

NHL

United States Department of the Interior
National Park Service

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Newport Casino

and or common

2. Location

street & number 186-202 Bellevue Avenue (entrance at 194) not for publication

city, town Newport vicinity of

state Rhode Island code county Newport code

3. Classification

| | | | | |
|---|---|---|--|---|
| Category | Ownership | Status | Present Use | |
| <input type="checkbox"/> district | <input type="checkbox"/> public | <input checked="" type="checkbox"/> occupied | <input type="checkbox"/> agriculture | <input checked="" type="checkbox"/> museum |
| <input checked="" type="checkbox"/> building(s) | <input checked="" type="checkbox"/> private | <input type="checkbox"/> unoccupied | <input checked="" type="checkbox"/> commercial | <input type="checkbox"/> park |
| <input type="checkbox"/> structure | <input type="checkbox"/> both | <input type="checkbox"/> work in progress | <input type="checkbox"/> educational | <input type="checkbox"/> private residence |
| <input checked="" type="checkbox"/> site | Public Acquisition | Accessible | <input type="checkbox"/> entertainment | <input type="checkbox"/> religious |
| <input type="checkbox"/> object | <input type="checkbox"/> in process | <input checked="" type="checkbox"/> yes: restricted | <input 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 type="checkbox"/> military | <input checked="" type="checkbox"/> other: recreation |

(tennis center)

4. Owner of Property

name Col. William F. Long, Jr., USA (Ret.), Director of Newport Operations

street & number International Tennis Hall of Fame, 194 Bellevue Avenue

city, town Newport vicinity of state Rhode Island 02840

5. Location of Legal Description

courthouse, registry of deeds, etc. City Hall

street & number Broadway

city, town Newport vicinity of state Rhode Island 02840

6. Representation in Existing Surveys

title Historic American Buildings Survey (RI-331) has this property been determined eligible? yes no

date 1971 federal state county local

depository for survey records Library of Congress

city, town Washington vicinity of state DC

7. Description

| | | | |
|---|---------------------------------------|---|---|
| Condition | | Check one | Check one |
| <input checked="" type="checkbox"/> excellent | <input type="checkbox"/> deteriorated | <input type="checkbox"/> unaltered | <input checked="" type="checkbox"/> original site |
| <input type="checkbox"/> good | <input type="checkbox"/> ruins | <input checked="" type="checkbox"/> altered | <input type="checkbox"/> moved |
| <input type="checkbox"/> fair | <input type="checkbox"/> unexposed | | date |

Describe the present and original (if known) physical appearance

Summary¹

The distinctive green-shingled Casino complex occupies a large roughly L-shaped plot, much of which is occupied by the expanses of its grass tennis courts, some of the few in the United States now available for public use. The complex is concealed behind the 2-1/2-story main facade, which fits into a continuous commercial streetscape on Bellevue Avenue.

The street front of the main building, facing west on Bellevue Avenue, contains restaurants and stores on the ground floor. It is 9 bays and measures 180' x 45'. The second story houses the various rooms of what was originally the gentlemen's club. Two wings (185' x 25') that project to the rear at right angles are linked by a 1-story curved piazza (20' wide), the famed "Horseshoe Piazza," that encloses an open court. Behind the curved piazza are several acres of land on which grass tennis courts are laid out. A 2-story ballroom-theater (64' x 100') at the back of the lot is linked by an ornate 2-story porch with a building (80' x 100') enclosing a 2-story court tennis court.

The complex is, with the limited exceptions noted below, well preserved or finely restored. The International Tennis Hall of Fame is fully committed to the property's preservation and has made remarkable progress to that end during the last decade.

Store Block

The Bellevue Avenue facade of the Newport Casino, the more formal of the two principal fronts, is symmetrically composed to the sides of an arched entrance of red pressed brick, 19' wide and 11' high. This heavy main entrance arch reflects the influence of Henry Hobson Richardson's work. Flanking the central arch are eight shops, four to each side, the bay windows of which fit neatly into the commercial streetscape. The piers dividing the bays are red pressed brick with limestone bands.

The projecting upper level, beneath a pitched roof, displays a series of three rhythmically placed receding and projecting gables and balconies covered in shingles cut to form various patterns. At its center is a recessed porch below a high gable containing a Palladian window motif. The detailing on the upper story combines Queen Anne (as in the pargetry of the gables and the panels beneath the gables) and Georgian (the Palladian motif in the central gable) forms.

The stores are entered by individual entrances from Bellevue Avenue. The interior partitions of the stores vary to suit the individual needs of the clients. The northernmost store is now a restaurant that extends through into the north arm of the piazza. The rooms on the second floor, which feature elaborate trim, are arranged in an irregular manner; they are reached by a stairway in the center of

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the entrance hall. The balcony is on the west, the club rooms are on the north, and a wide hall to the south leads to the billiard room at the southeast corner. Along the hall to both sides are arranged other rooms of different shapes and dimensions. The gables at the north and south ends of the roofs contain rooms.

During the winter of 1880-81, the bachelors' apartments of the second floor were converted into clubrooms. Next to the office, in the center of the building, was placed the conversation room (25' x 30'). The bay window configuration of the second-floor facade was changed to the present large open veranda. An addition 25' square was also erected at the southwest corner. This addition increased the floor space of the store below it on the first floor and permitted the billiard room (25' x 50'), on the second floor. Although the clubrooms were last used as such before World War II, their interior decor, surprisingly, remains almost intact.

The facade of the main block facing the court is less formal than the Bellevue Avenue facade, with no attempt at symmetry. Brick on the first level and shingled above, it is dominated by a great expanse of roof pierced by 4 projecting gables and dormers, to the south of the center entrance. This side's most distinctive feature, north of the center entrance on the east wall of the store block, is an octagonal shingled tower with a bell roof, which contains a large square-faced Tiffany clock. The tower has been enlarged in 1890 and 1968. Another significant element in the eastern facade is the complex window treatment over the central entrance.

Piazas

The south arm, 2 stories with a pitched roof, was enclosed and divided on the first floor in 1881 into two large rooms (each 16' x 45'), for use as reading rooms; an open deck was added to the second story above the converted reading rooms. The room to the east is used as an office. The room to the west, now a gift shop, is connected by a stairway (not original) to exhibit areas extending over both downstairs rooms. Originally folding doors behind the staircase permitted the two downstairs rooms to be opened into one large room.

The north arm, now a restaurant, is a large room that opens to an awning-covered porch. Originally 2 stories, the north arm was extended before 1890. In 1948 the restaurant area of the north wing was destroyed by fire. The wing was rebuilt as a 1-story structure with a flat roof.

The open curved "Horseshoe Piazza" connecting the two wings is 1 story with a pitched roof and has shingled balustrades. It is framed with light uprights supporting grilled panels, derived from Stick Style and Japanese influences, and utilizing a variety of patterns.

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Theater

The theater is entered on the north. The auditorium runs the length of the original building. It includes a 25' square stage. The floor of the audience hall accommodates approximately 350 seats, originally moveable for the room's use as a ballroom. A shallow balcony at the rear, or west, contains three rows of seats. On the north and south sides at the balcony level are slightly projecting railed boxes under low arches. Below the boxes on the south is storage space. The lobby, ticket office, and restrooms are below the boxes on the north side of the building.

The permanent seats were installed in 1927. An enclosed stairway on the west (1967), carefully matched in style to the other features of the theater, leads to the balcony and projection booth (1930s) in the second story gallery of the porch on the west side. A relatively inconspicuous eastern cinder block addition (1930) provides space for scenery, storage, and dressing rooms.

The theater's decoration, primarily in white and gold, is rich. The lower portion of the walls is covered with horizontal wainscoting and vertical panelling. The wood-covered pilasters with plaster Ionic composite capitals are decorated with chevrons and rondels. The pilasters support arches which enframe the boxes at the balcony level. The plaster wall at the balcony level is covered with a basket weave pattern accented with rondels placed above the pilasters and rosettes in a semi-ordered pattern. There are accented keystones on each arch. The frieze at the top of the wall is decorated with pilasters, windows, and stencilled designs. The short pilasters, in two different widths, are decorated with semicircles at the ends and a diamond motif in the center. Corresponding to the wide pilasters of the frieze are elongated modillions which integrate the surface treatment of the ceiling with that of the walls.

A very elaborately turned balustrade encloses the boxes and balcony. At regular intervals, square open screens accent the vertical pattern of the balusters. The original wall sconces remain. The center chandelier is suspended from a metal flashed opening which is surrounded by eight glass globes. Other glass globes are placed at intervals along the ceiling beams.

Court Tennis Building

The theater and court tennis building are connected by a 2-story porch. The pitched roof of this porch intersects the west hip of the theater roof. The court tennis building itself has a flat roof. The exterior walls of the court tennis building are of frame construction covered with shingles. The interior walls of the center portion are Portland cement.

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In 1913, a locker room was added to the court tennis building. After a fire in 1945, the building was divided into halves for locker rooms and equipment storage space. Its restoration for court tennis was completed in 1979.

Stands and Lawn Courts

The lawn courts have had a generally similar configuration since construction, although they have periodically been re-marked within the confines of the walkways and buildings; there are now 15. The first grandstand on "Center Court" was bought from a circus in 1892. Other stands, later used for tennis, were built for the annual horse show in 1906-07. They remain on the west side of Center Court. Newer and larger grandstands are on its south.

Footnotes

¹The description of the Casino has been prepared by consolidating and summarizing data in the following sources: Antoinette F. Downing and Vincent J. Scully, Jr., The Architectural Heritage of Newport, Rhode Island (New York: Clarkson N. Potter, 1967), p. 151; "G.M.H.," "History: The National Lawn Tennis Hall of Fame and Tennis Museum, Inc., Newport, Rhode Island" (Newport, Rhode Island, 1975), p. 3; and Historic American Buildings Survey, "Newport Casino, Photographs, Written Historical and Descriptive Data" (HABS RI-331)(Washington, D.C.: National Park Service, 1971), pp. 1-12.

8. Significance

| Period | Areas of Significance—Check and justify below | | | |
|-----------------------|---|--------------------------|------------------------|---------------------------------|
| prehistoric | archeology-prehistoric | community planning | landscape architecture | religion |
| 1400-1499 | archeology-historic | conservation | law | science |
| 1500-1599 | agriculture | economics | literature | sculpture |
| 1600-1699 | X architecture | education | military | social |
| 1700-1799 | art | engineering | music | humanitarian |
| X 1800-1899 | commerce | exploration settlement | philosophy | theater |
| X 1900- | communications | industry | politics government | transportation |
| | | invention | | X other (specify) Recreation |
| Specific dates | 1880-date | Builder Architect | McKim, Mead, & White | (tennis center) |

Statement of Significance (in one paragraph)

Summary

The Newport Casino (1880-81) was America's answer to Wimbledon (1877). Indeed, from an historical perspective, since the rebuilding of Wimbledon in 1922, it is the premier historical site in lawn tennis worldwide.¹ As a complex of buildings, it may also be considered one of the first examples of the suburban and resort country clubs built with recreational facilities, which were a new feature of the sophisticated social life of the 1880s.

The Casino hosted the U.S. Lawn Tennis Championships from 1881 to 1914 and has continued as a site for international tennis tournaments. Today it includes the International Tennis Hall of Fame. It also houses the second "court" tennis court built in the United States, which is the oldest extant.

The Casino has transcended its origins as a private club for high society--the very center of Newport's summer colony of the privileged--and has become the preeminent historic shrine of a sport, tennis, which, though it was dominated in its early history by a similar aristocratic flavor, has been democratized in the mid-20th century.

The Newport Casino is also of exceptional importance in the history of U.S. architecture. With its richly textured surfaces and intricate detailing, the Newport Casino was McKim, Mead, and White's classic statement, early in their career as a firm, of the Shingle Style.

The Casino was also the site of the first Newport Jazz Festival (1954).²

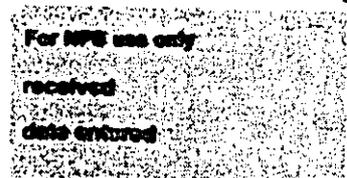
History

James Gordon Bennett, Jr., the fabulously wealthy, irascible, and eccentric owner of the New York Herald, enjoyed vacations at Newport.³ In the late 1870s, he was, as he would be until his death, in the forefront of adventure and all types of recreation. He was vice-commodore of the New York Yacht Club and was a patron of horseracing, shooting, foxhunting, etc. He introduced polo to the United States and brought a team to Newport to teach the game.

Bennett apparently challenged one of the polo team members, who complied, to ride his horse into the Reading Room, then the most exclusive club in the city. Irritated at the unamused reaction by the club to what he regarded as good fun--for the club

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canceled Bennett's guest privileges--he decided to build his own club complex, on Bellevue Avenue, across from his mansion, Stone Villa (now demolished). Bennett organized the club as a joint stock company and retained McKim, Mead, and White to design what was dubbed the Newport Casino. Staunch friends of Bennett, including August Belmont and Pierre Lorillard, were among the founding subscribers.⁴

The Casino, completed in 1880, with an addition the next year, included not only Bennett's club, the clubrooms of which were on the second floor of the main building, but also a ballroom, a theater, a restaurant, fountains, and grass courts on which to play another new game recently imported from Great Britain--lawn tennis.

Tennis⁵

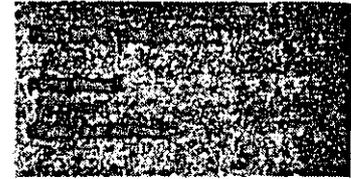
"Lawn tennis" was first played in the United States in 1874, the year after it was patented in Great Britain. It was an adaptation of "court" tennis to outdoor courts, incorporating elements of badminton, racquets, and other games. By 1880, there were several private courts in the Newport area.

The first "national" tennis tournament was held at the Staten Island Cricket and Baseball Club (the place in the United States where it had first been played, in the summer of 1874) in September 1880. Players from various clubs, however, were using different types of balls, different heights of the net, etc. These differences in the equipment and rules led to the founding of the United States Lawn Tennis Association (USLTA) in May 1881. Thirty-three clubs were represented, and within a short time the first official championship was awarded to the Newport Casino for August 31 to September 3 of that year.

Newport was a logical choice. Most of the players at that time were in "Society" or considered acceptable, a great many of them being "Ivy League" college students. And, in 1881, Newport was a preeminent social resort and the Casino had its finest and most modern facilities, including new lawn tennis courts. Attendance at the first national tournament was small--only about 100, to watch the 26 players.

Richard Dudley Sears of Boston won the first men's singles championship and continued to win it for seven successive years, until he retired undefeated. (Sears also was U.S. amateur court tennis champion in 1892.) Until 1890 the men's doubles championships were also played at Newport, afterward being held for many years at the Longwood Cricket Club at its successive locations in and near Boston.

Until the USLTA decided to move the National Men's Singles Championships to the West Side Tennis Club courts in Forest Hills, New York, in 1915, they were held at the Newport Casino. The Newport Casino can thus justifiably be considered the "cradle" of lawn tennis in the United States.

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After Sears, notable champions at Newport included three-time winners Oliver S. Campbell (1890-92) and Malcolm D. Whitman (1898-1900) and six-time winner William Larned (1901-02; 1907-11). William Clothier won in 1906 and Maurice McLoughlin in 1912 and 1913.

The transfer of the national championships from Newport arose largely from tennis' growing popularity. The tournaments had been attracting more and more spectators, and the seating at Newport was inadequate for the great crowds. Newport also was relatively inaccessible and comparatively short of restaurants and hotels. The West Side Tennis Club had just moved to Forest Hills, and their clubhouse courts' grandstands could then accommodate some 15,000 spectators. (Forest Hills has been rebuilt.)

Although sobered by the loss of the Nationals, Newport that year began to hold the Newport Invitational Tournaments. These were men's singles and doubles events. Invitations were eagerly sought by the best domestic and foreign players, since this tournament was considered a "tune-up" for the Nationals, scheduled later in August. The Newport amateur tournaments continued through 1967 when "open" tournaments were sanctioned, and the pros took over. Some tournaments were omitted during World Wars I and II, but the list of Newport amateur singles winners includes such American luminaries as William ("Big Bill") Tilden (1919, 1926-27, 1929-30), William Johnston (1922; 1924-25), Ellsworth Vines (1931-32), Bobby Riggs (1936), Don Budge (1935; 1937-38), William Talbert (1948), Pancho Gonzalez (1949), Ham Richardson (1954-55), Chuck McKinley (1962, 1964), and Dennis Ralston (1966) of the United States; and Australians Ken Rosewall (1956), Mal Anderson (1957-58), and Rod Laver (1960); and Japanese Ichiya Kumagae (1916). Many of these men also did well in the doubles competition.⁶

From 1965 through 1970 Men's Professional Singles and Doubles Tournaments were held, using the (James H.) Van Alen Scoring System, which has been adopted for use in modern competition tennis.* Almost all of those competing had previously played at the Casino as amateurs. In 1971-74, the Virginia Slims Grasscourts Championships took the place of the previously all-male tournaments. The format of the women's professional circuit was changed so that Newport was eliminated in 1975. In 1974-76 the National Men's Amateur Grasscourts Championships were held on the Casino courts, and in 1975 both the Men's and Women's Championships. Since 1976, the Tennis Hall of Fame Championships have been held annually.⁷

The Casino was also a prime center for court tennis, until the court was damaged by fire in 1939. Faithfully restored in recent years, the court now has the ambience in which Tom Pettitt, the first American player to win the world championship (1885), played and trained other players for many years.⁸

*See below for additional discussion of Van Alen's role.

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Newport Jazz Festival (1954)

The Casino's evolution was epitomized by this event, though it was afterward transferred to nearby Freebody Park. Offenbach and Strauss had once been the musical accompaniment to the tennis matches, with an orchestra playing from the Horseshoe Piazza. In 1954, the musical entertainers at the festival included Eddie Condon, Bobby Hackett, Dizzy Gillespie, Stan Kenton, and Pee Wee Russell.⁹

The International Tennis Hall of Fame¹⁰

In 1952, James H. Van Alen, then serving as president of the Casino, whose family had been summer residents of Newport for several generations, and who had played tennis at the Casino since childhood, originated the idea of the National Tennis Hall of Fame.** After preliminary discussions with various tennis officials and prominent former players, he received sanction from the United States Lawn Tennis Association to establish at the Newport Casino the National Lawn Tennis Hall of Fame and Tennis Museum, Inc. William J. Clothier, National Singles Champion at Newport in 1906, was elected president by the board of directors.

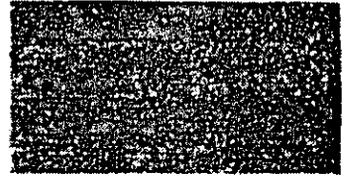
Clothier personally devoted himself to soliciting items for exhibit. He also, for the first few years, paid a large part of the expenses out of his own pocket. Among the first items acquired for display was the "Sears Bowl," a handsome sterling silver punch bowl, the first national championship trophy. The collections today include medals; cups; trophies; racquets used by distinguished players, including Bill Tilden and Arthur Ashe; and a large number of items relating to the Davis Cup matches. A small but excellent reference library has also been accumulated, containing many out-of-print books on tennis.

From the beginning, the Tennis Hall of Fame hoped to acquire the entire Newport Casino property. When Van Alen was elected president in 1957, he immediately went to work to accomplish this end. During the past few years, with funds donated by generous friends, the Hall of Fame has purchased the former "Casino Theater" (renamed the "Van Alen Auditorium"), and in addition about 2 acres of city-owned land, on which the Center Court, grandstand, and several other grass courts are situated. The Hall of Fame also owns adjoining land on which an indoor tennis court facility has recently been constructed by a group of local businessmen under a land-lease arrangement.

**Van Alen is a great amateur court tennis player: three times United States singles champion and winner, with his brother, of the U.S. doubles title.

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In 1975, the museum was expanded by repairing and restoring the old clubrooms on the second floor. Also, late that year, the Tennis Hall of Fame finally acquired full title to all of the Newport Casino property.

In 1977, the National Tennis Foundation and the Tennis Hall of Fame merged, in a union designed to enhance the activities of both organizations, becoming the National Tennis Foundation and International Tennis Hall of Fame, Inc.

The Architects¹¹

McKim, Mead, and White, formed in 1879, was perhaps the leading architectural firm in the United States at the turn of the century. The firm was influential in both eclectic styles and the Classic Revival.

Between 1879 and 1915, the office prepared more than 900 commissions. The firm's early work was especially focused on resort and domestic commissions in the picturesque Shingle and Colonial Revival styles. Their later commissions were often either Georgian Revival or Classical.

The Newport Casino put both the firm and the Shingle Style on the map. Together with clubs at Short Hills, New Jersey, and Narragansett Pier, Rhode Island (the latter no longer extant), the Casino was one of their three important club commissions in the 1880s.

Footnotes

¹Helen F. Allen, "Tennis at Newport, then and now," The International Tennis Hall of Fame, Newport, Rhode Island (Newport, 1980), p. 9.

²Parke Cummings, American Tennis, The Story of a Game and Its People (Boston: Little, Brown, and Co., 1957), p. 182.

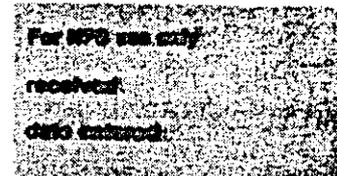
³Julia Lamb, "'The Commodore' enjoyed life--but New York society winced," Smithsonian (November 1978), pp. 132-141, is the source for this sketch of Bennett's career.

⁴Historic American Buildings Survey, "Newport Casino, Photographs, Written Historical and Descriptive Data" (HABS RI-331) (Washington, D.C.: National Park Service, 1971), p. 8.

⁵This sketch of the early history of tennis and its evolution at Newport derives from Allen, op. cit., pp. 8-26; and Parke Cummings, op. cit., pp. 30-47, 61-71, 87-91, and 182; and "G.M.H.F." "History: The National Lawn Tennis Hall of Fame and Tennis Museum, Newport, Rhode Island" (1975), pp. 3-6.

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⁶The dates indicated are those given in International Tennis Hall of Fame, The International Tennis Hall of Fame, Newport, Rhode Island (Newport, Rhode Island, 1980). The individuals are those highlighted in "G.M.H.," op. cit., p. 5.

⁷"G.M.H.," op. cit., pp. 5-6.

⁸Cummings, op. cit., p. 127.

⁹Ibid., p. 182.

¹⁰The sources for this section are "G.M.H.," op. cit., pp. 6-10; and International Tennis Hall of Fame, op. cit., pp. 23-26.

¹¹This brief summary reflects the judgments of Antoinette F. Downing and Vincent J. Scully, Jr., The Architectural Heritage of Newport, Rhode Island (New York: Clarkson N. Potter, 1967), op. cit., p. p. 151; and Leland M. Roth, "McKim, Mead, and White, p. III, 141, in Adolf K. Placzek, ed., MacMillan Encyclopedia of Architects (New York: The Free Press, 1982).

9. Major Bibliographical References

SEE CONTINUATION SHEET

10. Geographical Data

Acreege of nominated property approximately 8

Quadrangle name Newport

Quadrangle scale 1:24,000

UTM References

A

| | | | | | | | | | | | | | | |
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| Zone | | | | Easting | | | | Northing | | | | | | |

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|------|--|--|--|---------|--|--|--|----------|--|--|--|--|--|--|
| | | | | | | | | | | | | | | |
| Zone | | | | Easting | | | | Northing | | | | | | |

Verbal boundary description and justification

Plat 29, Lot 52, City of Newport

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 James H. Charleton, Historian

organization History Division, National Park Service date October 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

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.

State Historic Preservation Officer signature

title date

For NPS use only

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

date

Keeper of the National Register

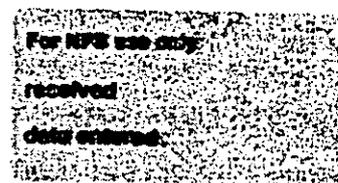
Attest:

date

Chief of Registration

United States Department of the Interior
National Park Service

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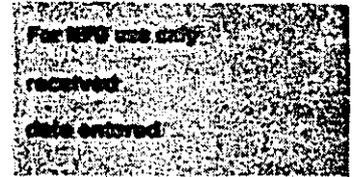
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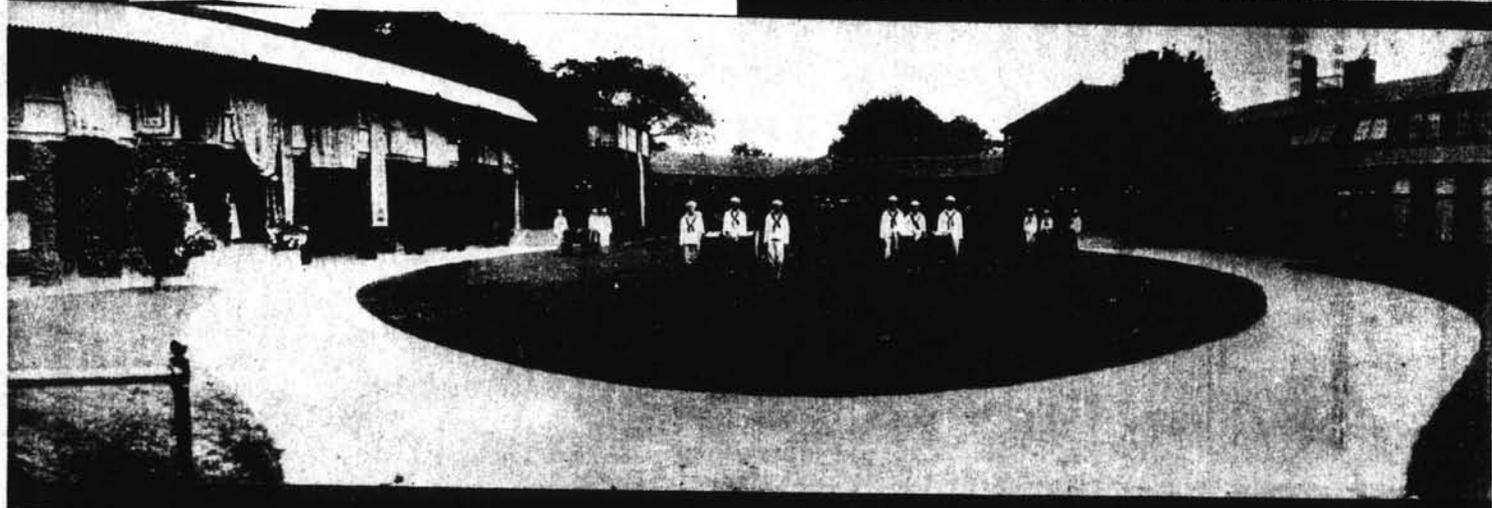
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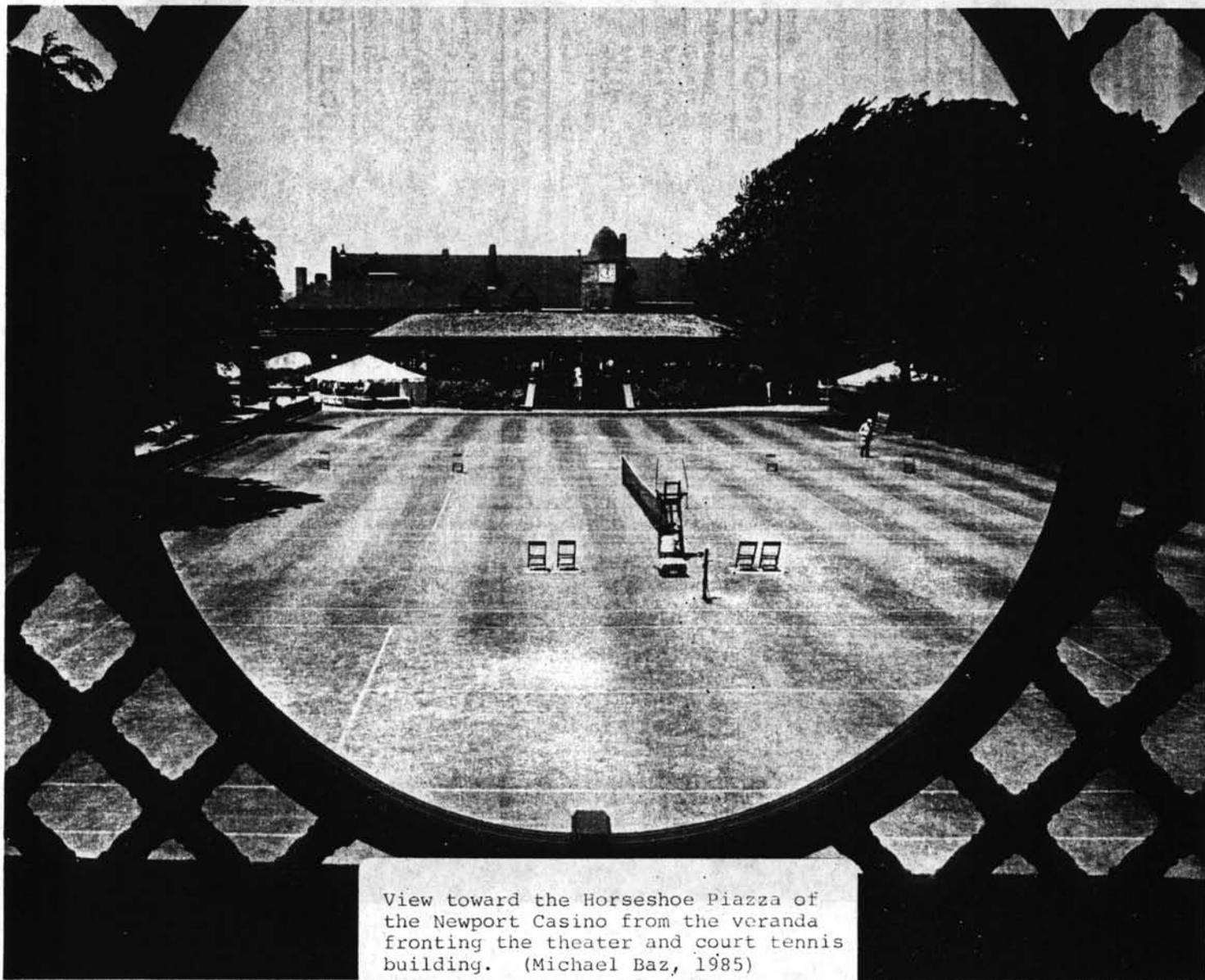
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View toward the Horseshoe Piazza
of the Newport Casino (undated,
probably c. World War I). (Inter-
national Tennis Hall of Fame)





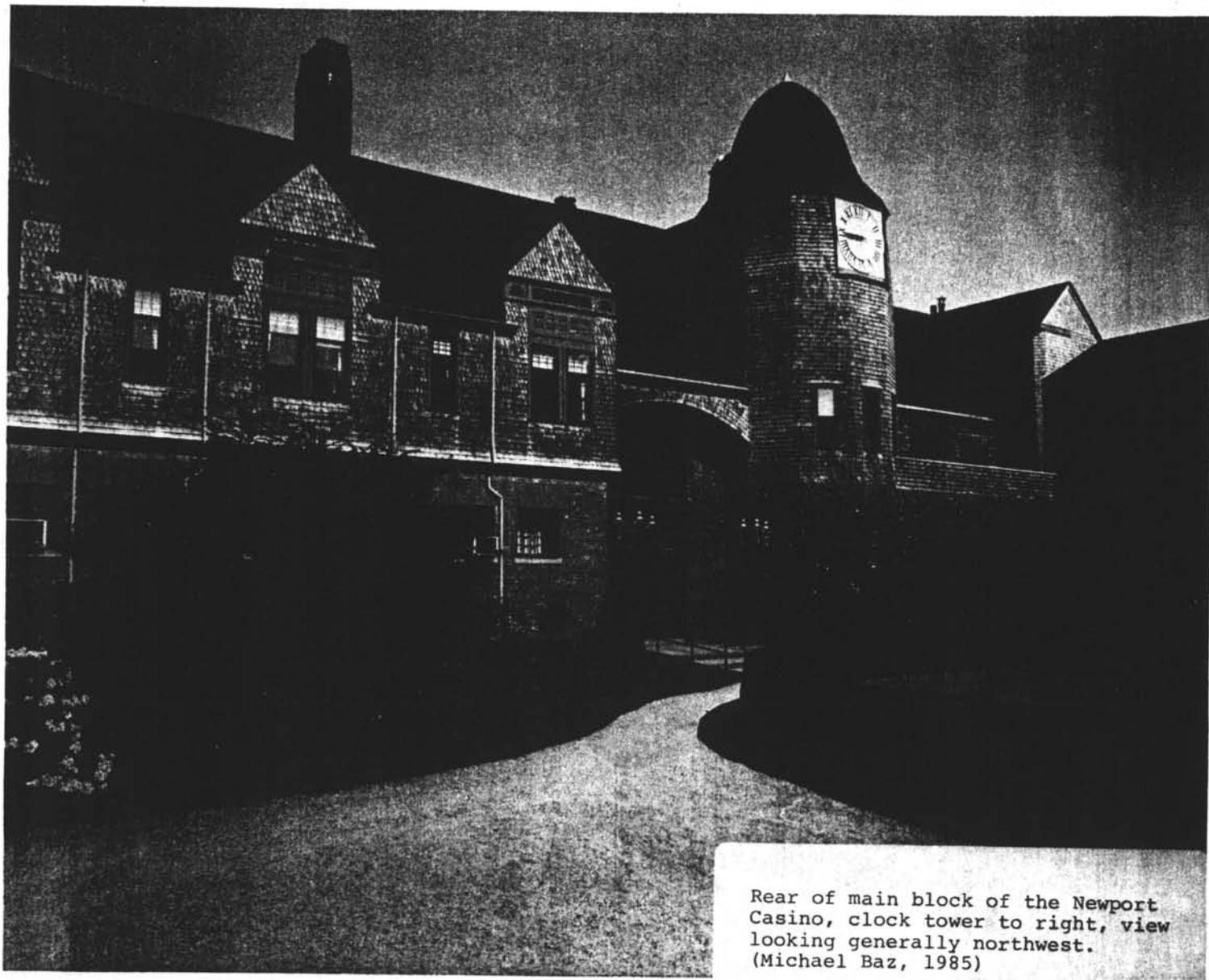
View toward the Horseshoe Piazza of
the Newport Casino from the veranda
fronting the theater and court tennis
building. (Michael Baz, 1985)



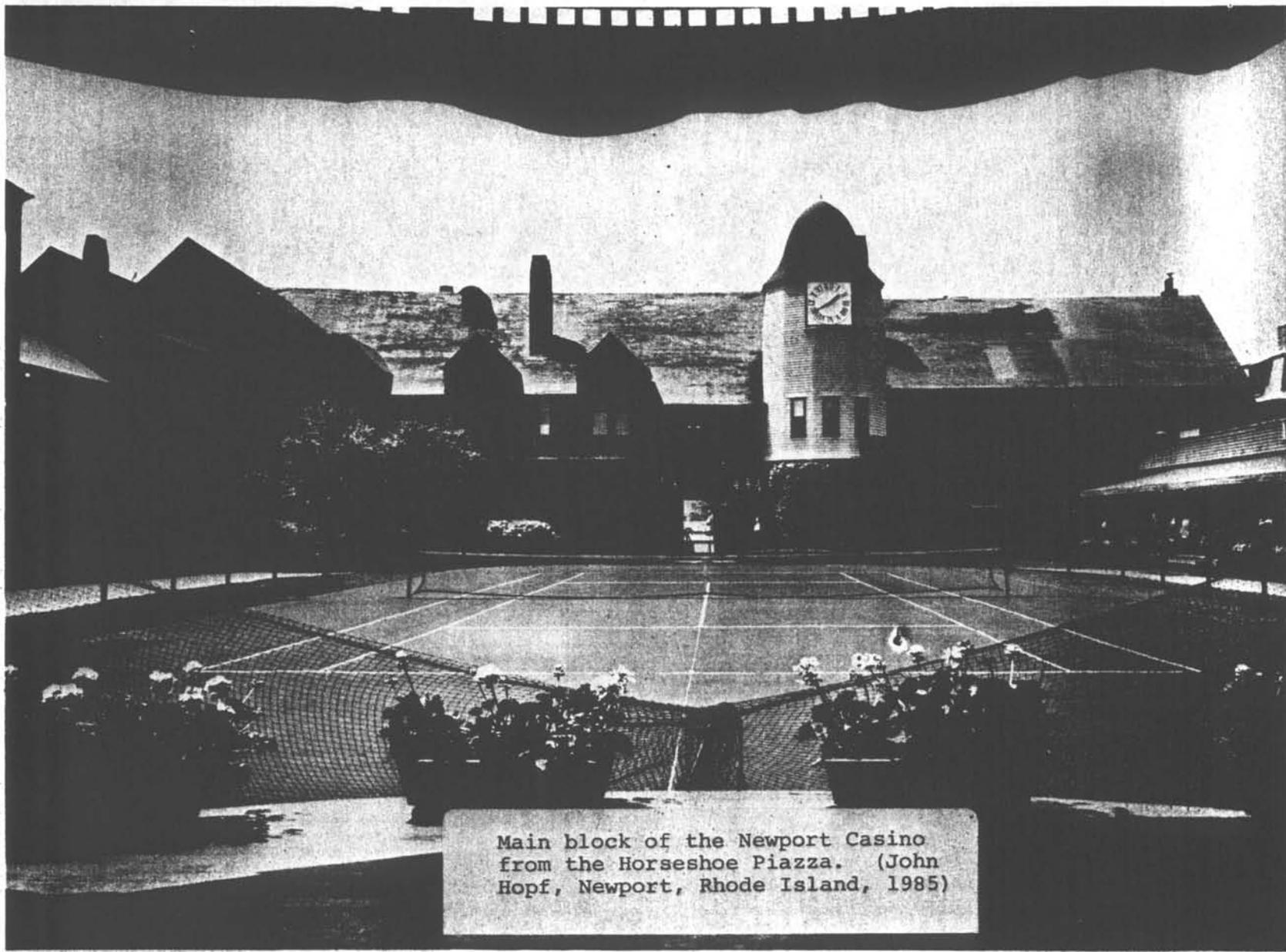
South portion of main block and
part of southern wing of the Newport
Casino, from the northeast. (John
Hopf, Newport, Rhode Island, 1985)



Detail of court side main entrance
to the Newport Casino. (John Hopf,
Newport, Rhode Island, 1985)

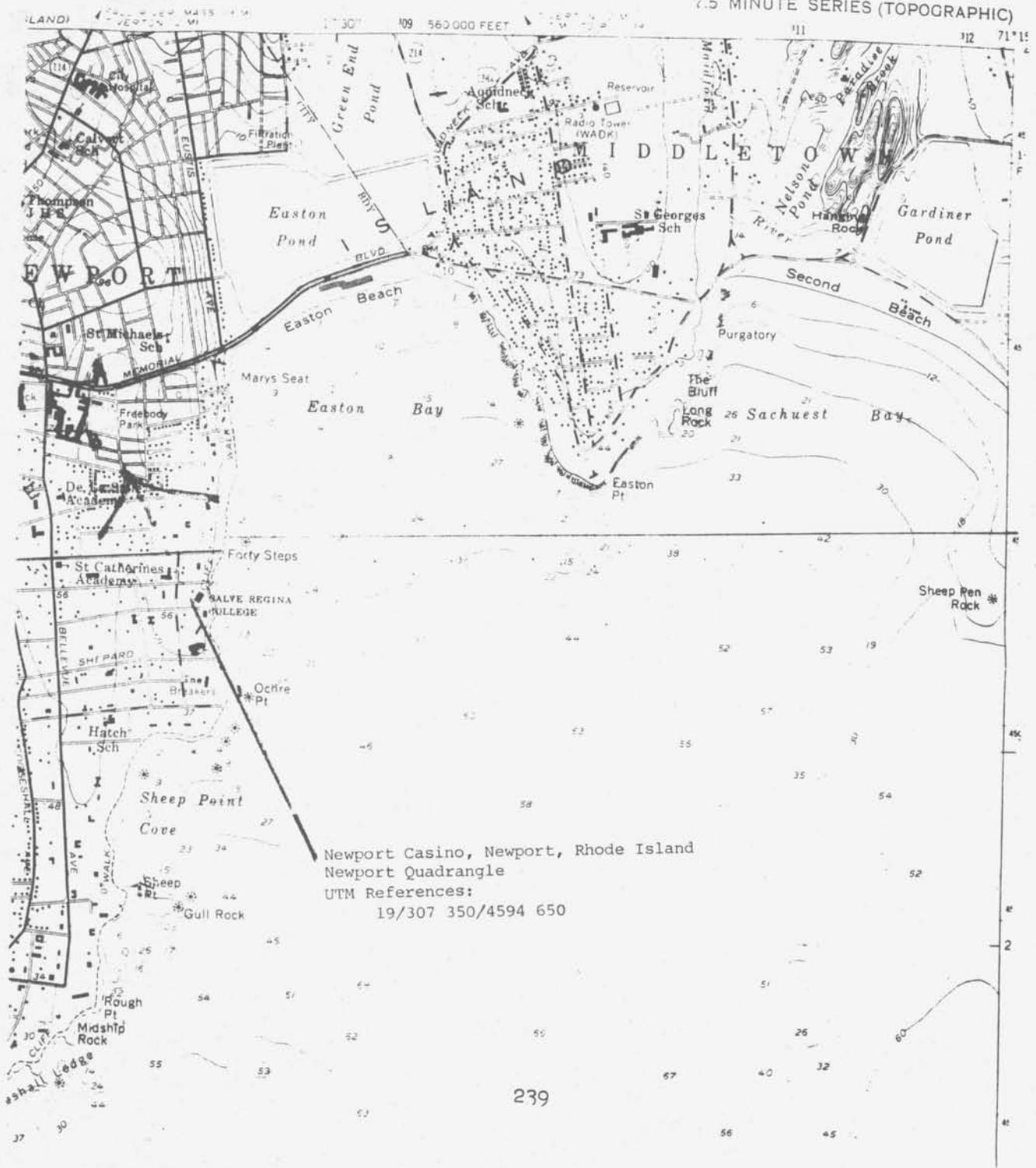


Rear of main block of the Newport
Casino, clock tower to right, view
looking generally northwest.
(Michael Baz, 1985)



Main block of the Newport Casino
from the Horseshoe Piazza. (John
Hopf, Newport, Rhode Island, 1985)

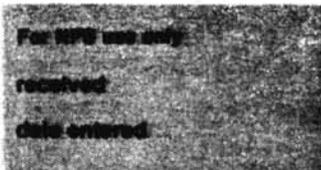
NEWPORT QUADRANGLE
 RHODE ISLAND-NEWPORT CO.
 7.5 MINUTE SERIES (TOPOGRAPHIC)



Newport Casino, Newport, Rhode Island
 Newport Quadrangle
 UTM References:
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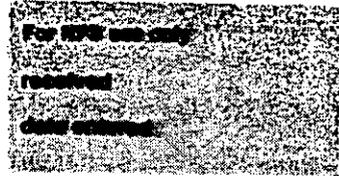
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9. Major Bibliographical References

SEE CONTINUATION-SHEET

10. Geographical Data

Acres of nominated property approximately 8

Quadrangle name Newport

Quadrangle scale 1:24,000

UTM References

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Verbal boundary description and justification

Plat 29, Lot 52, City of Newport

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 James H. Charleton, Historian

organization History Division, National Park Service date October 1985

street & number 1100 L Street, NW telephone (202) 343-8165

city or town Washington state DC 20013-7127

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.

State Historic Preservation Officer signature _____

title _____ date _____

For NPS use only

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

date _____

Keeper of the National Register

Attest:

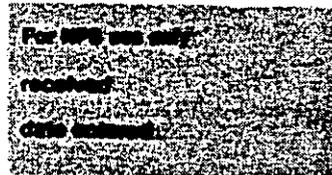
date _____

Chief of Registration

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⁶The dates indicated are those given in International Tennis Hall of Fame, The International Tennis Hall of Fame, Newport, Rhode Island (Newport, Rhode Island, 1980). The individuals are those highlighted in "G.M.H.," op. cit., p. 5.

⁷"G.M.H.," op. cit., pp. 5-6.

⁸Cummings, op. cit., p. 127.

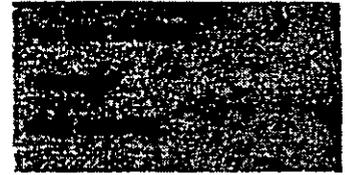
⁹Ibid., p. 182.

¹⁰The sources for this section are "G.M.H.," op. cit., pp. 6-10; and International Tennis Hall of Fame, op. cit., pp. 23-26.

¹¹This brief summary reflects the judgments of Antoinette F. Downing and Vincent J. Scully, Jr., The Architectural Heritage of Newport, Rhode Island (New York: Clarkson N. Potter, 1967), op. cit., p. p. 151; and Leland M. Roth, "McKim, Mead, and White, p. III, 141, in Adolf K. Placzek, ed., MacMillan Encyclopedia of Architects (New York: The Free Press, 1982)).

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In 1975, the museum was expanded by repairing and restoring the old clubrooms on the second floor. Also, late that year, the Tennis Hall of Fame finally acquired full title to all of the Newport Casino property.

In 1977, the National Tennis Foundation and the Tennis Hall of Fame merged, in a union designed to enhance the activities of both organizations, becoming the National Tennis Foundation and International Tennis Hall of Fame, Inc.

The Architects¹¹

McKim, Mead, and White, formed in 1879, was perhaps the leading architectural firm in the United States at the turn of the century. The firm was influential in both eclectic styles and the Classic Revival.

Between 1879 and 1915, the office prepared more than 900 commissions. The firm's early work was especially focused on resort and domestic commissions in the picturesque Shingle and Colonial Revival styles. Their later commissions were often either Georgian Revival or Classical.

The Newport Casino put both the firm and the Shingle Style on the map. Together with clubs at Short Hills, New Jersey, and Narragansett Pier, Rhode Island (the latter no longer extant), the Casino was one of their three important club commissions in the 1880s.

Footnotes

¹Helen F. Allen, "Tennis at Newport, then and now," The International Tennis Hall of Fame, Newport, Rhode Island (Newport, 1980), p. 9.

²Parke Cummings, American Tennis, The Story of a Game and Its People (Boston: Little, Brown, and Co., 1957), p. 182.

³Julia Lamb, "'The Commodore' enjoyed life--but New York society winced," Smithsonian (November 1978), pp. 132-141, is the source for this sketch of Bennett's career.

⁴Historic American Buildings Survey, "Newport Casino, Photographs, Written Historical and Descriptive Data" (HABS RI-331) (Washington, D.C.: National Park Service, 1971), p. 8.

⁵This sketch of the early history of tennis and its evolution at Newport derives from Allen, op. cit., pp. 8-26; and Parke Cummings, op. cit., pp. 30-47, 61-71, 87-91, and 182; and "G.M.H., "History: The National Lawn Tennis Hall of Fame and Tennis Museum, Newport, Rhode Island" (1975), pp. 3-6.

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Newport Jazz Festival (1954)

The Casino's evolution was epitomized by this event, though it was afterward transferred to nearby Freebody Park. Offenbach and Strauss had once been the musical accompaniment to the tennis matches, with an orchestra playing from the Horseshoe Piazza. In 1954, the musical entertainers at the festival included Eddie Condon, Bobby Hackett, Dizzy Gillespie, Stan Kenton, and Pee Wee Russell.⁹

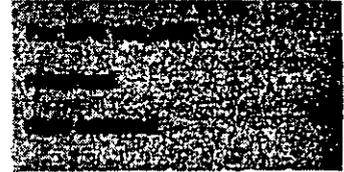
The International Tennis Hall of Fame¹⁰

In 1952, James H. Van Alen, then serving as president of the Casino, whose family had been summer residents of Newport for several generations, and who had played tennis at the Casino since childhood, originated the idea of the National Tennis Hall of Fame.** After preliminary discussions with various tennis officials and prominent former players, he received sanction from the United States Lawn Tennis Association to establish at the Newport Casino the National Lawn Tennis Hall of Fame and Tennis Museum, Inc. William J. Clothier, National Singles Champion at Newport in 1906, was elected president by the board of directors.

Clothier personally devoted himself to soliciting items for exhibit. He also, for the first few years, paid a large part of the expenses out of his own pocket. Among the first items acquired for display was the "Sears Bowl," a handsome sterling silver punch bowl, the first national championship trophy. The collections today include medals; cups; trophies; racquets used by distinguished players, including Bill Tilden and Arthur Ashe; and a large number of items relating to the Davis Cup matches. A small but excellent reference library has also been accumulated, containing many out-of-print books on tennis.

From the beginning, the Tennis Hall of Fame hoped to acquire the entire Newport Casino property. When Van Alen was elected president in 1957, he immediately went to work to accomplish this end. During the past few years, with funds donated by generous friends, the Hall of Fame has purchased the former "Casino Theater" (renamed the "Van Alen Auditorium"), and in addition about 2 acres of city-owned land, on which the Center Court, grandstand, and several other grass courts are situated. The Hall of Fame also owns adjoining land on which an indoor tennis court facility has recently been constructed by a group of local businessmen under a land-lease arrangement.

**Van Alen is a great amateur court tennis player: three times United States singles champion and winner, with his brother, of the U.S. doubles title.

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After Sears, notable champions at Newport included three-time winners Oliver S. Campbell (1890-92) and Malcolm D. Whitman (1898-1900) and six-time winner William Larned (1901-02; 1907-11). William Clothier won in 1906 and Maurice McLoughlin in 1912 and 1913.

The transfer of the national championships from Newport arose largely from tennis' growing popularity. The tournaments had been attracting more and more spectators, and the seating at Newport was inadequate for the great crowds. Newport also was relatively inaccessible and comparatively short of restaurants and hotels. The West Side Tennis Club had just moved to Forest Hills, and their clubhouse courts' grandstands could then accommodate some 15,000 spectators. (Forest Hills has been rebuilt.)

Although sobered by the loss of the Nationals, Newport that year began to hold the Newport Invitational Tournaments. These were men's singles and doubles events. Invitations were eagerly sought by the best domestic and foreign players, since this tournament was considered a "tune-up" for the Nationals, scheduled later in August. The Newport amateur tournaments continued through 1967 when "open" tournaments were sanctioned, and the pros took over. Some tournaments were omitted during World Wars I and II, but the list of Newport amateur singles winners includes such American luminaries as William ("Big Bill") Tilden (1919, 1926-27, 1929-30), William Johnston (1922; 1924-25), Ellsworth Vines (1931-32), Bobby Riggs (1936), Don Budge (1935; 1937-38), William Talbert (1948), Pancho Gonzalez (1949), Ham Richardson (1954-55), Chuck McKinley (1962, 1964), and Dennis Ralston (1966) of the United States; and Australians Ken Rosewall (1956), Mal Anderson (1957-58), and Rod Laver (1960); and Japanese Ichiya Kumagae (1916). Many of these men also did well in the doubles competition.⁶

From 1965 through 1970 Men's Professional Singles and Doubles Tournaments were held, using the (James H.) Van Alen Scoring System, which has been adopted for use in modern competition tennis.* Almost all of those competing had previously played at the Casino as amateurs. In 1971-74, the Virginia Slims Grasscourts Championships took the place of the previously all-male tournaments. The format of the women's professional circuit was changed so that Newport was eliminated in 1975. In 1974-76 the National Men's Amateur Grasscourts Championships were held on the Casino courts, and in 1975 both the Men's and Women's Championships. Since 1976, the Tennis Hall of Fame Championships have been held annually.

The Casino was also a prime center for court tennis, until the court was damaged by fire in 1939. Faithfully restored in recent years, the court now has the ambience in which Tom Pettitt, the first American player to win the world championship (1885), played and trained other players for many years.⁸

*See below for additional discussion of Van Alen's role.

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canceled Bennett's guest privileges--he decided to build his own club complex, on Bellevue Avenue, across from his mansion, Stone Villa (now demolished). Bennett organized the club as a joint stock company and retained McKim, Mead, and White to design what was dubbed the Newport Casino. Staunch friends of Bennett, including August Belmont and Pierre Lorillard, were among the founding subscribers.⁴

The Casino, completed in 1880, with an addition the next year, included not only Bennett's club, the clubrooms of which were on the second floor of the main building, but also a ballroom, a theater, a restaurant, fountains, and grass courts on which to play another new game recently imported from Great Britain--lawn tennis.

Tennis⁵

"Lawn tennis" was first played in the United States in 1874, the year after it was patented in Great Britain. It was an adaptation of "court" tennis to outdoor courts, incorporating elements of badminton, racquets, and other games. By 1880, there were several private courts in the Newport area.

The first "national" tennis tournament was held at the Staten Island Cricket and Baseball Club (the place in the United States where it had first been played, in the summer of 1874) in September 1880. Players from various clubs, however, were using different types of balls, different heights of the net, etc. These differences in the equipment and rules led to the founding of the United States Lawn Tennis Association (USLTA) in May 1881. Thirty-three clubs were represented, and within a short time the first official championship was awarded to the Newport Casino for August 31 to September 3 of that year.

Newport was a logical choice. Most of the players at that time were in "Society" or considered acceptable, a great many of them being "Ivy League" college students. And, in 1881, Newport was a preeminent social resort and the Casino had its finest and most modern facilities, including new lawn tennis courts. Attendance at the first national tournament was small--only about 100, to watch the 26 players.

Richard Dudley Sears of Boston won the first men's singles championship and continued to win it for seven successive years, until he retired undefeated. (Sears also was U.S. amateur court tennis champion in 1892.) Until 1890 the men's doubles championships were also played at Newport, afterward being held for many years at the Longwood Cricket Club at its successive locations in and near Boston.

Until the USLTA decided to move the National Men's Singles Championships to the West Side Tennis Club courts in Forest Hills, New York, in 1915, they were held at the Newport Casino. The Newport Casino can thus justifiably be considered the "cradle" of lawn tennis in the United States.

8. Significance

| Period | Areas of Significance—Check and justify below | | | |
|-------------|---|------------------------|------------------------|--|
| prehistoric | archeology-prehistoric | community planning | landscape architecture | religion |
| 1400-1499 | archeology-historic | conservation | law | science |
| 1500-1599 | agriculture | economics | literature | sculpture |
| 1600-1699 | X architecture | education | military | social |
| 1700-1799 | art | engineering | music | humanitarian |
| X 1800-1899 | commerce | exploration settlement | philosophy | theater |
| X 1900- | communications | industry | politics government | transportation |
| | | invention | | X other (specify) Recreation (tennis center) |

Specific dates 1880-date

Builder Architect McKim, Mead, & White

Statement of Significance (in one paragraph)

Summary

The Newport Casino (1880-81) was America's answer to Wimbledon (1877). Indeed, from an historical perspective, since the rebuilding of Wimbledon in 1922, it is the premier historical site in lawn tennis worldwide.¹ As a complex of buildings, it may also be considered one of the first examples of the suburban and resort country clubs built with recreational facilities, which were a new feature of the sophisticated social life of the 1880s.

The Casino hosted the U.S. Lawn Tennis Championships from 1881 to 1914 and has continued as a site for international tennis tournaments. Today it includes the International Tennis Hall of Fame. It also houses the second "court" tennis court built in the United States, which is the oldest extant.

The Casino has transcended its origins as a private club for high society--the very center of Newport's summer colony of the privileged--and has become the preeminent historic shrine of a sport, tennis, which, though it was dominated in its early history by a similar aristocratic flavor, has been democratized in the mid-20th century.

The Newport Casino is also of exceptional importance in the history of U.S. architecture. With its richly textured surfaces and intricate detailing, the Newport Casino was McKim, Mead, and White's classic statement, early in their career as a firm, of the Shingle Style.

The Casino was also the site of the first Newport Jazz Festival (1954).²

History

James Gordon Bennett, Jr., the fabulously wealthy, irascible, and eccentric owner of the New York Herald, enjoyed vacations at Newport.³ In the late 1870s, he was, as he would be until his death, in the forefront of adventure and all types of recreation. He was vice-commodore of the New York Yacht Club and was a patron of horseracing, shooting, foxhunting, etc. He introduced polo to the United States and brought a team to Newport to teach the game.

Bennett apparently challenged one of the polo team members, who complied, to ride his horse into the Reading Room, then the most exclusive club in the city. Irritated at the unamused reaction by the club to what he regarded as good fun for the club

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In 1913, a locker room was added to the court tennis building. After a fire in 1945, the building was divided into halves for locker rooms and equipment storage space. Its restoration for court tennis was completed in 1979.

Stands and Lawn Courts

The lawn courts have had a generally similar configuration since construction, although they have periodically been re-marked within the confines of the walkways and buildings; there are now 15. The first grandstand on "Center Court" was bought from a circus in 1892. Other stands, later used for tennis, were built for the annual horse show in 1906-07. They remain on the west side of Center Court. Newer and larger grandstands are on its south.

Footnotes

¹The description of the Casino has been prepared by consolidating and summarizing data in the following sources: Antoinette F. Downing and Vincent J. Scully, Jr., The Architectural Heritage of Newport, Rhode Island (New York: Clarkson N. Potter, 1967), p. 151; "G.M.H.," "History: The National Lawn Tennis Hall of Fame and Tennis Museum, Inc., Newport, Rhode Island" (Newport, Rhode Island, 1975), p. 3; and Historic American Buildings Survey, "Newport Casino, Photographs, Written Historical and Descriptive Data" (HABS RI-331)(Washington, D.C.: National Park Service, 1971), pp. 1-12.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

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|------------------|
| For NPS use only |
| received |
| Date entered |

Continuation sheet

Item number

7

Page

3

Theater

The theater is entered on the north. The auditorium runs the length of the original building. It includes a 25' square stage. The floor of the audience hall accommodates approximately 350 seats, originally moveable for the room's use as a ballroom. A shallow balcony at the rear, or west, contains three rows of seats. On the north and south sides at the balcony level are slightly projecting railed boxes under low arches. Below the boxes on the south is storage space. The lobby, ticket office, and restrooms are below the boxes on the north side of the building.

The permanent seats were installed in 1927. An enclosed stairway on the west (1967), carefully matched in style to the other features of the theater, leads to the balcony and projection booth (1930s) in the second story gallery of the porch on the west side. A relatively inconspicuous eastern cinder block addition (1930) provides space for scenery, storage, and dressing rooms.

The theater's decoration, primarily in white and gold, is rich. The lower portion of the walls is covered with horizontal wainscoting and vertical panelling. The wood-covered pilasters with plaster Ionic composite capitals are decorated with chevrons and rondels. The pilasters support arches which enframe the boxes at the balcony level. The plaster wall at the balcony level is covered with a basket weave pattern accented with rondels placed above the pilasters and rosettes in a semi-ordered pattern. There are accented keystones on each arch. The frieze at the top of the wall is decorated with pilasters, windows, and stencilled designs. The short pilasters, in two different widths, are decorated with semicircles at the ends and a diamond motif in the center. Corresponding to the wide pilasters of the frieze are elongated modillions which integrate the surface treatment of the ceiling with that of the walls.

A very elaborately turned balustrade encloses the boxes and balcony. At regular intervals, square open screens accent the vertical pattern of the balusters. The original wall sconces remain. The center chandelier is suspended from a metal flashed opening which is surrounded by eight glass globes. Other glass globes are placed at intervals along the ceiling beams.

Court Tennis Building

The theater and court tennis building are connected by a 2-story porch. The pitched roof of this porch intersects the west hip of the theater roof. The court tennis building itself has a flat roof. The exterior walls of the court tennis building are of frame construction covered with shingles. The interior walls of the center portion are Portland cement.

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

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

1. NAME

COMMON: **The Newport Casino**

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
194, Bellevue Avenue

CITY OR TOWN:
Newport

| | | | |
|--------------------------------------|--------------------|---------------------------|---------------------|
| STATE: Rhode Island, 02840 | CODE: 38 | COUNTY: Newport | CODE: 005 |
|--------------------------------------|--------------------|---------------------------|---------------------|

3. CLASSIFICATION

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

PRESENT USE (Check One or More as Appropriate)

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

4. OWNER OF PROPERTY

OWNERS NAME: **Newport Casino, joint owner with National Lawn Tennis Hall of Fame and Tennis Museum, Inc.**

STREET AND NUMBER:
194, Bellevue Avenue

CITY OR TOWN:
Newport

| | |
|-------------------------------|--------------------|
| STATE: Rhode Island | CODE: 38 |
|-------------------------------|--------------------|

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
City Hall

STREET AND NUMBER:
Broadway

CITY OR TOWN:
Newport

| | |
|-------------------------------|--------------------|
| STATE: Rhode Island | CODE: 38 |
|-------------------------------|--------------------|

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **less than one acre**

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
To be included in a survey now under way.

DATE OF SURVEY: **1970** Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:
Rhode Island Historical Preservation Commission.

STREET AND NUMBER:
State House, 90, Smith Street,

CITY OR TOWN:
Providence

| | |
|--------------------------------------|--------------------|
| STATE: Rhode Island, 02903 | CODE: 38 |
|--------------------------------------|--------------------|

SEE INSTRUCTIONS

STATE:
COUNTY:
ENTRY NUMBER
DATE
FOR NPS USE ONLY

7: DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

The Newport Casino was constructed in 1880 for James Gordon Bennett, from plans drawn by McKim, Mead & White. Two contracts were executed on January 8, 1880, one for a "block of stores," and one for "restaurant, theatre, piazza, etc." After completion the property was deeded to a new corporation, "The Newport Casino," to operate as a gentlemen's club. The clubrooms were on the second floor of the main building, over the stores; and there were facilities for sports and games, including court tennis, lawn tennis, squash, bowling etc., on the grounds at the rear of the property.

The Architectural Heritage of Newport, Rhode Island describes the buildings as follows:

"The firm's first masterpiece in Newport was the Casino of 1879-81. It is the first of those suburban and resort country clubs which were a new feature in the eighties and of which McKim, Mead & White soon built other examples ... Since the site was next to the Travers Block on Bellevue Avenue, near the heart of the shopping center, McKim kept the street façade unobtrusive and simple, symmetrical and ordered; it is not academic.

"Above the smooth brick piers of the first story, between which shops are set, the shingled upper story, containing club rooms, corbels out beyond the plane of the piers and rides cleanly across them. The side gables produce ... subsidiary gables which corbel out further, and the center gable is hollowed by a deeply shadowed loggia from which a curving balcony projects. There is not only a variety of surface here in the shingle patterns of the wall, but also a subtle play between solid and void, open and closed, dark and light. The symmetrical order which controls the whole is given vitality by this movement. Behind the shops and the clubrooms, and reached through a flat-arched passageway, is a courtyard surrounded by piazzas which curve out into an apsidal shape at the rear. This interior court is developed more picturesquely than the street façade. A fat shingled tower bulges near the entrance and represents those "Valley of the Loire" forms which were assimilated into the shingled style. It bright yellow clock face contrasts with its textured shingled surface."

There have been many alterations and additions to the buildings, beginning, we believe, in 1881. The clubrooms on the second floor of the main building--with their admirable trim and fireplaces--have not been used as such since World War II. There were rooms for reading, dining, cards, billiards etc.; and the original architectural design is largely intact. The north wing of the main building was seriously

(See Continuation Sheet)

SEE INSTRUCTIONS

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

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

SPECIFIC DATE(S) (If Applicable and Known) 1879 - 1881

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

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

STATEMENT OF SIGNIFICANCE (Include Personages, Dates, Events, Etc.)

This property is significant both architecturally and as a landmark in the history of sports in the United States.

It is an outstanding example of the "shingle" style of architecture as employed by the great firm of McKim, Mead & White and is so described by such prominent critics as Edward Durrell Stone, Aline Saarinen, Vincent Scully and Antoinette Downing.

As a sports center, it is unique in being the site of the first official United States Lawn Tennis Championships in 1881, which were continued here annually through 1914. An important grass-court tennis tournament for men has been held here each year since then, and it is safe to say that every prominent United States male tennis player has competed on the Newport Casino courts, as have also a majority of the international men players.

Richmond Barrett, in his book Good Old Summer Days, says: "The Casino courts were the finest in the United States, and the Casino itself was first and foremost a tennis club." He devotes an entire chapter in this book to the National Championships held here 1881-1914.

Maud Howe Elliott, in her This Was My Newport, says: "Looking back at the many champions whose skill I have watched at the Casino with breathless enjoyment, I see Larned, Clothier, the fiery McLoughlin, Kumagae the Japanese, Cochet the Frenchman, and towering above all others the long, lean figure of Big Bill Tilden, the greatest of tennis players." Since her book was written, in the 1930's, the Newport Casino Cup has been won by Budge, Talbert, Mulloy, Schroeder, Richardson, Rosewall, Anderson, Laver, Mark, McKinley, Emerson, Ralston, Bowrey and others.

The present tennis grandstand was built in 1906-07 for the Annual Horse Show which was an early September feature for many years.

(See Continuation Sheet)

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)-1

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

(Number all entries)

7. Description.

damaged by fire about 1918, and the second story and porches of this wing were not rebuilt. When the clock tower was recently resingled, the decorative rows of variously shaped shingles were not replaced; but plain shingles were used, as previously, on the part of the rear wall which had been burned. There has also been a recent brick and shingle addition at the rear of this section--one story high--in designing which the architect tried to conform to the original wall plan insofar as possible. In 1963 the entire Bellevue Avenue facade was repaired and restored, but some items of the restoration plan had to be omitted because of lack of funds.

The present tennis locker and lounge rooms are located within the walls of the original "court tennis" court, which was so badly damaged by fire in 1945 that it was not rebuilt as such.

The "Casino Theatre,"* beautifully designed by Stanford White, was built as a ballroom, but included a stage. Numerous dances and entertainments for the summer colony took place there during the early years. Since then it has been enlarged and altered, but its interior architectural design has been preserved in its unique beauty. That building has recently been renovated.

The "Horseshoe Piazza" and "upper court" were designed as a social gathering-place. There is now a carpet-type tennis court in this area, but otherwise it is close to its original design, although there have been recognizable alterations.

The grass tennis courts to the rear of the property have been in continuous operation since 1880.

The south wing of the main building, which was an open porch in 1880, has been over the years transformed into a two-story structure containing four large rooms now used as the museum of the National Lawn Tennis Hall of Fame.

* The theatre is now, itself, a separate nomination to the National Register.

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

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

(Number all entries)

8. Significance.

The National Lawn Tennis Hall of Fame and Tennis Museum, Inc., a non-profit corporation, now owns or controls about 80% of the capital stock of the Newport Casino. Its headquarters and museum were opened in 1955 and have continued here for fifteen years. The museum is open during the summer months (May through October) and has attracted thousands of visitors from all over the world. One of the foremost objectives of this organization is to preserve and maintain the entire Newport Casino property in its original uniqueness and beauty and to continue it as an active tennis center. The Tennis Hall of Fame also owns the so-called "Casino Theatre," which is an integral part of the Casino complex.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Downing, Antoinette F., and Scully, Vincent J., Jr.: The Architectural Heritage of Newport ... (Cambridge, Mass., 1952), pp. 149-151.
 Scully, Vincent J., Jr.: The Shingle Style ... (New Haven, Conn., 1955), pp. 131 ff.
 Elliott, Maud Howe: This Was My Newport (Cambridge, Mass., 1944).
 Barrett, Richmond: Good Old Summer Days ... (Boston, 1952).

10. GEOGRAPHICAL DATA

| LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY | | | O R | LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN ONE ACRE | | |
|---|-------------------------|-------------------------|--------|--|-------------------------|--|
| CORNER | LATITUDE | LONGITUDE | | LATITUDE | LONGITUDE | |
| | Degrees Minutes Seconds | Degrees Minutes Seconds | | Degrees Minutes Seconds | Degrees Minutes Seconds | |
| NW | 0 . . | 0 . . | | 71° 28' 56" N | 71° 18' 27" W | |
| NE | 0 . . | 0 . . | | | | |
| SE | 0 . . | 0 . . | | | | |
| SW | 0 . . | 0 . . | | | | |

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

| STATE: | CODE | COUNTY | CODE |
|--------|------|--------|------|
| | | | |
| | | | |
| | | | |
| | | | |

11. FORM PREPARED BY

NAME AND TITLE:
Mrs. Grace Mason Haire

ORGANIZATION: **National Lawn Tennis Hall of Fame and Tennis Museum, Inc.** DATE: **June, 1970**

STREET AND NUMBER:
194, Bellevue Avenue

CITY OR TOWN: **Newport** STATE: **Rhode Island** CODE: **38**

12. STATE LIAISON OFFICER CERTIFICATION

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

National State Local

Name _____

Title _____

Date _____

NATIONAL REGISTER VERIFICATION

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

 Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

 Keeper of The National Register

Date _____

SEE INSTRUCTIONS



le Casino
RESTAURANT
TAILS

Clearance Sale
Up to 60% Off

THE BELLEVUE LIQUORS

LIQUORS

Bellevue
Bellevue
Bellevue

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

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

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

SEE INSTRUCTIONS

| | | | |
|--|------------|--------------------|-------------|
| 1. NAME | | | |
| COMMON: The Newport Casino | | | |
| AND/OR HISTORIC: | | | |
| 2. LOCATION | | | |
| STREET AND NUMBER: 194, Bellevue Avenue | | | |
| CITY OR TOWN: Newport | | | |
| STATE: Rhode Island | CODE 38 | COUNTY: Newport | CODE 005 |
| 3. PHOTO REFERENCE | | | |
| PHOTO CREDIT: John Hopf | | | |
| DATE OF PHOTO: c. 1969-1970 | | | |
| NEGATIVE FILED AT: John Hopf, 10, Red Cross Terrace, Newport, Rhode Island, 02840 | | | |
| 4. IDENTIFICATION | | | |
| DESCRIBE VIEW, DIRECTION, ETC. West, or entrance, front on Bellevue Avenue. | | | |



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

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

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

SEE INSTRUCTIONS

1. NAME

COMMON: The Newport Casino
AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:
194, Bellevue Avenue
CITY OR TOWN:
Newport
STATE: Rhode Island CODE: 38 COUNTY: Newport CODE: 005

3. PHOTO REFERENCE

PHOTO CREDIT: John Hopf
DATE OF PHOTO: c. 1969-1970
NEGATIVE FILED AT: John Hopf, 10, Red Cross Terrace,
Newport, Rhode Island, 02840

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.
View west from east end of interior court, showing the inner side of the Bellevue Avenue building and portal.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES

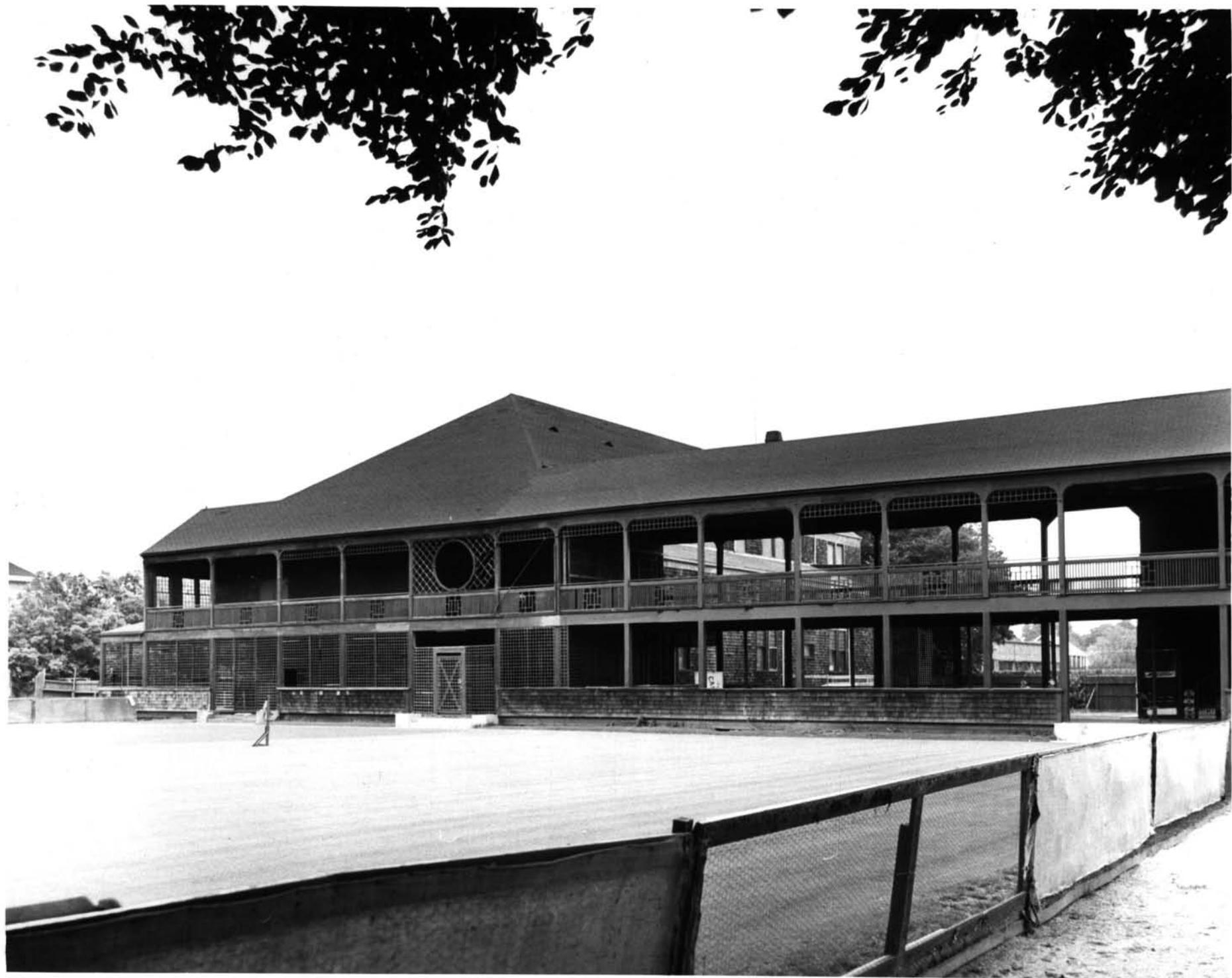
PROPERTY PHOTOGRAPH FORM

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

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

SEE INSTRUCTIONS

| | | | |
|--|------------|--------------------|-------------|
| 1. NAME | | | |
| COMMON: The Newport Casino | | | |
| AND/OR HISTORIC: | | | |
| 2. LOCATION | | | |
| STREET AND NUMBER: 194, Bellevue Avenue | | | |
| CITY OR TOWN: Newport | | | |
| STATE: Rhode Island | CODE 38 | COUNTY: Newport | CODE 005 |
| 3. PHOTO REFERENCE | | | |
| PHOTO CREDIT: John Hopf | | | |
| DATE OF PHOTO: c. 1969-1970 | | | |
| NEGATIVE FILED AT: John Hopf, 10, Red Cross Terrace, Newport, Rhode Island, 02840 | | | |
| 4. IDENTIFICATION | | | |
| DESCRIBE VIEW, DIRECTION, ETC. View towards north-east through gallery lattice, showing porch-pavilion at east end of "Horseshoe Piazza." | | | |



NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY MAP FORM*(Type all entries - attach to or enclose with map)*

| | |
|------------------|------|
| Rhode Island | |
| COUNTY | |
| Newport | |
| FOR NPS USE ONLY | |
| ENTRY NUMBER | DATE |
| | |

SEE INSTRUCTIONS

| | | | |
|--|------|---------|------|
| 1. NAME | | | |
| COMMON: The Newport Casino | | | |
| AND OR HISTORIC: | | | |
| 2. LOCATION | | | |
| STREET AND NUMBER: | | | |
| 194, Bellevue Avenue | | | |
| CITY OR TOWN: | | | |
| Newport | | | |
| STATE: | CODE | COUNTY: | CODE |
| Rhode Island, 02810 | 38 | Newport | 005 |
| 3. MAP REFERENCE | | | |
| SOURCE: | | | |
| U. S. Geological Survey | | | |
| SCALE: 1: 24,000 | | | |
| DATE: 1957 | | | |
| 4. REQUIREMENTS | | | |
| TO BE INCLUDED ON ALL MAPS | | | |
| 1. Property boundaries where required. | | | |
| 2. North arrow. | | | |
| 3. Latitude and longitude reference. | | | |

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

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

1. NAME

COMMON:
The Van Alen Casino Theatre and The Newport Performing Arts Center

AND/OR HISTORIC:
The Casino Theatre

2. LOCATION

STREET AND NUMBER:
Freebody Street

CITY OR TOWN:
Newport

| | | | |
|------------------------------|------------|--------------------|-------------|
| STATE Rhode Island, 02840 | CODE 38 | COUNTY: Newport | CODE 005 |
|------------------------------|------------|--------------------|-------------|

3. CLASSIFICATION

| CATEGORY (Check One) | OWNERSHIP | | STATUS | ACCESSIBLE TO THE PUBLIC |
|--|---|--|--|--|
| District <input type="checkbox"/> Building <input checked="" type="checkbox"/> | Public <input type="checkbox"/> | Public Acquisition: <input type="checkbox"/> | Occupied <input checked="" type="checkbox"/> | Yes: <input type="checkbox"/> |
| Site <input type="checkbox"/> Structure <input type="checkbox"/> | Private <input checked="" type="checkbox"/> | In Process <input type="checkbox"/> | Unoccupied <input type="checkbox"/> | Restricted <input checked="" type="checkbox"/> |
| Object <input type="checkbox"/> | Both <input type="checkbox"/> | Being Considered <input type="checkbox"/> | Preservation work in progress <input type="checkbox"/> | Unrestricted <input type="checkbox"/> |
| | | | | No: <input type="checkbox"/> |
| PRESENT USE (Check One or More as Appropriate) | | | | |
| Agricultural <input type="checkbox"/> | Government <input type="checkbox"/> | Park <input type="checkbox"/> | Transportation <input type="checkbox"/> | Comments <input type="checkbox"/> |
| Commercial <input type="checkbox"/> | Industrial <input type="checkbox"/> | Private Residence <input type="checkbox"/> | Other (Specify) <input checked="" type="checkbox"/> | _____ |
| Educational <input checked="" type="checkbox"/> | Military <input type="checkbox"/> | Religious <input type="checkbox"/> | Cultural | _____ |
| Entertainment <input checked="" type="checkbox"/> | Museum <input type="checkbox"/> | Scientific <input type="checkbox"/> | Civic center | _____ |

4. OWNER OF PROPERTY

OWNERS NAME:
National Lawn Tennis Hall of Fame and Tennis Museum

STREET AND NUMBER:
194, Bellevue Avenue

CITY OR TOWN:
Newport

| | |
|------------------------|------------|
| STATE: Rhode Island | CODE 38 |
|------------------------|------------|

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:
City Hall

STREET AND NUMBER:
Broadway

CITY OR TOWN:
Newport

| | |
|-----------------------|------------|
| STATE Rhode Island | CODE 38 |
|-----------------------|------------|

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: Less than one acre

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:
Not yet so represented; to be represented in a forthcoming local survey

DATE OF SURVEY:
Federal State County Local

DEPOSITORY FOR SURVEY RECORDS:

STREET AND NUMBER:

CITY OR TOWN:

| | |
|--------|-------|
| STATE: | CODE: |
|--------|-------|

SEE INSTRUCTIONS

STATE:
COUNTY:
ENTRY NUMBER
DATE
FOR NPS USE ONLY

7. DESCRIPTION

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

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The Casino Theatre is a long building whose walls are covered by shingles and whose roof, of gable form, is sloped or hipped at the west end to adjust to the roof of a long porch there running across the building. The roof reaches low on the north side to cover a porch running along a good part of the building there. Both porches have first- and second-storey galleries which are railed and which at certain points carry decorative sawed and turned wooden lattice screens of Japanese derivation above the railings. The western porch forms a background for the lawn of the Newport Casino itself (a separate but allied building complex, and parent to the Theatre) and repeats some of the lattice forms of the verandahs behind the Casino.

There have been some exterior alterations or extensions, but these have generally been inconspicuous in either location or appearance: In 1930 a cinder-block extension of the backstage area was made at the east end; two small units for heating apparatus flanked this extension in 1967. In the 1930's a film-projection booth was built outside the western wall but is accommodated within the second-storey gallery of the porch there. In 1967 an enclosed hallway was also placed within this west gallery to shelter a stair to the theatre's interior audience balcony or loge. This hallway was carefully matched to the building's original exterior treatment and is hardly noticeable.

Within, the auditorium runs the length of the original building and includes a stage 25 feet square, equipped with overhead gridiron, fly gallery; modern lighting etc. The eastern cinder-block addition mentioned above provides space for scenery work and storage, plus eight dressing-rooms. The floor of the audience hall accommodates approximately 350 seats--at one time movable to provide a ballroom floor, but now fixed. A shallow balcony at the rear (west) of the auditorium gives three rows of seating. On the north and south sides of the auditorium, at balcony or second-storey level, are slightly protruding railed boxes under low arches, each box having room for about ten persons. Below the boxes the walls are solid and have behind them storage space at the south; a lobby, ticket-office, rest-rooms and stairs to the upper porch at the north. The scale is rather delicate, like that of White's library addition at the Watts Sherman house.

Interior trim is all of wood and plaster, including a ceiling compartmented by decorated wooden members supposedly supported by wooden acanthus brackets; wall treatment is of trimmed matched boarding, applied lattice and roundels above. The stage is of the usual XIX Century shallow-arched proscenium type.

(See Continuation Sheet)

SEE INSTRUCTIONS

8. SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

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

SPECIFIC DATE(S) (If Applicable and Known)

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

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

STATEMENT OF SIGNIFICANCE (Include Personages, Dates, Events, Etc.)

The Casino Theatre was designed by McKim, Mead & White as an adjunct to their Newport Casino on Bellevue Avenue (1879-1881) and was erected slightly later. This theatre, like the Casino complex to its west, exhibits outside and inside the talent and taste of this famous architectural partnership--in particular those of Stanford White, who was much concerned with matters of decorative detail and its placement. The hand of White is evident in the exterior trim (porches, their proportions, their uses as backgrounds, their delicate rails and lattices or screens) and in the interior trim of this building (applied wall and ceiling décor, box railings etc.).

From its beginning this theatre has housed notable events, notable personalities and notable audiences. From Oscar Wilde on to the ballerina Danilova and Broadway's Tallulah Bankhead, there have been many on its stage. In addition to plays the house has accommodated lectures, concerts, ballet, opera etc.

The Theatre did run into difficulties when the Gilded Age ended and World War I took place: it was then closed. In 1927 it was reopened with a "Theatre Festival" under the highest social auspices, and for eight summers it again drew the most famous of American actors and actresses to its stage. The extended financial depression caused another closure, but the theatre was later opened again for touring summer companies and successfully managed in this way until 1959.

In 1963 the Theatre became the property of the National Lawn Tennis Hall of Fame and Tennis Museum and was used for concerts, recitals and Metropolitan Opera Company performances. In 1966 a lease was arranged with the Newport Players Guild, permitting this group to use the theatre for twenty years, from September to June, in return for raising \$ 50,000 to heat and insulate the building. The Players Guild has made it a centre for all the non-profit performing arts groups in the county, and it houses adult dramas, a children's play series, fine arts films, workshop groups and benefit productions.

(See Continuation Sheet)

SEE INSTRUCTIONS

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY - NOMINATION FORM

(Continuation Sheet)

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

(Number all entries)

7. Description.

The building is now equipped with the up-to-date production or stage devices necessary to a (not large) theatre and with the heating, ventilating and safety devices now required in public buildings. These have been inconspicuously inserted and have aided in preventing deterioration of the fabric. However, the evidences of age and use are noticeable in the soiled, broken or stained condition of surface décor, the cracked or patched plaster; and the building, internally, needs cosmetic repairs.

8. Significance.

This building forms a part of Newport's architectural context and a lively part of the city's present-day life. It is also an important part of the entire Newport Casino lay-out and a valuable legacy from the firm of McKim, Mead & White. Still being used to great local benefit for its original purposes, the Casino Theatre is a very living thing, worthy of attention, care and preservation.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

Downing, Antoinette F., and Scully, Vincent J., Jr.: The Architectural Heritage of Newport ... (Cambridge, Mass., 1952), pp. 149-150, pl. 197-199.

Scully, Vincent J., Jr.: The Shingle Style ... (New Haven, Conn., and London, 1955), pp. 131 ff.

Weinhardt, Carl J., Jr.: Newport Reserved, in Art in America, Vol. ?, No. ?, pp. ? . June, 1965. (New York, 1965.)

Kaull, James T.: What Now for Stanford White's Little Gem? in "The Rhode Islander" section of The Providence Sunday Journal, pp. ? . September 11, 1966. (Providence, R. I., 1966.)

10. GEOGRAPHICAL DATA

| LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY | | | O R | LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN ONE ACRE | | |
|---|-------------------------|-------------------------|--------|--|-------------------------|--|
| CORNER | LATITUDE | LONGITUDE | | LATITUDE | LONGITUDE | |
| | Degrees Minutes Seconds | Degrees Minutes Seconds | | Degrees Minutes Seconds | Degrees Minutes Seconds | |
| NW | ° ' " | ° ' " | | 41° 28' 56" N | 71° 18' 27" W | |
| NE | ° ' " | ° ' " | | | | |
| SE | ° ' " | ° ' " | | | | |
| SW | ° ' " | ° ' " | | | | |

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

| STATE: | CODE | COUNTY | CODE |
|--------|------|--------|------|
| | | | |
| | | | |
| | | | |
| | | | |

11. FORM PREPARED BY

NAME AND TITLE:
Carol P. Dunton and Rita Hologitas, Application Committee.

ORGANIZATION: Newport Players Guild DATE: June 23, 1970

STREET AND NUMBER:
P. O. Box 114

CITY OR TOWN: Newport STATE: Rhode Island, 02840 CODE: 38

12. STATE LIAISON OFFICER CERTIFICATION

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

National State Local

Name _____

Title _____

Date _____

NATIONAL REGISTER VERIFICATION

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

Chief, Office of Archeology and Historic Preservation

Date _____

ATTEST:

Keeper of The National Register

Date _____

SEE INSTRUCTIONS

FORT DUMPLING, 1776.



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM

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

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

SEE INSTRUCTIONS

| | | | |
|---|------------|--------------------|------------|
| 1. NAME | | | |
| COMMON: The Van Alen Casino Theatre and The Newport Performing Arts Center | | | |
| AND/OR HISTORIC: The Casino Theatre | | | |
| 2. LOCATION | | | |
| STREET AND NUMBER: Freebody Street | | | |
| CITY OR TOWN: Newport | | | |
| STATE: Rhode Island | CODE 38 | COUNTY: Newport | COG 005 |
| 3. PHOTO REFERENCE | | | |
| PHOTO CREDIT: Newport Historical Society | | | |
| DATE OF PHOTO: before 1900; copy negative, 1970 | | | |
| NEGATIVE FILED AT: John Hopf, 10, Red Cross Terrace, Newport, Rhode Island, 02840 | | | |
| 4. IDENTIFICATION | | | |
| DESCRIBE VIEW, DIRECTION, ETC. | | | |
| Detail of wooden railing and surmounting lattice screen on second-storey gallery, looking west across lawn to main Casino building. | | | |

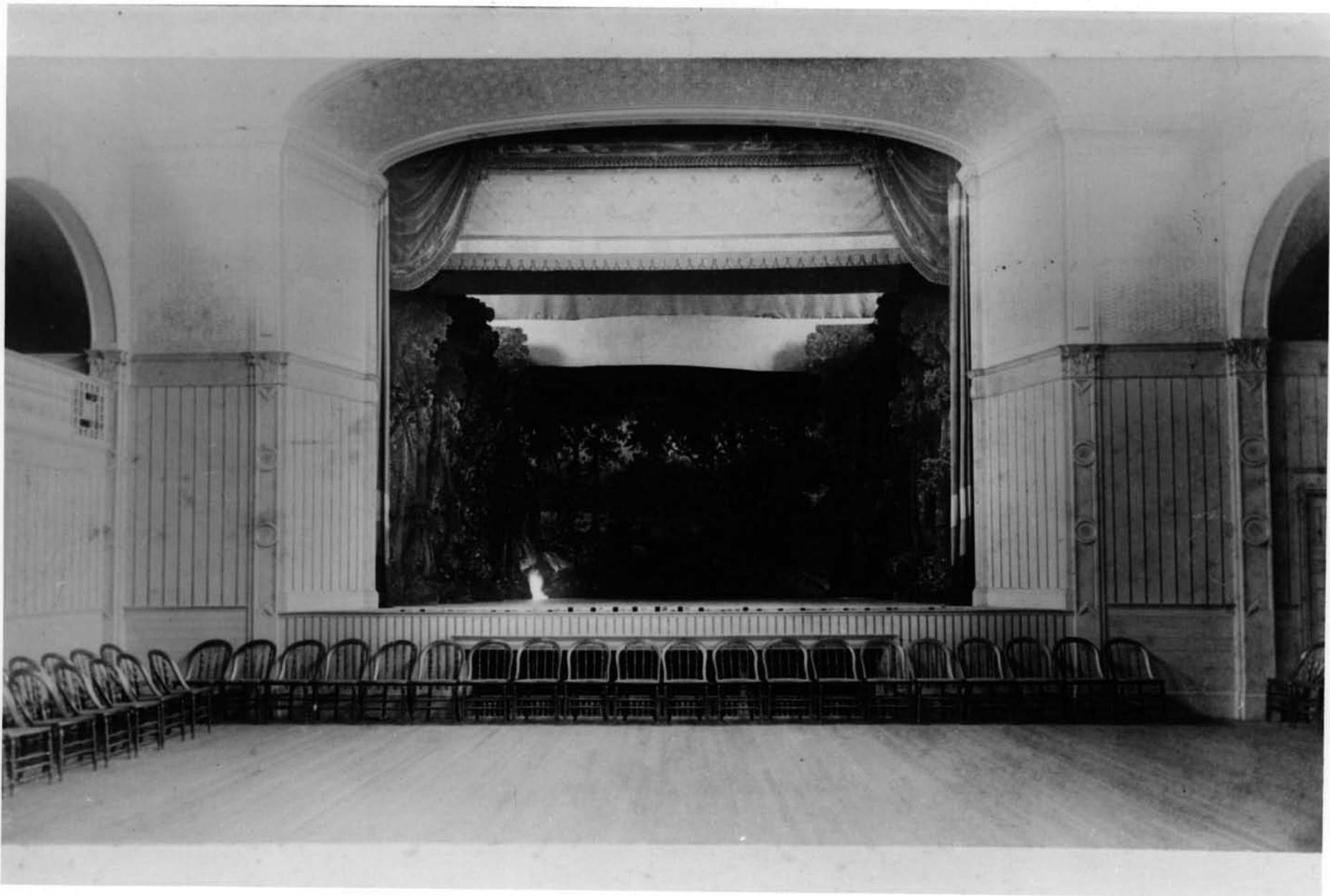


NATIONAL REGISTER OF HISTORIC PLACES
PROPERTY PHOTOGRAPH FORM*(Type all entries - attach to or enclose with photograph)*

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

SEE INSTRUCTIONS

| | | | |
|--|------------|--------------------|-------------|
| 1. NAME | | | |
| COMMON: The Van Alen Casino Theatre and The Newport Performing Arts Center | | | |
| AND/OR HISTORIC: The Casino Theatre | | | |
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| STREET AND NUMBER: Freebody Street | | | |
| CITY OR TOWN: Newport | | | |
| STATE: Rhode Island | CODE 38 | COUNTY: Newport | CODE 005 |
| 3. PHOTO REFERENCE | | | |
| PHOTO CREDIT: John Hopf | | | |
| DATE OF PHOTO: 1970 | | | |
| NEGATIVE FILED AT: John Hopf, 10, Red Cross Terrace, Newport, Rhode Island, 02840 | | | |
| 4. IDENTIFICATION | | | |
| DESCRIBE VIEW, DIRECTION, ETC. Partial view of auditorium, looking east towards stage from beneath rear balcony. | | | |



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES

PROPERTY PHOTOGRAPH FORM

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

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

SEE INSTRUCTIONS

1. NAME

COMMON: The Van Alen Casino Theatre and The Newport Performing Arts Center
AND/OR HISTORIC: The Casino Theatre

2. LOCATION

STREET AND NUMBER:
Freebody Street

CITY OR TOWN:
Newport

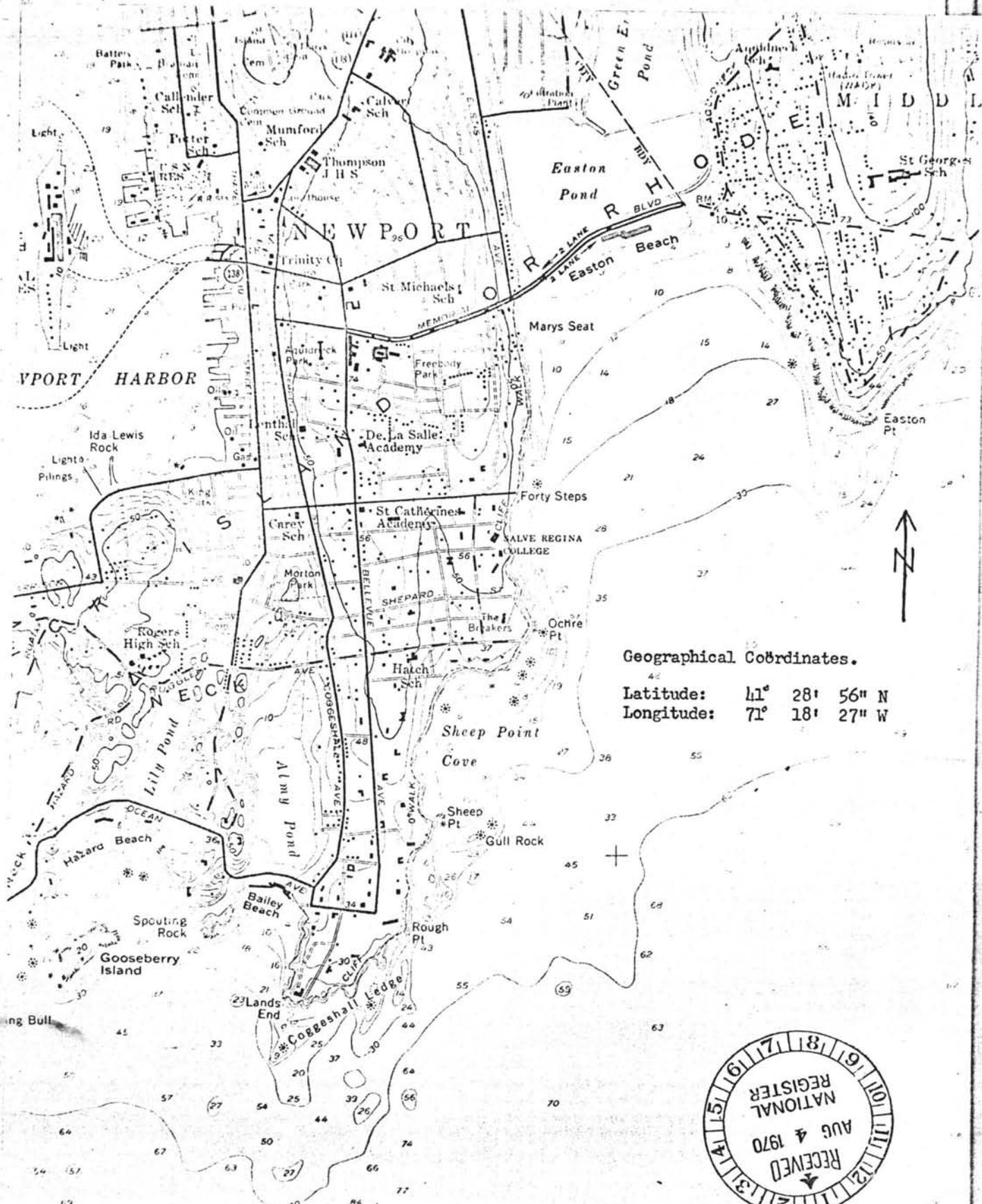
| | | | |
|------------------------|------------|--------------------|-------------|
| STATE: Rhode Island | CODE 38 | COUNTY: Newport | CODE 005 |
|------------------------|------------|--------------------|-------------|

3. PHOTO REFERENCE

PHOTO CREDIT: Newport Historical Society
DATE OF PHOTO: before 1900; copy negative, 1970
NEGATIVE FILED AT: John Hopf, 10, Red Cross Terrace,
Newport, Rhode Island, 02840

4. IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC.
East end of auditorium and stage (with movable seating, permitting ballroom use), showing beginning of original open arches of south wall—leading to porch and later filled in (Cf. 1970 photograph).



Geographical Coordinates.

Latitude: 41° 28' 56" N
 Longitude: 71° 18' 27" W

