

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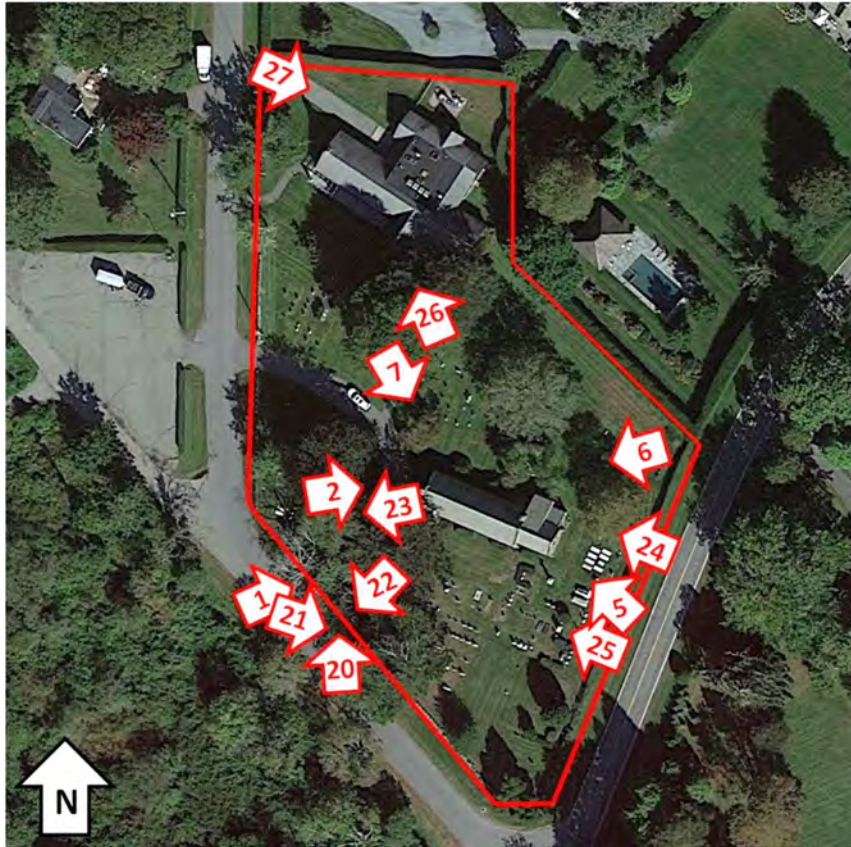


St. Columba's, the Berkeley Memorial Chapel as shown on Town of Middletown, Rhode Island Plat Map No. 129

St. Columba's, the Berkeley Memorial Chapel
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Photo Key



First Floor Plan of St. Columba's Chapel

Source: NewPort Architecture, *St. Columba's Existing Conditions Report*, 2021

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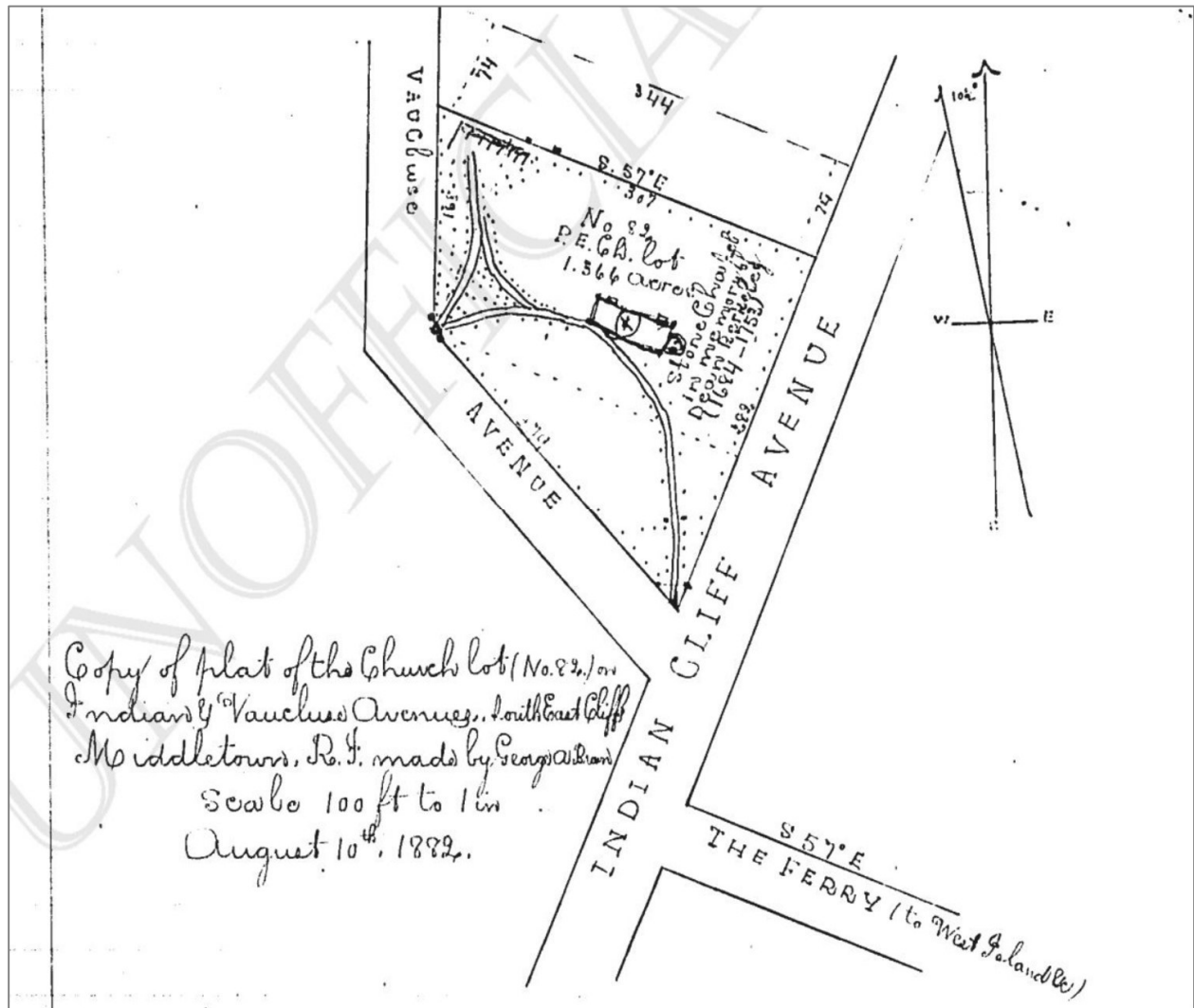


Figure 1
Site plan included in the deed transferring land from Mary and Eugene Sturtevant to the Rhode Island Episcopal State Convention for Missionary and Other Purposes, 1882

Source: Town of Middletown. Land Evidence Records. Book 15, page 65

St. Columba's, the Berkeley Memorial Chapel
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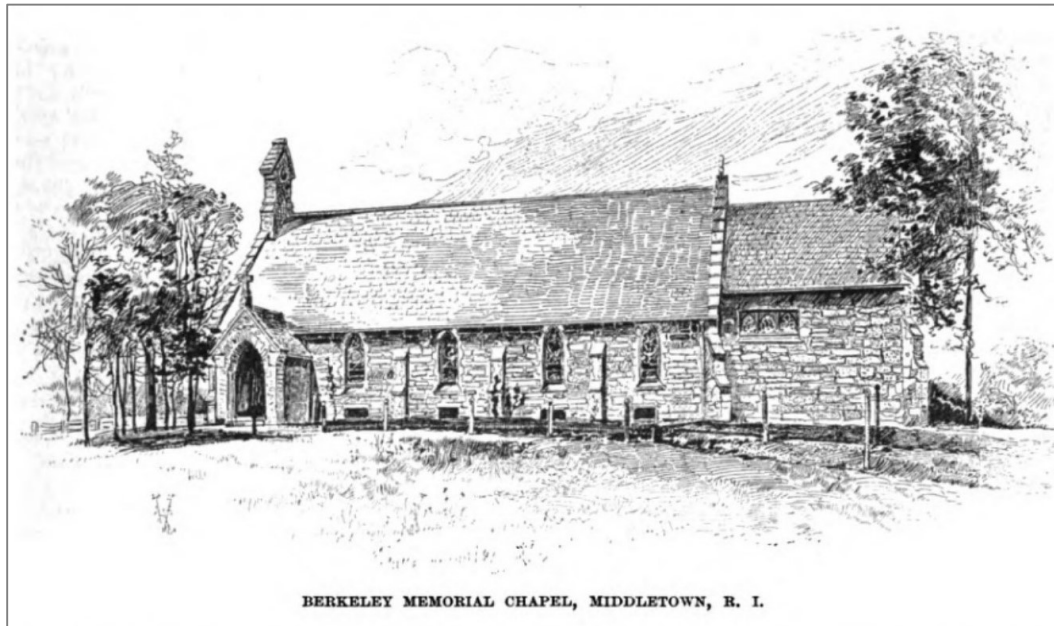


Figure 2
Rendering of south elevation of St. Columba's, the Berkeley Memorial Chapel

Source: *The Churchman*, 20 August 1887



Figure 3
St. Columba's Chapel, view from the south, ca. 1890. Note that the lych gate (1897) had not yet been built.

Source: St. George's School Archives & Special Collections, Middletown, RI

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Figure 4
St. Columba's
Chapel, view
looking northwest,
no date.

Source: St. Columba's
Chapel, Middletown,
RI



Figure 5
St. Columba's
Chapel, view
looking northeast,
no date.

Source: St. George's
School Archives &
Special Collections,
Middletown, RI

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Figure 6
St. Columba's
Chapel, view
looking southeast,
no date.

Source: St. Columba's
Chapel, Middletown,
RI



Figure 7
Interior view of St.
Columba's Chapel,
looking east
toward the
chancel, no date.

Source: St. Columba's
Chapel, Middletown,
RI

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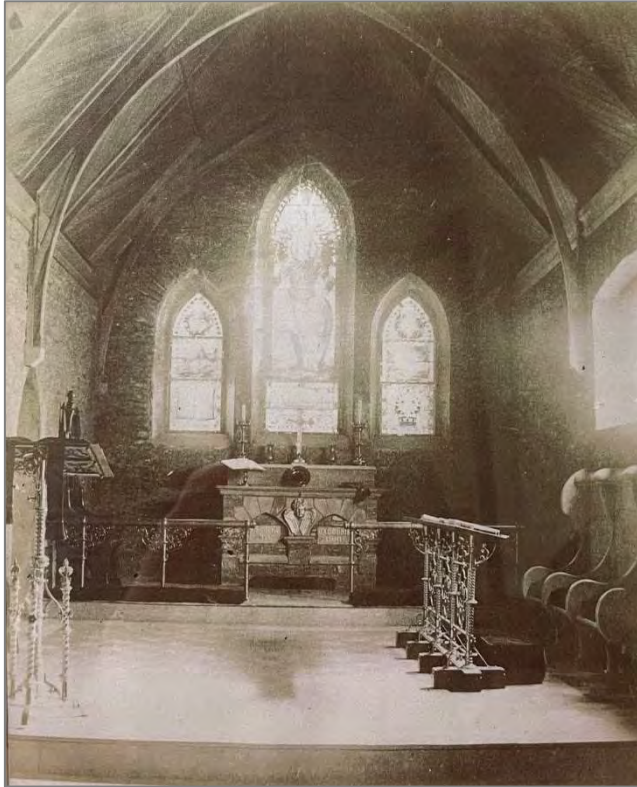


Figure 8
View of the chancel at St. Columba's
Chapel, looking east, October 1890

Source: St. Columba's Chapel, Middletown, RI



Figure 9
Interior view of St. Columba's Chapel,
looking west in the nave, October 1890

Source: St. Columba's Chapel, Middletown, RI

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Figure 10

Interior view of St. Columba's Chapel, looking east toward the chancel, no date. Note light fixtures in the nave, which were replaced with the existing chandeliers in the mid-twentieth century.

Source: St. George's School Archives & Special Collections, Middletown, RI



Figure 11

The St. George's School choir entering St. Columba's Chapel, which served as the school's *de facto* church for many years, no date.

Source: St. George's School Archives & Special Collections, Middletown, RI

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Figure 12
St. Columba's lych gate, view looking north, no date.

Source: St. Columba's Chapel, Middletown, RI

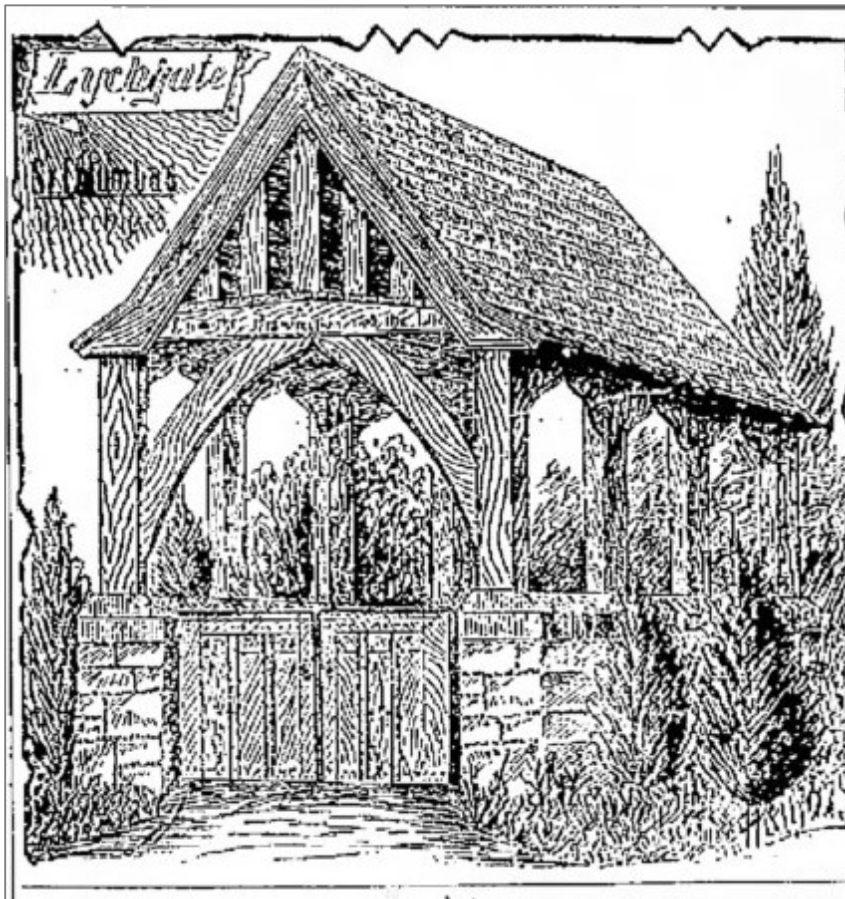


Figure 13
Rendering of the St. Columba's lych gate, 1897.

Source: *Newport Daily News*, 12 April 1897

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Figure 14
Memorial Church of Our Father, Foxburg, Pennsylvania (1881-82), designed by James P. Sims and Wilson Eyre, Jr.

Source: SAH Archipedia

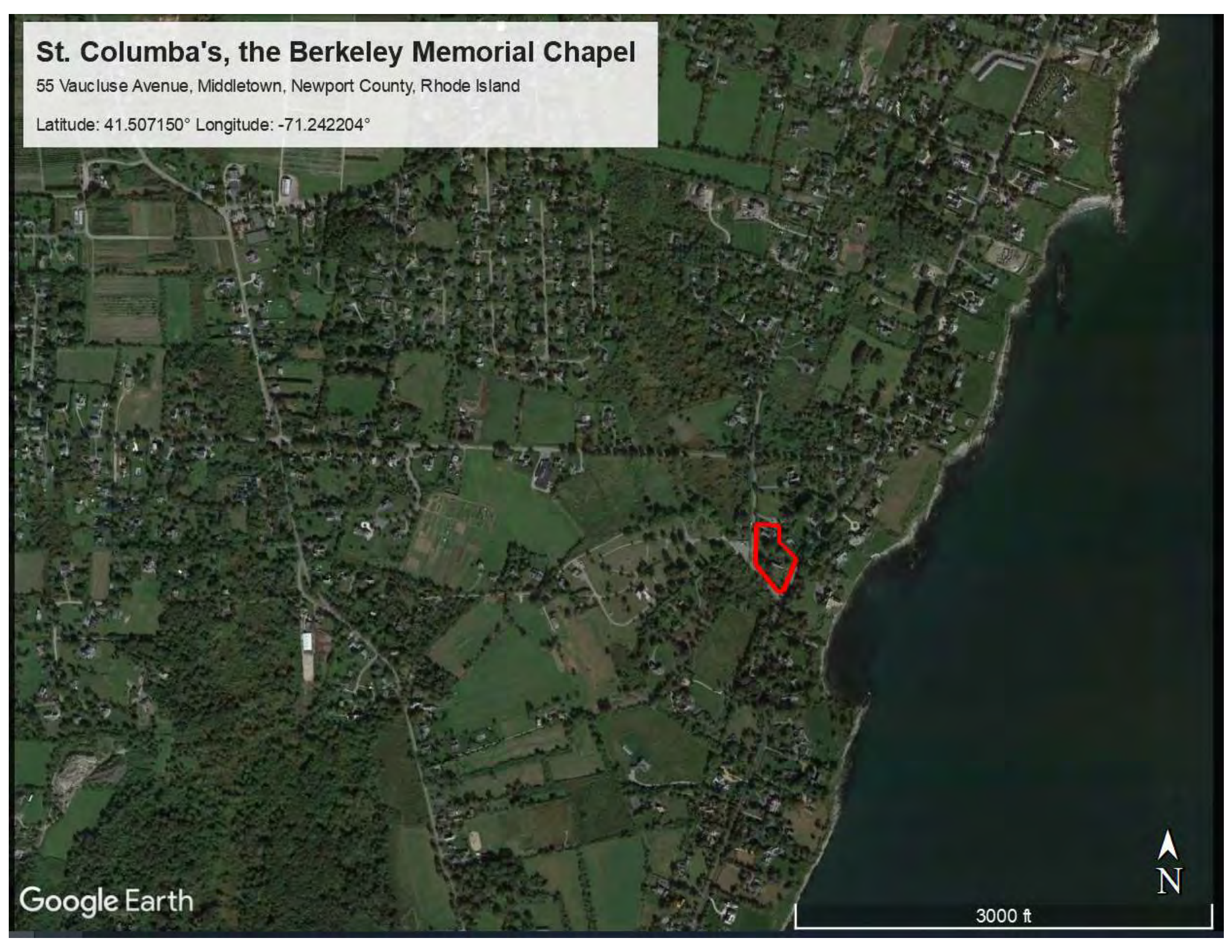
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Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding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

St. Columba's, the Berkeley Memorial Chapel

55 Vacluse Avenue, Middletown, Newport County, Rhode Island

Latitude: 41.507150° Longitude: -71.242204°



St. Columba's, the Berkeley Memorial Chapel

55 Vaucluse Avenue, Middletown, Newport County, Rhode Island

Latitude: 41.507150° Longitude: -71.242204°





Photo #1

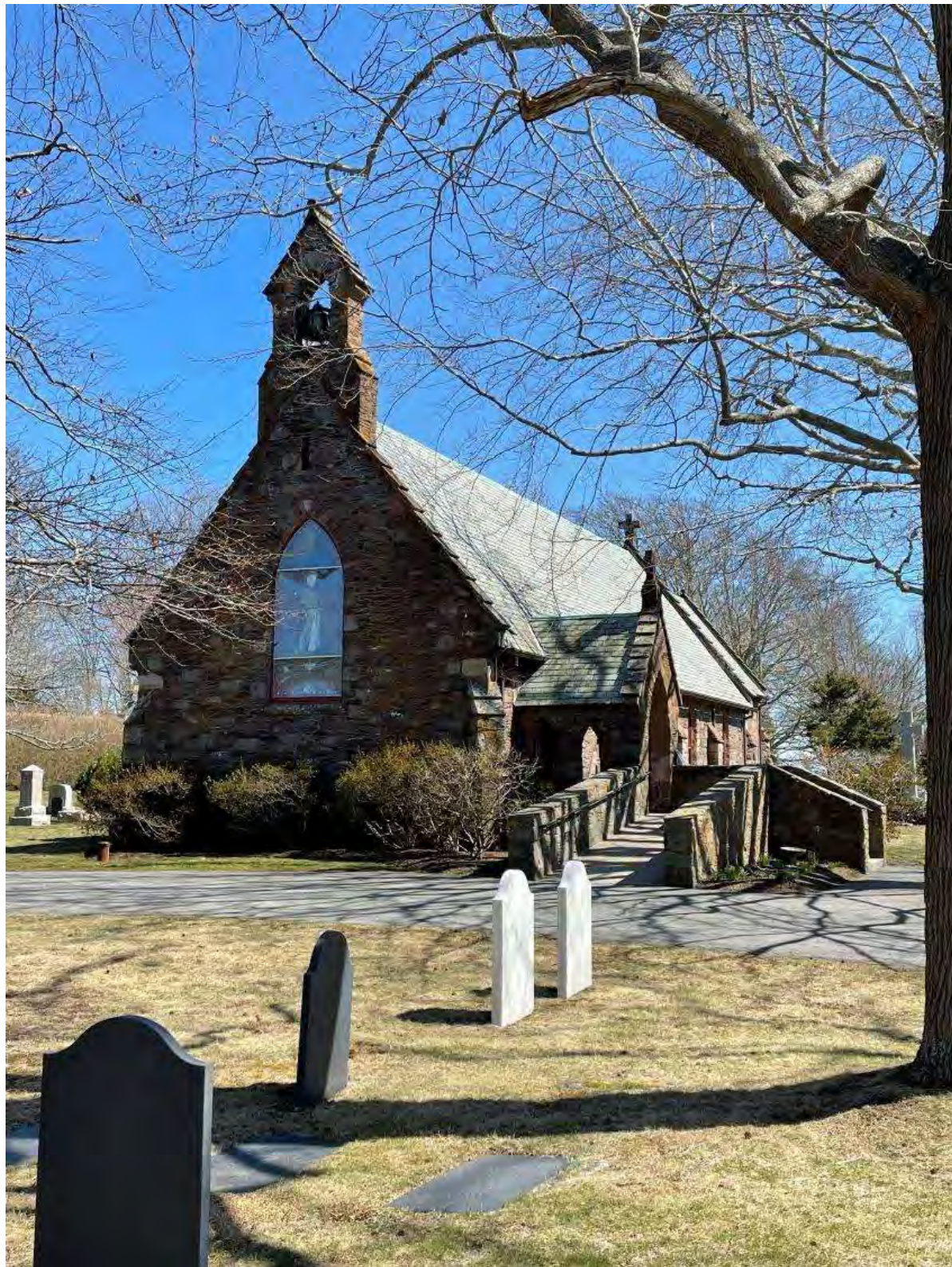


Photo #2



Photo #3



Photo #4



Photo #5

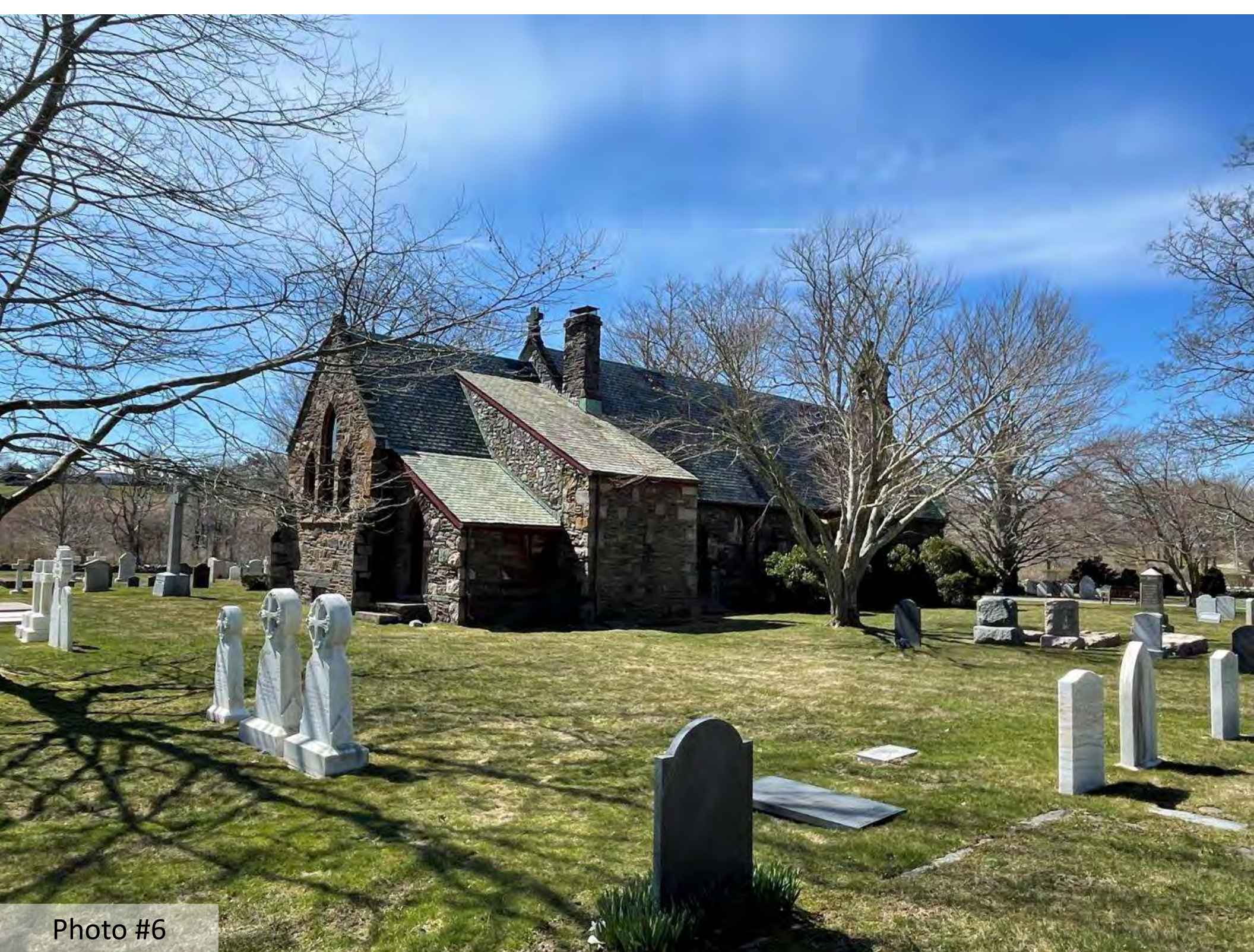


Photo #6



Photo #7



Photo #8



Photo #9



Photo #10



Photo #11



Photo #12



IN LOVING
REMEMBRANCE
CORNELIUS HORGAND
TANGLEMAN
AUG. 21. 1878
DEC. 28. 1928
VIOLET HARKNESS
TANGLEMAN
SEPT. 2. 1882
MAR. 19. 1919

Photo #13

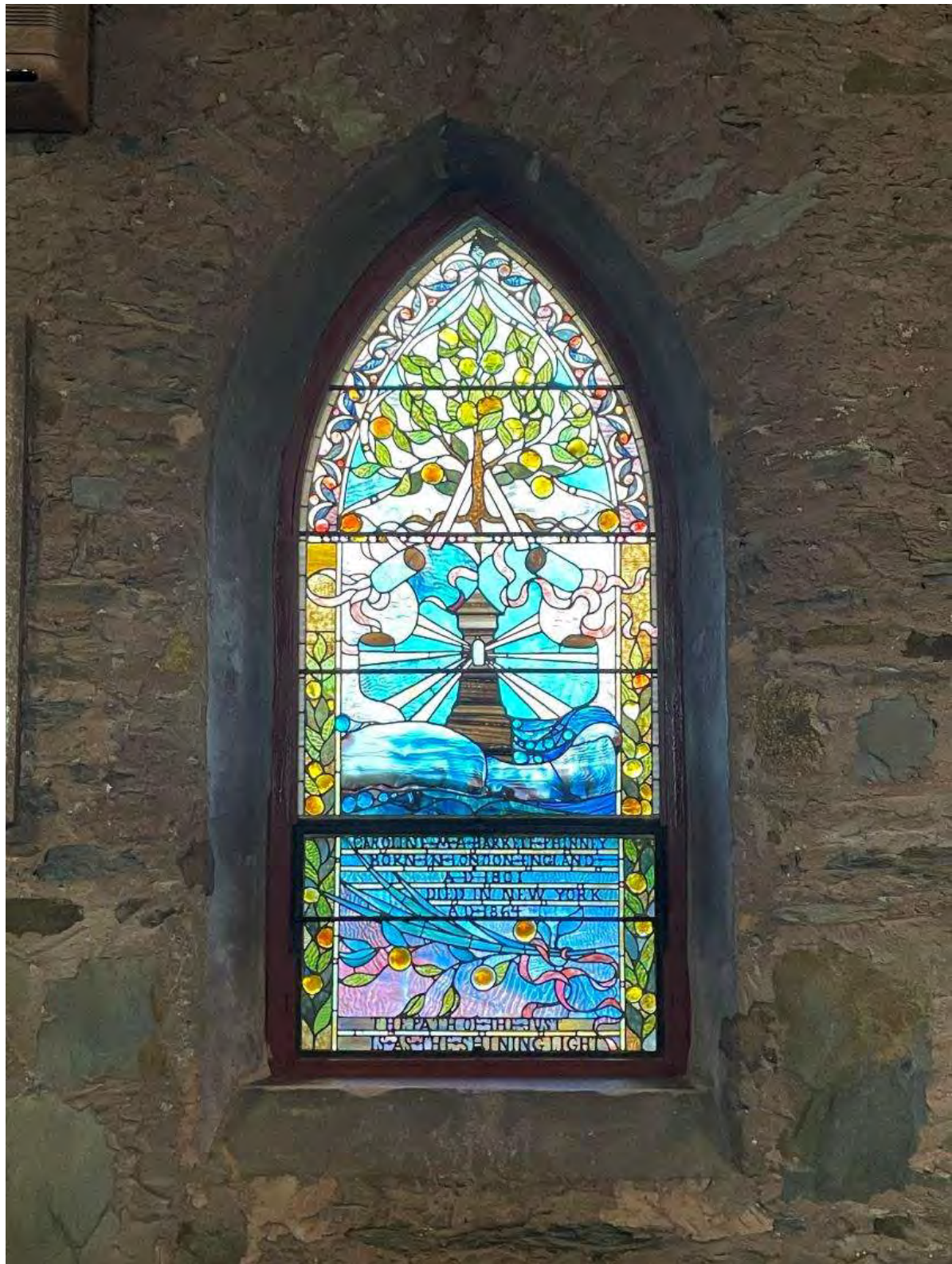


Photo #14

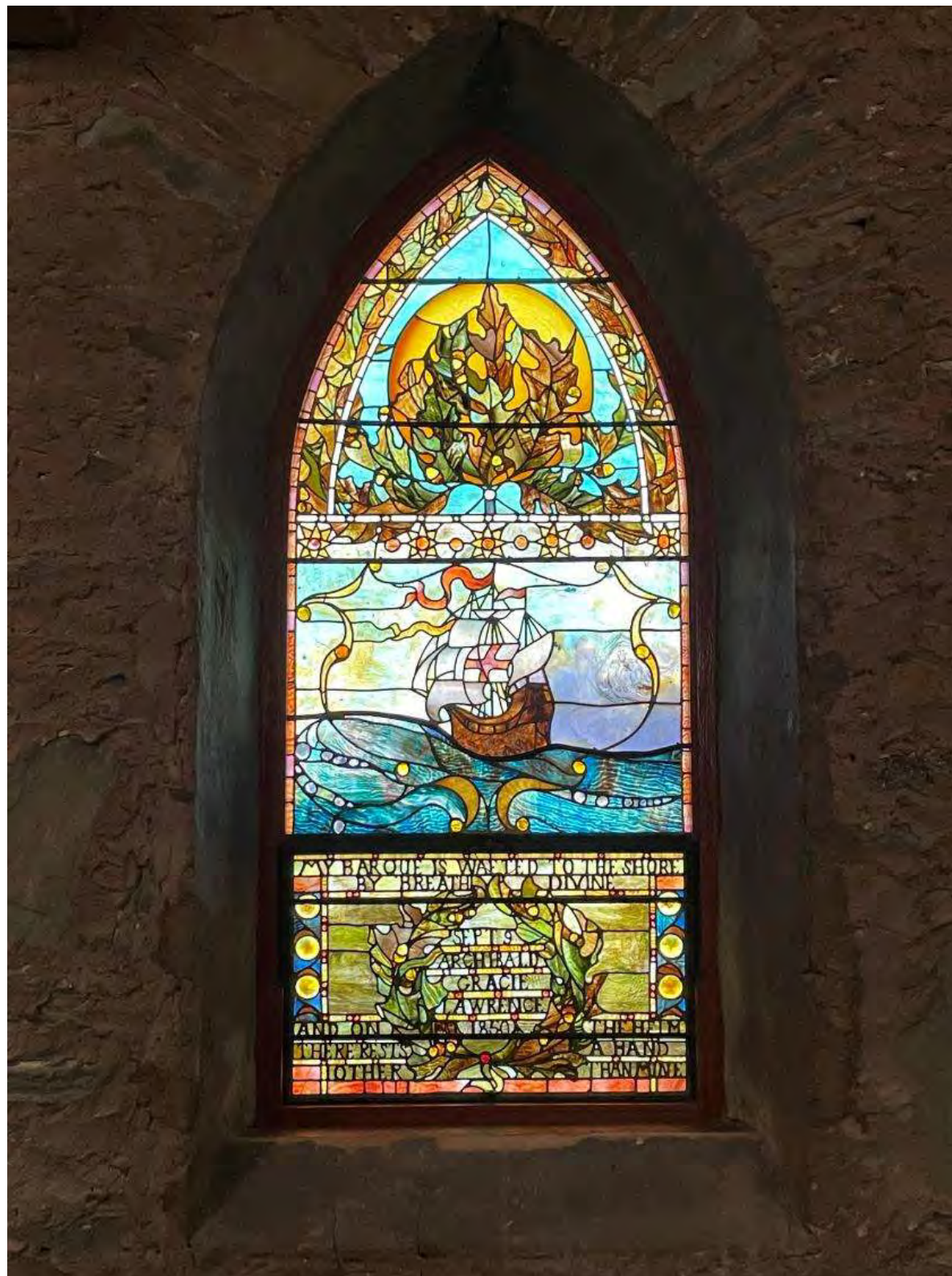


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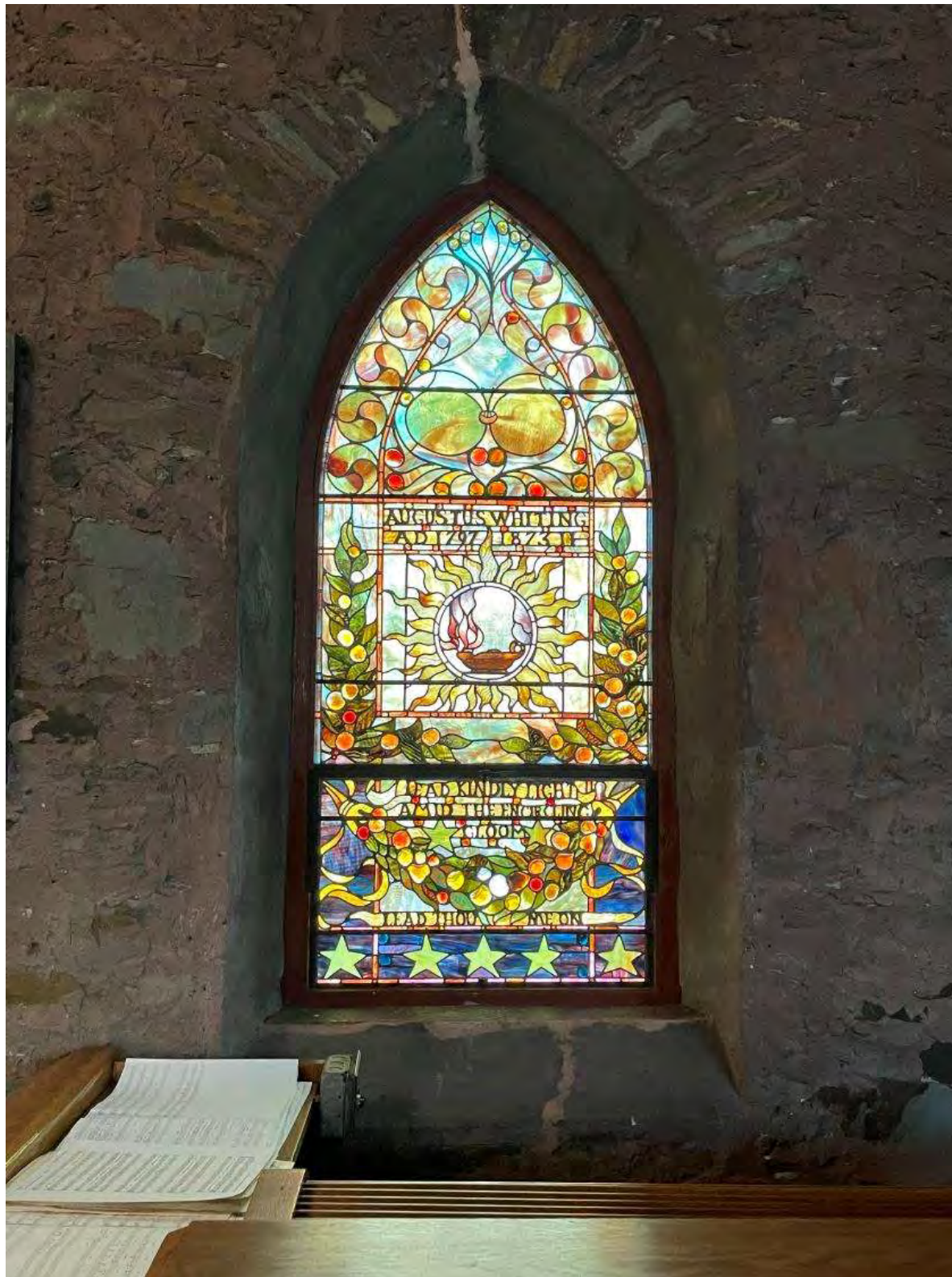


Photo #16

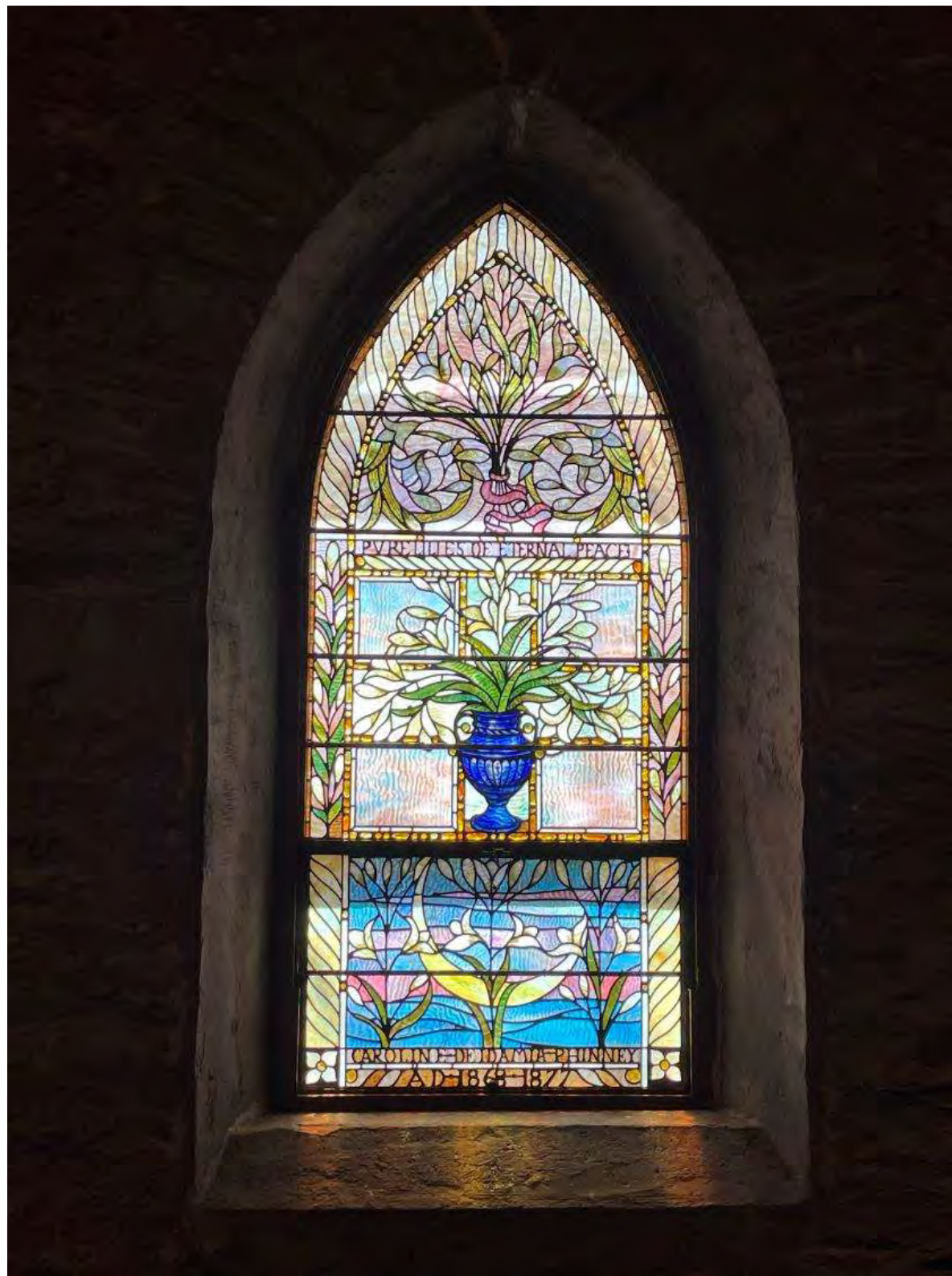


Photo #17



Photo #18

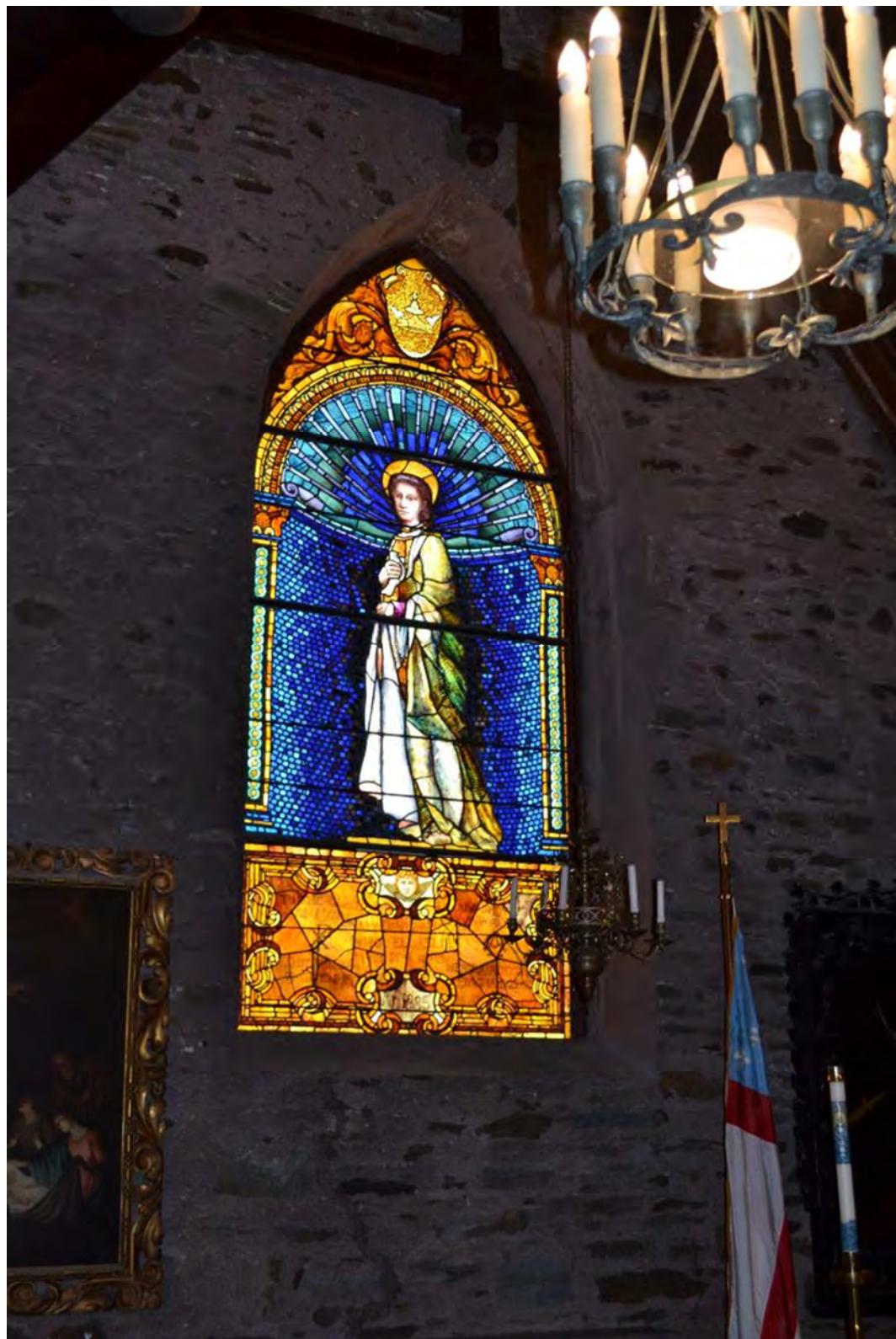


Photo #19



Photo #20



Photo #21



Photo #22



Photo #23

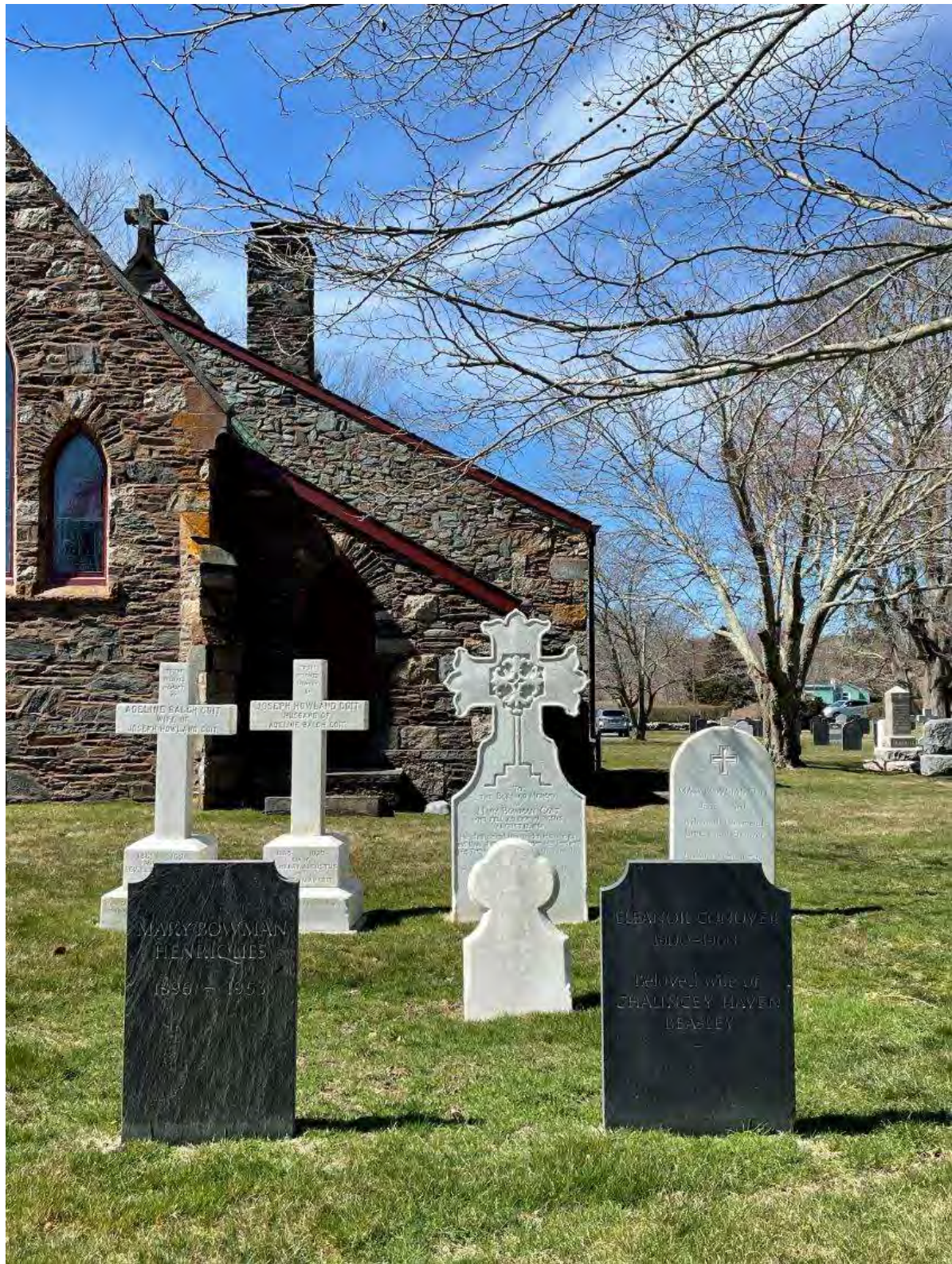


Photo #24



Photo #25



Photo #26



Photo #27