

NHL

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED	DATE ENTERED

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

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

1 NAME

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

2 LOCATION

STREET & NUMBER
CITY, TOWN Newport
STATE Rhode Island
VICINITY OF
CODE
COUNTY
CODE
CONGRESSIONAL DISTRICT
NOT FOR PUBLICATION

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME
STREET & NUMBER
CITY, TOWN
VICINITY OF
STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Newport City Hall
STREET & NUMBER Broadway
CITY, TOWN Newport
STATE Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
DATE
DEPOSITORY FOR SURVEY RECORDS
CITY, TOWN
STATE
FEDERAL STATE COUNTY LOCAL

8 SIGNIFICANCE

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

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

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

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

Fort Adams falls within the district as well.

DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Ocean Drive

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

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

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

No. on map

Ocean Avenue

South side.

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

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- 9. Beach club and bath-houses, c. 1945-1955. One storey, gable roof, clap-board wall cover.
- 10. Hazard's Beach club and bath-houses, c. 1950-1955. One storey, hip and gable roofs, wall cover of matched boarding.
- 12. Near Sea, by Ballantyne & Olson, 1937. French Provincial style; two-and-one-half storeys, brick wall cover, regularly-spaced windows, entrance on north side.
- 13. Little Clifton Berley, by Charles Barton Keen, 1930. French Provincial style; one-and-one-half storeys, gabled roofs with dormers, regularly-spaced windows, entrance on north side, garage-gate-lodge of stone.
- 15. Eagle's Nest, by William Aldrich and Henry Sleeper, 1922-1924. Shingle-cum-Colonial Revival style; two-and-one-half storeys, steep cross-gabled roof, large chimneys, numerous windows in varied placement, entrance on north side, has garage building in same style.
- 16. Normandie, by William A. Delano, 1914. French Provincial style; one-and-one-half storeys, cross-gabled roof of red tile, wall cover of whitewashed brick, regularly-spaced windows, entrance at end of court in centre of east façade, arched entrance through gate-lodge.
- 17. Seafair, by William Mackenzie, 1937. French Norman château style; two-and-one-half-storey main block with long curving wings of one-and one-half storeys, high hipred roof, ashlar wall cover, regularly-spaced windows, entrance in centre of north elevation.
- 18. Bay House, by Angell & Swift, 1917. California Shingle style; two-and-one-half storeys, irregular plan under hipped roof, shingle wall cover, numerous windows, porches on north and south sides with entrance through north porch.
- 19. House, c. 1950-1960? Cottage style; gable roof with shed dormer, one-and-one-half storeys with stucco and shingle wall cover, entrance on north side.

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

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

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

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

East side.

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

West side.

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

Price's Neck Avenue.

East side.

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

23. Sea Edge. Similar to number 22 above.

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

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

Ridge Road.

West side.

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

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

East side.
- 45. Similar to numbers 30-39 above.

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Harrison Avenue--Beacon Hill

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

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

The properties are described and keyed to the map attached:

No. on map

Beacon Hill Road

East side.

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

West side.

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

Brenton Road

East side.

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

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(West side)

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

Halidon Avenue.

(East side)

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

(West side)

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

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Hammersmith Road.

(East side)

9. Berry Hill stable

Harrison Avenue.

(North side)

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

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(South side)

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

(East side)

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

(West side)

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

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Hazard Road.

(East side)

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

Moorland Road.

(East side)

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

Wickham Road.

(North side)

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

(South side)

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

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

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Downing, Antoinette F., and Vincent J. Scully, Jr. The Architectural Heritage of Newport, Rhode Island, 1640-1915. Cambridge, Massachusetts, 1952.

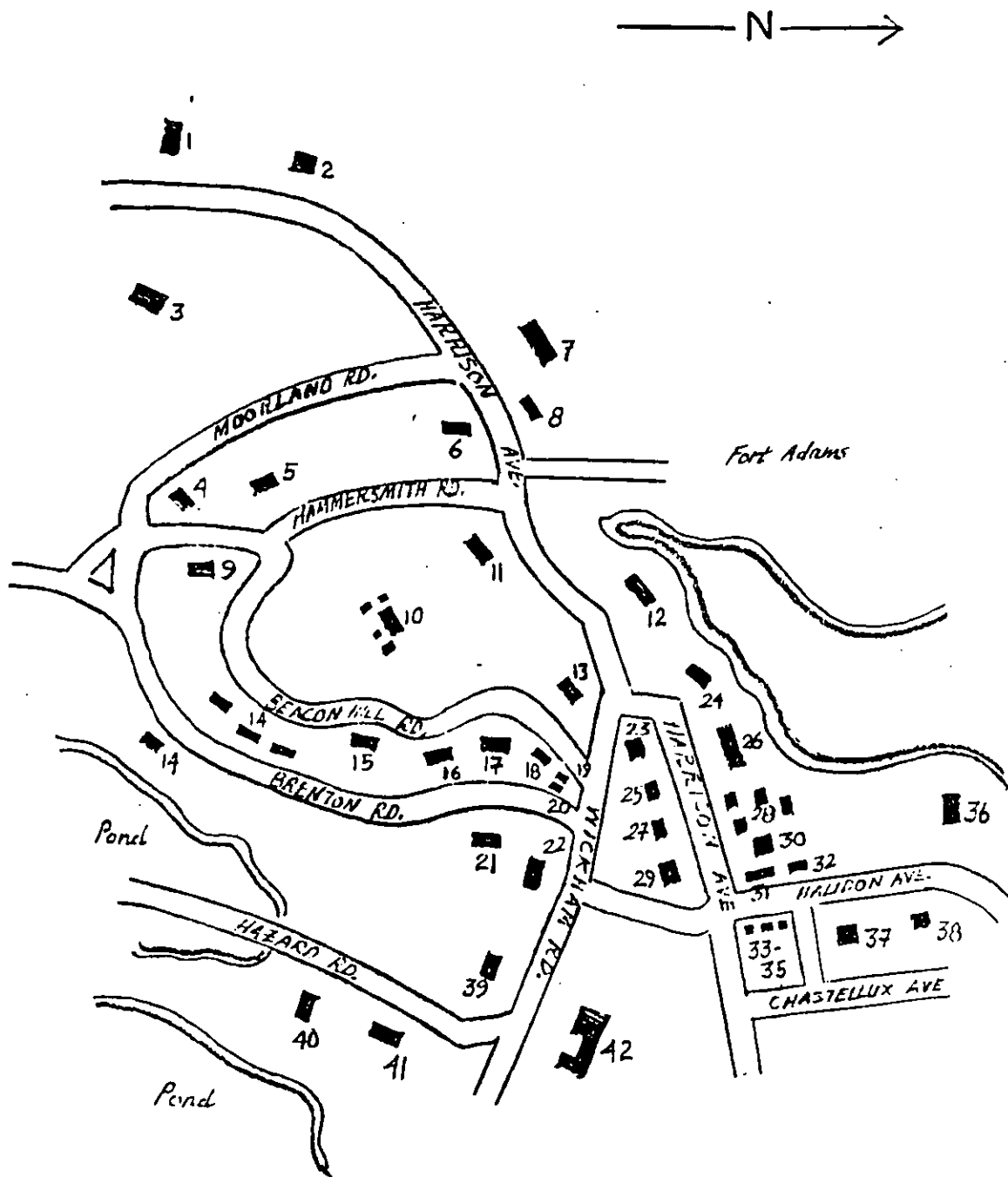
Elliot, Maud Howe. This Was My Newport. Cambridge, Massachusetts, 1940.

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

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

Randall, Anne L. Newport. A Tour Guide. Newport, Rhode Island, 1970.

Van Rensselaer, Mrs. John King. Newport, Our Social Capital. Philadelphia and London, 1905.



Ocean Drive Historic District
Newport, R.I.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 7.175 acres (800)

UTM REFERENCES

A	19	30,684,0	45,945,2,0	B	19	30,708,0	45,912,2,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	19	30,252,0	45,908,1,0	D	19	30,258,0	45,931,6,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

See continuation sheet.

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Carolyn Pitts, Architectural Historian

ORGANIZATION

Historic Sites Survey, National Park Service

DATE

2/11/76

STREET & NUMBER

1100 L Street, N.W.

TELEPHONE

202-523-5464

CITY OR TOWN

Washington, D.C. 20240

STATE

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

Revised boundary--Ocean Drive Historic District

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

NHL

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

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

1 NAME

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

2 LOCATION

STREET & NUMBER
CITY, TOWN Newport
STATE Rhode Island
VICINITY OF
COUNTY
CODE
CODE
CODE
CODE
NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME
STREET & NUMBER
CITY, TOWN
VICINITY OF
STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Newport City Hall
STREET & NUMBER Broadway
CITY, TOWN Newport
STATE Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE
DATE
FEDERAL STATE COUNTY LOCAL
DEPOSITORY FOR SURVEY RECORDS
CITY, TOWN
STATE

DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Ocean Drive

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

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

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

No. on map

Ocean Avenue

South side.

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

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

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

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

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

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

East side.

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

West side.

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

Price's Neck Avenue.

East side.

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

23. Sea Edge. Similar to number 22 above.

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

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

Ridge Road.

West side.

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

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

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Harrison Avenue--Beacon Hill

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

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

The properties are described and keyed to the map attached:

No. on map

Beacon Hill Road

East side.

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

West side.

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

Brenton Road

East side.

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

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(West side)

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

Halidon Avenue.

(East side)

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

(West side)

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

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Hammersmith Road.

(East side)

9. Berry Hill stable

Harrison Avenue.

(North side)

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

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(South side)

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

(East side)

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

(West side)

1. Ker Arbor, by Russell & Clinton, 1931-1933. French XVIII-Century style; two-and-one-half storeys, mansard roof with dormers having scrolled side supports, stucco wall cover with corner quoins and keystones over windows, windows segmental-headed and regularly-spaced, entrance slightly recessed in north façade, form U-shaped plan facing on terrace and planting.
2. House, c. 1910-1960(?). Colonial Revival style; two-and-one-half storeys, gable roof, shingle wall cover, regularly-spaced windows, pedimented entrance in centre of east side.

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Hazard Road.

(East side)

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

Moorland Road.

(East side)

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

Wickham Road.

(North side)

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

(South side)

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

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

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- Downing, Antoinette F., and Vincent J. Scully, Jr. The Architectural Heritage of Newport, Rhode Island, 1640-1915. Cambridge, Massachusetts, 1952.
- Elliot, Maud Howe. This Was My Newport. Cambridge, Massachusetts, 1940.
- Newport and How To See It. Newport, Rhode Island, 1871.
- The Preservation Society of Newport County. A Guide-Map to Ocean Drive, Newport, Rhode Island, . . . and Adjacent Avenues. Newport, Rhode Island, 1964.
- Randall, Anne L. Newport. A Tour Guide. Newport, Rhode Island, 1970.
- Van Rensselaer, Mrs. John King. Newport, Our Social Capital. Philadelphia and London, 1905.

8 SIGNIFICANCE

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

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

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

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

Fort Adams falls within the district as well.

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

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 7.175 acres (513/5)

UTM REFERENCES

A	19	30,684,0	45,945,2,0	B	19	30,708,0	45,912,2,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	19	30,252,0	45,908,1,0	D	19	30,258,0	45,931,6,0
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

See continuation sheet.

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Carolyn Pitts, Architectural Historian

ORGANIZATION

Historic Sites Survey, National Park Service

DATE

2/11/76

STREET & NUMBER

1100 L Street, N.W.

TELEPHONE

202-523-5464

CITY OR TOWN

Washington, D.C. 20240

STATE

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

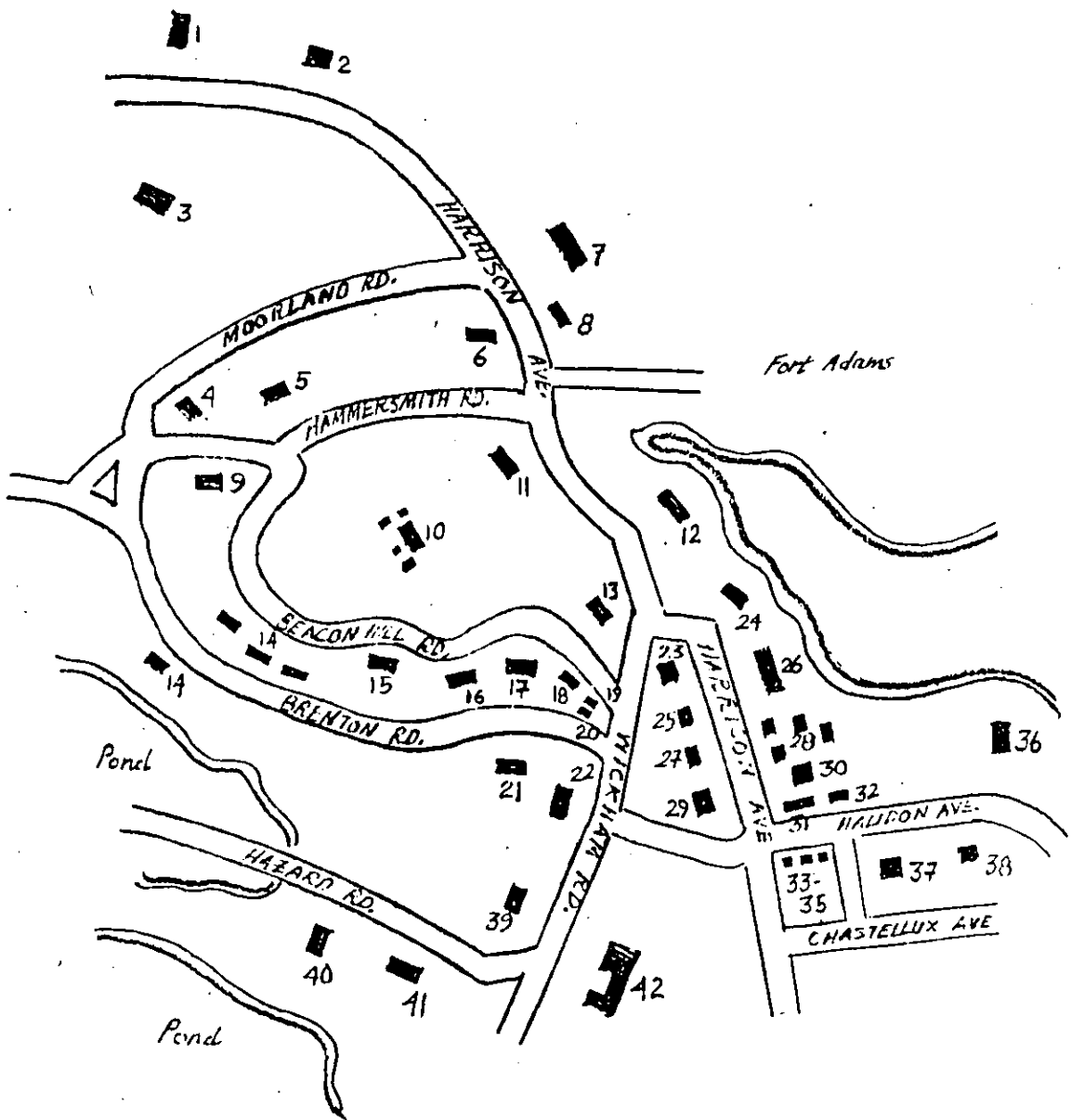
I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

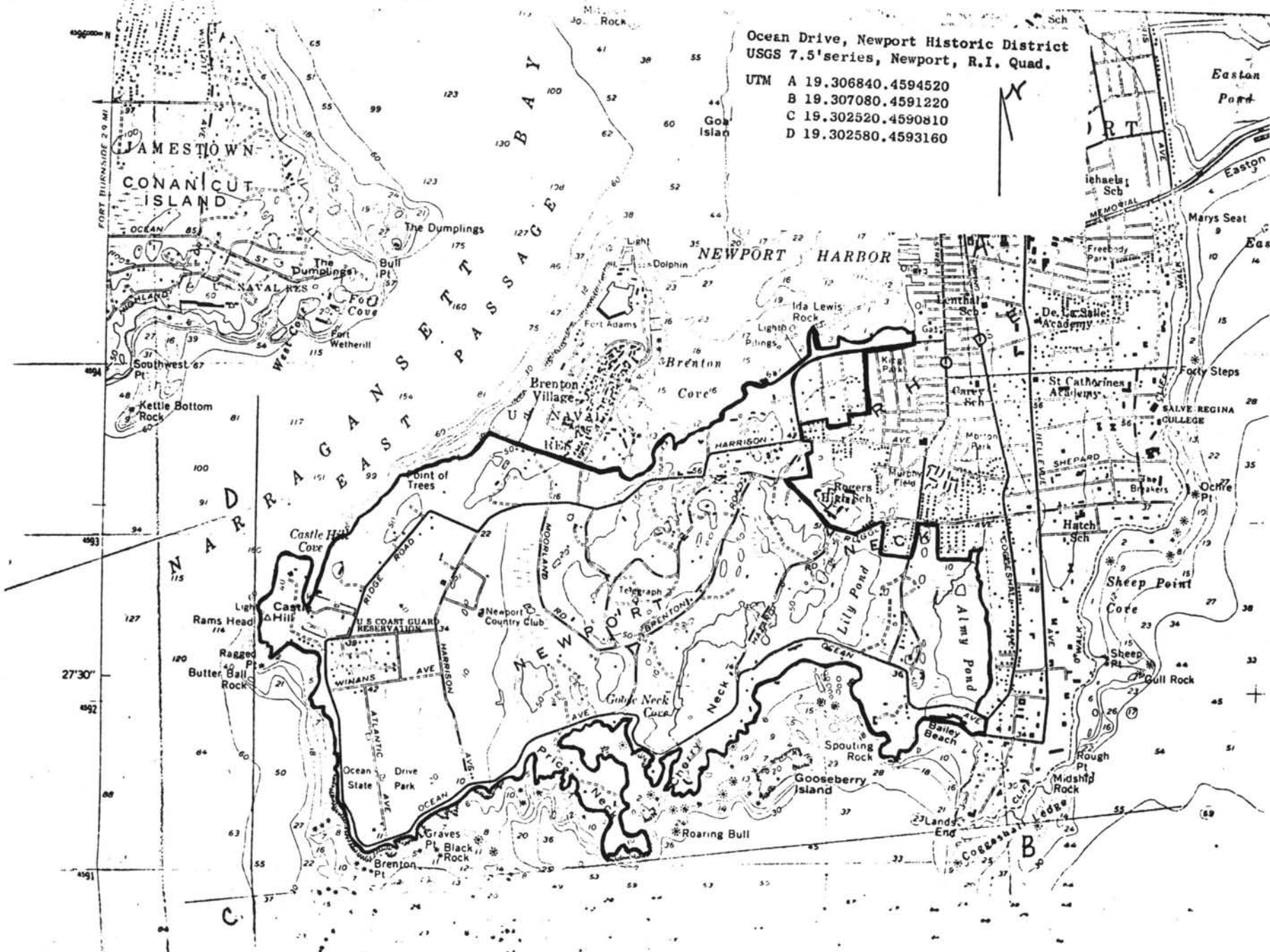


Ocean Drive Historic District
Newport, R.I.

Revised boundary--Ocean Drive Historic District

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

NHL



Ocean Drive, Newport Historic District
 USGS 7.5' series, Newport, R.I. Quad.

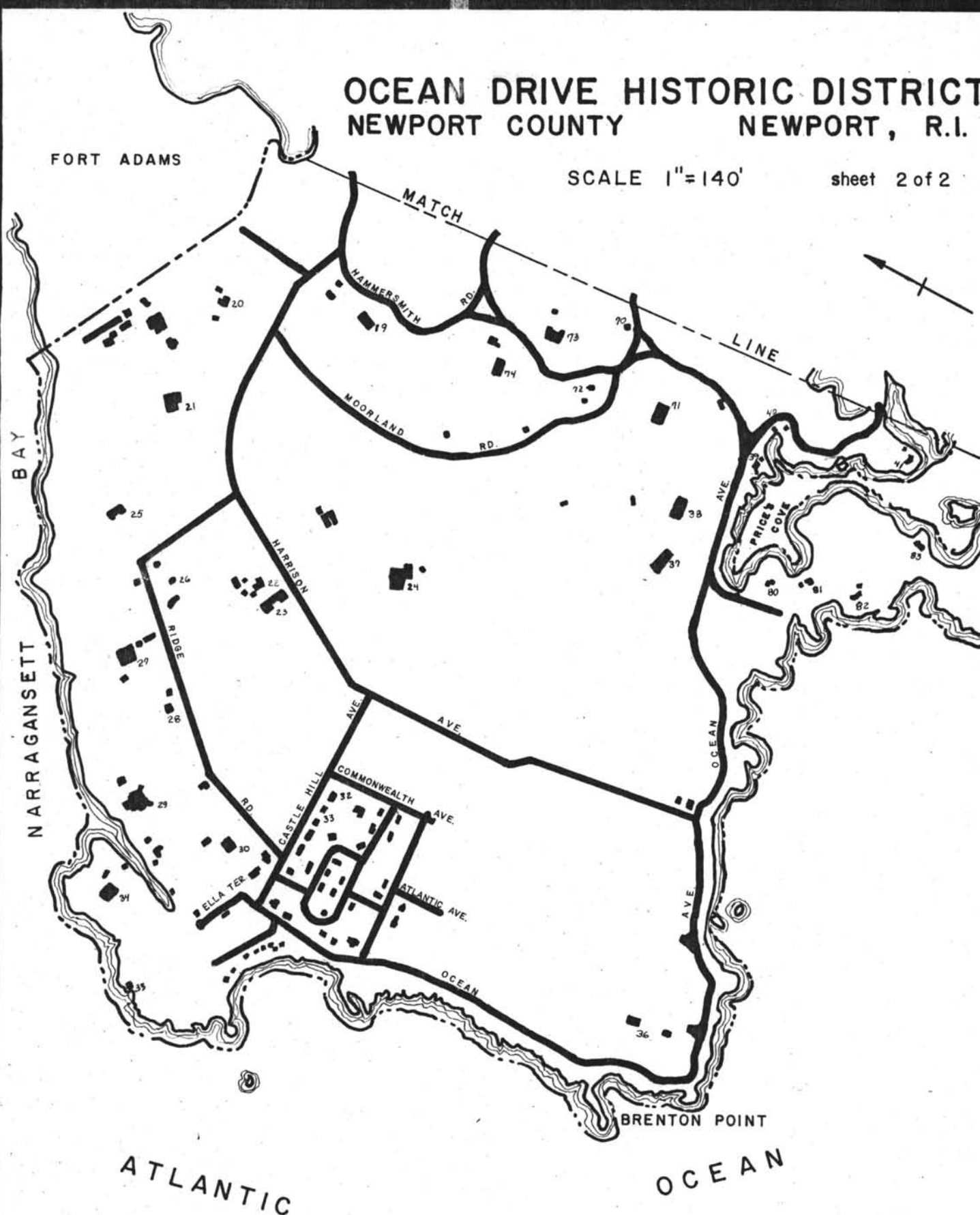
UTM A 19.306840.4594520
 B 19.307080.4591220
 C 19.302520.4590810
 D 19.302580.4593160



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

SCALE 1"=140'

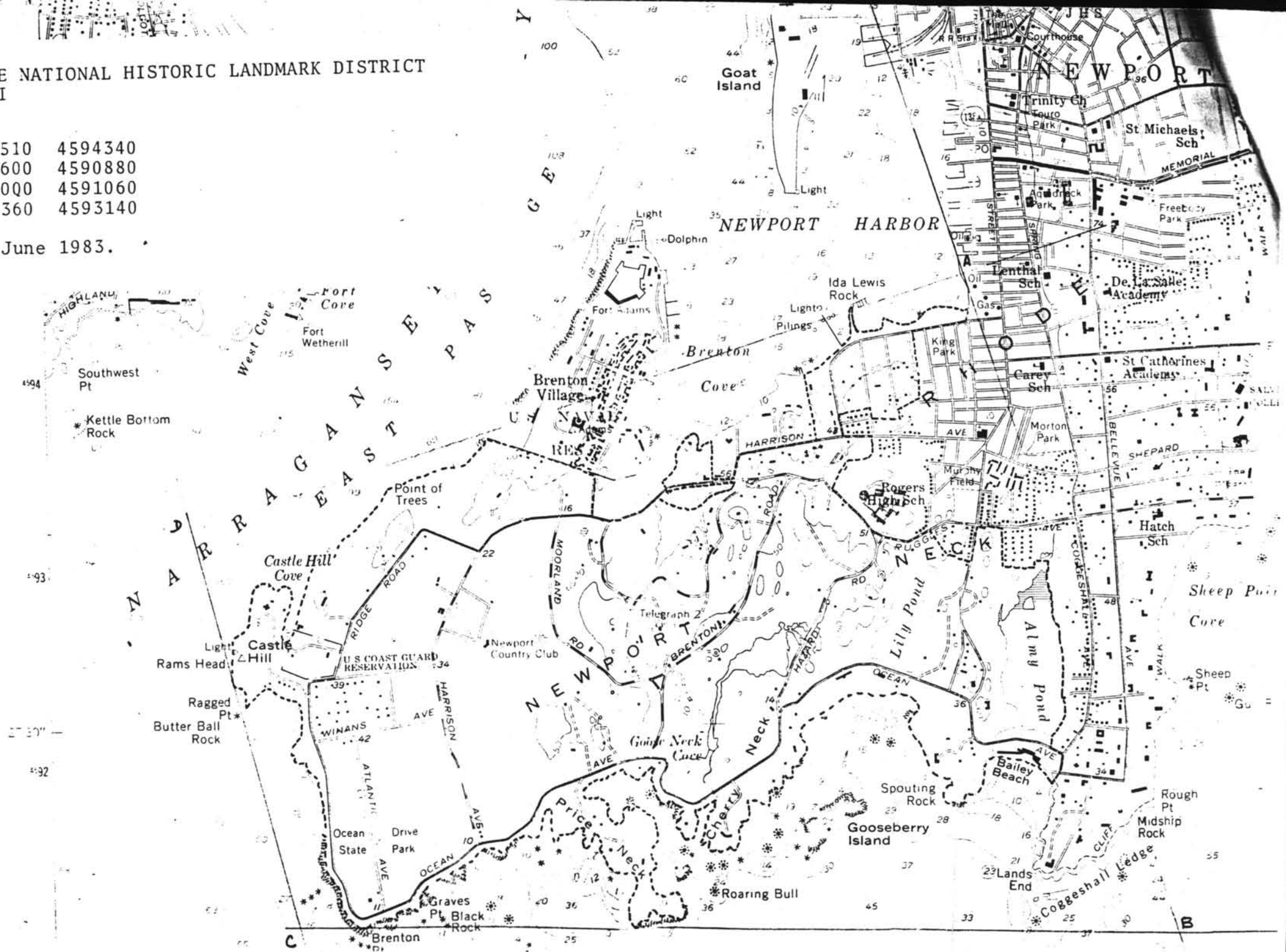
sheet 2 of 2



OCEAN DRIVE NATIONAL HISTORIC LANDMARK DISTRICT
Newport, RI

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

Revised: June 1983.



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INVENTORY -- NOMINATION FORM**

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

1 NAME

HISTORIC Ocean Drive Historic District

DRAFT

AND/OR COMMON

2 LOCATION

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

CITY, TOWN Newport VICINITY OF

STATE Rhode Island CODE 44 COUNTY Newport CODE 005

3 CLASSIFICATION

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

4 OWNER OF PROPERTY

NAME

STREET & NUMBER

CITY, TOWN

STATE

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Newport City Hall

STREET & NUMBER

CITY, TOWN Broadway

STATE

Newport

Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

None

DATE

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR SURVEY RECORDS

CITY, TOWN

STATE

SIGNIFICANCE

PERIOD

AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW

<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input checked="" type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input checked="" type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
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<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		<i>Environmental preservation</i>

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

Physically unique in its natural and developmental composition, the Ocean Drive Historic District represents one of the most significant examples of a summer resort in the United States. A diverse body of generally large and elaborate houses spanning almost a century of design are included in the area. Many of them are the work of nationally prominent architects, including Richard Morris Hunt; McKim, Mead, and White; Peabody and Stearns; William Ralph Emerson; Cram Goodhue, and Ferguson; Delano and Aldrich; Warren and Wetmore; Ogden Codman; Grosvenor Atterbury; John Russell Pope; and Irving Gill. Buildings by three locally important designers, George C. Mason, Dudley Newton, and Alexander McGregor, are also present. A substantial portion of these structures are distinguished, sometimes important examples of their respective periods. Much of the total ambience of the place is the result of work by the Olmsteds (Frederick Law, John C., and Frederick Law, Jr.) who, over a period of some forty years, made a series of significant contributions to the area in the form of two subdivision plats, and a wide variety of landscape designs for various estates. No single effort is either pioneering or unique. But collectively, these works and others less meritorious in their own right, form an assemblage of the first order.

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

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

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Ocean Drive Historic District

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

DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

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

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

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

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

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

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

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

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

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

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

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

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

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

SELECTED INVENTORY

1. King Park, 1897-1902, on land donated to the city by the heirs of Edward King, ^{one} of the major developers of the District. Important recreational area and bathing beach for residents of southern section of city. Monument to commemorate the landing of General Rochambeau's army in 1780 erected by the Newport Historical Society in 1928.
 2. "Halidon Hill," ca. 1850's, designed by noted local stonemason, Alexander McGregor, for himself; later purchased by Dr. Isaac Hartshorn of Providence. 1 1/2 story stone house; handsome example of Gothic Revival villa with sympathetic late 19th century additions in rear.
 3. "Eyry," ca. late 1870s for Mrs. Isaac Hartshorn. 1 1/2 story clapboard house. Good example of "Swiss" cottage found in American seaside resorts of the period; rare survivor of type. Unusually large porch on three sides.
 4. "Sonnenchien," ca. late 1870s for Mrs. Isaac Hartshorn. 2 1/2 story clapboard house with distinctive modified bargeboards on gable end. Representative of standard mid-19th century house type without distinct stylistic references.
- Chastellux Avenue
- 5.
 6. "The Chalet," ca. 1860s for E. E. Bacon. 2 1/2 and 3 story clapboard house. Distinguished example of the mid-19th century "Swiss" cottage, probably adapted from a design by Leopold Eidlitz published in John Bullock's American Cottage Builder (1854). Several later additions. Now apartments.
 7. "Chastellux," 1890-1891 for Lorrillard Spencer of New York. 2 1/2 story stone and shingle house. Distinguished example of Shingle Style somewhat similar to H. H. Richardson's Channing house (1882) in Brookline, Massachusetts. Located on site of Fort Chastellux, a Revolutionary War battery, erected in 1781. (Spencer was the founder of American Illustrated Magazine and fellow of the

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American Academy of Design).

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

Halidon Avenue

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

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

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

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

Harrison Avenue

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

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

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

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

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

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

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

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

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

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

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23.

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

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

Ridge Road

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

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

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

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

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

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

Ella Terrace

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

Commonwealth Avenue

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

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

Ocean Avenue

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

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

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

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

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

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39. "Wildacre," 1901 for Albert Olmsted of New York; Irving Gill, architect; Olmsted Brothers, landscape architects, 2 1/2 story stone and shingle house, loosely patterned after the English Cottage vernacular. A notable expression of materials, reflecting the rustic quality of the adjacent development designed by the owner's uncle. A notable early work of the architect and one of the few examples of his work outside California.
40. "Playhouse," 1901 originally designed by Gill as the stable for "Wildacre," altered into residence for Thomas Bennett in 1926. 1 1/2 story stone and shingle building.
41. "Bay House," 1917 for Jerome C. Borden of Fall River, Massachusetts; Angell and Swift, architects. 2 and 2 1/2 story shingle house with Colonial Revival details. A notable example of unpretentious post-Shingle Style summer houses found in eastern seaside communities.
42. "Seafair," 1933 for Verner Z. Reed, Jr. of Newport; William MacKenzie, architect. 1 1/2 and 2 1/2 story stone house derived from French chateaux of the 16th and early 17th centuries, and with curving Baroque wings enframing forecourt. Last of the large summer houses to be built in Newport. Now apartments.
43. "Normandie," 1914 for Mrs. Lucy Wortham James of New York; Delano and Aldrich, architects. 1 1/2 story brick house with large forecourt and gate lodge patterned after late medieval Norman farm complexes. Early and notable work of the architects.
44. "Eagle's Nest," 1922-1924 for F. Frazier Jelke of New York; William Aldrich and Henry Sleeper, architects; Olmsted Brothers, landscape architects. 2 1/2 story shingle house combining features of Norman rural vernacular and 18th century New England farmhouses.
45. "Gooseberry Island Lodge," ca. late 1890s, 1 and 1/2 story stone building, originally probably built as part of fishing club on Gooseberry Island, now residence.
46. "Little Clifton Berley," 1930 for Duncan Cameron of Washington, D.C.; Charles Barton Keen, architect. 1 1/2 story brick house with twin towers; a fanciful interpretation of the Norman rural vernacular.
47. "Beach House" ("Nearsea"), 1936-37 for Yoakum Fosdick; Ballantyne and Olson, architects. 1 1/2 story concrete block house patterned after French manorhouses of the 18th century.

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

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Carroll Avenue

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

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

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

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

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

Wickham Road

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

Brenton Road

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

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

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

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

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

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

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

Hammersmith Road

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

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

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

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

Beacon Hill Road

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

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

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

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

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

Price's Neck Road

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

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

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

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

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The district starts at the intersection of Bellevue Avenue and Bailey's Beach proceeding east on Bellevue Avenue to Coggeshall Avenue; thence north on Coggeshall Avenue to Ocean Avenue; thence west on Ocean Avenue to the west boundary of Plat 38 lot 46 and proceeding north on this boundary to Almy Pond. The District continues north on the east shore of Almy Pond to the south boundary of Plat 37 lot 50; thence west on this boundary to the east boundary of Plat 37 lot 6, thence north on this boundary and west on the north boundary of this lot to the east boundary of Plat 37 lot 92. The District continues south on this boundary and west on the south boundary of this lot and those of lots 90, 89, and 88 to the east boundary of Plat 40 lot 468. It then continues north on this boundary to Ruggles Avenue; thence west on Ruggles Avenue to Carroll Avenue, continuing south on Carroll Avenue to the south boundary of Plat 41 lot 193; thence west on this boundary and those of lots 287, 286, and 284; thence north on the west boundaries of lots 284, 279, 283, and 285 to Ruggles Avenue. The District continues west on Ruggles Avenue and continues west on Wickham Road to the south boundary of Plat 41 lot 14 1/2; thence east on this boundary and that of lot 246. The District continues north on the east boundary of lot 246 and lot 14 1/2 to the southern boundary of lot 338; thence east on this boundary and north on the east boundary of this lot to Harrison Avenue. The District continues west on Harrison Avenue to Halidon Avenue, thence proceeds north on Halidon Avenue to the north boundary of Plat 42 lot 14. The District continues east on the north boundaries of Plat 42 lots 14, 19, 15, and 20 to Chastellux Avenue; continuing south on Chastellux Avenue to the south boundary of Plat 42 lot 28; thence east on this boundary and north on the east boundary of that lot to the south boundary of Plat 42 lot 37. It continues east on this boundary and north on the east boundaries of lots 37, 38, and 39 to Wellington Avenue. The District continues east on Wellington Avenue to the east boundary of Plat 39 lot 9, and proceeds north on this boundary to the shoreline of Newport Harbor. The District then follows the shoreline in a generally westerly direction to the north boundary of Plat 43 lot 22 and continues west on this boundary and the north boundaries of lot 8 and 35 1/2 to the shoreline of Narragansett Bay, continuing south along the shoreline of Narragansett Bay and the Atlantic Ocean to the intersection of Bailey's Beach and Bellevue Avenue.

MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet

GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

UTM REFERENCES

A []
ZONE EASTING NORTHING

B []
ZONE EASTING NORTHING

C []
D []
VERBAL BOUNDARY DESCRIPTION

See continuation sheet

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

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

FORM PREPARED BY

NAME / TITLE

Richard W. Longstreth, Senior Survey Specialist

ORGANIZATION

Rhode Island Historical Preservation Commission

DATE

February 1976

STREET & NUMBER

150 Benefit Street

TELEPHONE

401 - 277 - 2678

CITY OR TOWN

Providence

STATE

Rhode Island 02906

STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL _____

STATE _____

LOCAL _____

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

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

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

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION
ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER